Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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SEPTEMBER 2, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Just Plain Facts:

"I turn first to the advertising pages," the average exhibitor will tell you.

One big reason why 8546 exhibitor subscribers to MOTION PICTURE NEWS read it by preference is because it carries each year from 800 to 1300 more advertising pages than any other trade paper.

VOL. XXVI No. 10 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

VITALITY OF FILM

FILM is a delicate substance. Properly developed and printed it is unbelievably strong. But unless handled with extreme care it loses its vitality and soon wears out. Light, heat, and humidity in the laboratory all play their parts in determining the life of film.

NEGATIVE and prints from THE STANDARD FILM LABORATORIES are clearer and last longer than others, although the raw stock is all the same. The treatment it receives in the laboratory makes the difference.

THE temperature and humidity throughout our plant are automatically controlled. Dust and dirt can't possibly get in. This insures 100 per cent vitality and increases the quality immeasurably. Our prints and negative wear longer, look better, and save the producer money.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Phones
Hollywood
6315 and 6943

Seward and Romaine Streets
Hollywood California

"Unlimited Facilities For Quality Work"

Leaving the Cream in the Bottle

I RECENTLY left the West Coast Studios after screening practically all of our fall productions to be released under the forty-one picture program sold to exhibitors for the first six months of this year.

In talking to exhibitors of these pictures, I promised them the greatest productions that our Producing Department had ever turned over to us for distribution.

* * *

Those of you who bought these productions on faith and on our word know to what extent our pledges have been kept.

We are releasing these productions just as fast as possible, and in many cases pre-releasing, to get them into your hands at the earliest possible moment.

As an example, "Blood and Sand" is just finishing the greatest four weeks run in Broadway's picture history and could have been kept on indefinitely. Everyone knows it —admits it—but there was something else to think of besides the profits this picture would make for us after an indefinite run.

Exhibitors are in need of box office attractions now more than ever before in their history, so "Blood and Sand" is being sent on its way so that YOU and YOU and YOU may get it soon. Not only to make you money, not only to start your new season right, but to show to the people who support your theatre, that this is one of the kind of pictures you were talking of when you told them of the new Paramount program of this season.

* * *

And this is but one—there are more to follow—for when you have seen "Manslaughter," "The Old Homestead," "Burning Sands," "To Have and to Hold," "The Young Rajah," "The Spanish Cavalier," "Clarence," and others, you will realize more than ever before what a *dependable source of supply* means, and that the making of good pictures is the result of good planning, good thinking, good resources, and good organization—not the result of just big talk.

$2 pictures? Yes, everyone of them and they could have been shown at $2 for a long run. But *you,* Mr. Exhibitor, would not have had them for six or eight months, and *you need them now.*

They were made for you, for picture theatres to run at popular prices and bring back your business as only pictures of this kind can do.

S R Kent

Paramount Pictures

A Story of the Mad Age

Great Paramount pictures

No. 11

THE masterpiece of the world's master producer. One of the biggest box-office pictures of this or any season.

From the novel by Alice Duer Miller
Scenario by Jeanie Macpherson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

WITH

Thomas Meighan
Leatrice Joy,
Lois Wilson

A Paramount Picture

JESSE L. LASKY PRESENTS

Cecil B. DeMille's

PRODUCTION

"Manslaughter"

This is the 4 column newspaper ad. Mats and electros at exchanges.

JESSE L. LASKY PRESENTS

"PINK GODS"

Great Paramount Pictures 41

No. 13

PENRHYN Stanlaws' greatest production, with a perfect cast. A tale of adventure and love in the romance-land of diamonds.

A Paramount Picture

WITH

BEBE DANIELS
JAMES KIRKWOOD
ANNA Q. NILSSON
RAYMOND HATTON

This is the four column newspaper ad. Mats at exchanges.

By Cynthia Stockley

Scenario by Ewart Adamson

Adaptation by Sonya LeVien and J. E. Nash

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

IT'S UNIVERSAL YE

"Entire Country

It never rains but it pours!

Never has there been such a downpour of congratulatory letters and telegrams as we are receiving every day. Among the many wires received congratulating us on our great upward leap in quality is one which says:

"ALL INDICATIONS POINT TO THE ENTIRE COUNTRY GOING UNIVERSAL THIS YEAR BY A LARGE MAJORITY."

There are volumes of truth in that one sentence.

It's Universal year and it's YOUR year!

Never have so many contracts poured into our offices.

Never have so many exhibitors, great and small, called upon us in person or by telegram to get first chance at the super-pictures we are producing. Never was our

SEPT. RELEASE

VIRGINIA VALLI
HOUSE PETERS & MATT MOORE in

The Storm

From Geo. Broadhurst's sensational Broadway success of Langdon McCormick's great play.

Directed by Reginald Barker

OCT. RELEASE

HOUSE PETERS
And a Wonderful Cast in

HUMAN HEARTS

The Great American Drama from the famous stage play by Hal Reid. Directed by King Baggot.

UNIVERS

AR AND YOUR YEAR

EAN

as "Cigarette," the daughter of the regiment

cture of her career

TWO FLAGS

Directed by Tod Browning

Going Universal"

product so WONDERFUL FOR THE BOX OFFICE!

It is the talk of the trade that "the Universal is turning out the stuff we want," and when exhibitors begin to pass that sort of word around among themselves, there's no stopping it!

The voting is on. Cast your ballot for Universal product, and remember that "all indications point to the entire country going Universal this year by a large majority."

Always bear in mind our clean selling policy, which does not compel you to buy something you don't want in order to get what you do want. Every Universal picture stands on its own merits. Do ALL your booking on that basis and you can't help making a profit to save your soul!

C. EASE

REGINALD DENNY & VIRGINIA VALLI in

The KENTUCKY DERBY

From Charles Dazey's great success—"The Suburban"

Directed by King Baggot

JAN. RELEASE

EILEEN PERCY

Supported by Helen Jerome Eddy and a superb cast in

The FLIRT

Made from one of the best selling novels by the famous author, Booth Tarkington.

Directed by Hobart Henley

A L

JEWEL PRODUCTIONS

Presented by Carl Laemmle

Coming Soon!
Julius Stern will present
BABY PEGGY
THE CHILD WONDER OF THE SCREEN
IN AN EXQUISITE PICTURIZATION of
"Little Red Riding Hood"
a Century Special Production
Released Through Universal

HUMAN HEARTS

A SMASHING SENSATIONAL SUCCESS

HOUSE PETERS
and a wonderful cast
Presented by
CARL LAEMMLE
in the great American drama
BY HAL REID
Directed by King Baggot

WESTERN UNION TELEGRAM

CLASS OF SERVICE DESIRED: Telegram / Day Letter / Night Message / Night Letter

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

Receiver's No. / Check / Time Filed

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

338FY FAZ 33 AB DETROIT MICH 233P AUG 3 1922

CARL LAEMMLE
PRES UNIVERSAL FILM NEWYORK NY

GREATLY PLEASED AT OPPORTUNITY TO GIVE PREMIER SHOWING OF HUMAN HEARTS AT MY NEW CAPITAL THEATRE JUST THE PICTURE FOR MY PATRONS BUSINESS BIG EVERYONE PLEASED WITH PRODUCTION YOU DESERVE MUCH CREDIT

J H KUNSKY
258

CLASS OF SERVICE / SYMBOL: Telegram / Day Letter / Night Message (Blue) / Night Letter (Nite, N L)

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIR

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY
240FY FJR 65 4 EXTRA BLUE

WF SANFRANCISCO CALIF AUG 2 1922

UNIVERSAL FILM EXCHANGE INC NEWYORK NY

WANT TO CONGRATULATE YOU AND KING BAGGOT ON YOUR MAGNIFICENT PRODUCTION OF HUMAN HEARTS WHICH IS NOW ENJOYING A FINANCIALLY AND ARTISTICALLY SUCCESSFUL ENGAGEMENT AT OUR GRANADA THEATRE STOP IF HUMAN HEARTS IS A SPECIMEN OF WHAT WE ARE TO EXPECT FROM YOUR NINETEEN TWENTY TWO PROGRAM OF JEWELS YOU ARE ENTITLED TO A VOTE OF THANKS BY THE ENTIRE INDUSTRY

J A PARTINGTON
MANAGING DIRECTOR GRANADA THEATRE
413P

Booked by the Biggest!

CHICAGO, Chicago
VICTORIA, Pittsburg
GRANADA, Frisco.
RIVIERA, Chicago
COLUMBIA, Portland
CAPITAL, Detroit
FAIRMOUNT, Phila.
TIVOLI, Chicago
LIBERTY, Phila.
CAPITAL, Cincinnati
GRANBY, Norfolk
LELAND, Albany
BIJOU, Richmond
VIRGINIA, Wheeling
RIALTO, San Diego

UNIVERSAL JEWEL

I'm Coming!

I'M going to set the world ablaze—smash box-office records—set them all talking about the most thrilling and intensely fascinating chapter-play you've ever seen—a high tension, lightning-action story of adventure, romance and mystery packed with marvellous stunts showing the wonders of the latest and most popular thing of the age—RADIO!

CARL LAEMMLE

will present

The Radio King

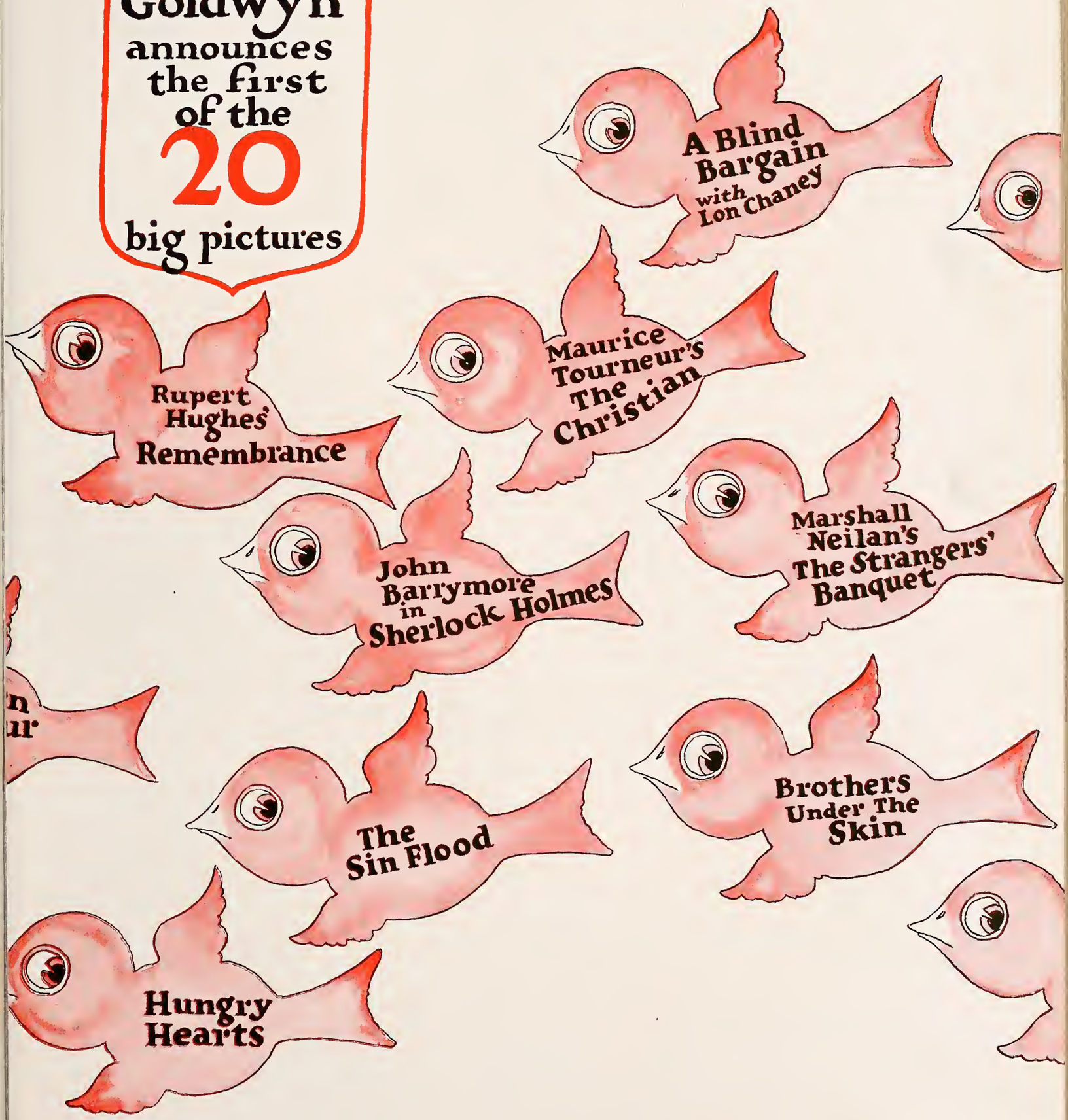
UNIVERSAL
CHAPTER - PLAY

ONE of the greatest all-star casts ever assembled in any chapter play, headed by ROY STEWART, LOUISE LORRAINE, ERNEST BUTTERWORTH and SIDNEY BRACEY.

Directed by Robert F. Hill

The Big Birds On The Horizon!

Goldwyn announces the first of the 20 big pictures



Goldwyn Means Big Pictures!

Goldwyn announces the first

The Author of "The Old Nest"

Rupert Hughes

Now gives us a greater story of American family life

Remembrance

with Claude Gillingwater, Patsy Ruth Miller, Cullen Landis.

Oct. 8

"America's greatest dramatic artist"

John Barrymore

as Sir Conan Doyle's famous character of detective fiction

Sherlock Holmes

From the William Gillette play

Directed by Albert Parker

A CAST TOP-HEAVY WITH TALENT

Oct. 29

Here's a Big One!

Anzia Yezierska's

Hungry Hearts

Directed by E. Mason Hopper

The story of those who found love, beauty and power in America

Nov. 26

Maurice Tourneur's

biggest motion picture success

The Christian

By Sir Hall Caine

This picture will create a photoplay sensation

with Richard Dix, Mae Busch, Gareth Hughes, Glaude Gillingwater, Phyllis Haver, Joseph Dowling

Dec. 10

Sold individually. Each One

8 of the Twenty Big Ones

Here is

A Great Picture

The vivid story of a Mississippi flood

The Sin Flood

Directed by Frank Lloyd

with Helene Chadwick, James Kirkwood, Ralph Lewis and Richard Dix

Nov. 12

Peter B. Kyne's

Saturday Evening Post story

Brothers Under The Skin

Directed by E. Mason Hopper

with Pat O'Malley, Helene Chadwick, Norman Kerry, Claire Windsor and Mae Busch

Nov. 19

Lon Chaney

gives us his greatest character role in

A Blind Bargain

The story of a Man-devil and an Ape-man

A story of love and the menace of a mad messenger of science

Directed by Wallace Worsley

Dec. 24

Marshall Neilan's

cleverest picture

The Strangers' Banquet

with Hobart Bosworth, Claire Windsor, Rockliffe Fellowes, Nigel Barrie, Claude Gillingwater, Margaret Loomis and Stuart Holmes

Dec. 31

advertised to the limit!

Goldwyn Pictures in 1922-23

GOLDWYN will produce and distribute during the coming year only TWENTY BIG PRODUCTIONS. Each one is a truly BIG picture in every sense of the word. Each picture is being produced in a BIG way, built on the solid foundation of GREAT stories, directed by the foremost directorial minds in the business, backed by the unlimited resources of the Goldwyn organization, created to make money for you. Each will be sold individually on its own merits.

Intensively Advertised

BIG pictures are BIG from the point of view of your box-office and bigger when they are properly advertised and exploited to your audience. We are going to tell America about each GREAT Goldwyn production through a tremendous advertising campaign. We will tell your audience about our line-up of powerful attractions through intensive national and local advertising, in the principal magazines, in hundreds of newspapers, on billboards.

Goldwyn Will Make "Ben Hur"

BEN HUR, the most widely known book in the world is being made by Goldwyn into a colossal dramatic spectacle, filmed in Palestine, Egypt, Italy, America.

Other great Goldwyn pictures to come:

GIMME—another Rupert Hughes knockout.

SIX DAYS—Elinor Glynn's stupendous love drama.

PASSIONS OF THE SEA—R. A. Walsh's first Big One for Goldwyn.

BROKEN CHAINS—$10,000 prize story directed by Allen Holubar.

THE BITTERNESS OF SWEETS—a wonderful Rupert Hughes story.

MERMAID COMEDIES

Have Earned Your Patronage

BECAUSE their quality has been consistently high and sustained through two successful years of furnishing laughter to millions of theatre-goers.

They are produced under the personal supervision of Jack White, the youngest and one of the most highly regarded directors of screen humor.

They do not depend on so-called "gags" to force a laugh. The director's artistry consists of an unusual ability to manufacture genuinely humorous situations which at the same time are *possible* situations.

Patrons of motion picture theatres who have enjoyed any of the following MERMAID COMEDIES—

A Fresh Start	The Vagrant
Moonshine	Bang!
For Land's Sake	Free and Easy
Step This Way	Rolling Stones
The Rainmaker	Poor Boy
Treasure Bound	Rapid Fire

Robinson Crusoe, Ltd.

will be glad to know that Educational will release thirteen of these two-part productions for the season of 1922–1923.

MERMAID COMEDIES are always identified by our trade-mark on posters and lobby cards displayed in the entrances of theatres which pay for quality throughout their entire programs.

Ask at your favorite theatre *now* if they have contracted for MERMAID COMEDIES, the great humorous gems of the screen.

Patronize theatres displaying this sign —
It's the Sign of a
WHOLE *Evening's Entertainment*

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

MERMAID COMEDIES

JACK WHITE PRODUCTIONS

"Get Away to a Strong Start"

SAYS GEORGE BLAISDELL, SHORT SUBJECT EDITOR OF EXHIBITORS TRADE REVIEW

Read this Editorial

"Look Out Below," First of Jack White's New Series, Contains Steady Procession of Mirthmaking Incidents.

"Jack White's opener for the series of thirteen Mermaid Comedies for release by Educational in 1922-3 is *Look Out Below*, slated for regular issue in September. It is up to the average of the immediately preceding Mermaids, and that surely is a statement which does not damn with faint praise. It is 99.44% pure fun. And that is the chief aim of comedies.

"*Look Out Below* is fast. The two reels slip through all too quickly. There is no let-up in following incident. Much of the action takes place on a steamer, and contributing to the excitement are a dog and a monkey. The former alone will put over the picture, but the comedy does not lean on him by any means.

"There are some old stunts with a new twist in this picture, and there are some new ones. By and large, it is a real comedy."

G. B.

and 24,000,000 people who see ← this ad

in THE SATURDAY EVENING POST September 2nd Issue

and LADIES' HOME JOURNAL Later Issue

Will patronize theatres showing Mermaid Comedies because the public, your patrons, always buy products that are nationally advertised.

Contract for 1923 Series NOW!

13 TWO-REEL COMEDIES
Produced by JACK WHITE

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

EDUCATIONAL PICTURES

1922 - 1923

A BOOKLET is being mailed this week to exhibitors in the United States and Canada, presenting Educational Pictures for 1922-1923.

Keep this booklet on your desk throughout the year. Every Short Subject presented is a feature in itself.

The products listed will *balance* any program, and you need some of them for *every* program.

If you do not receive your book by September 1st, write us immediately and we will mail another. No exhibitor should be without this Short Subject Guide for 1922-1923.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

THE SPICE OF THE PROGRAM

1922 - 1923

Christie Comedies
20 Two-Reel Subjects
Supervised by Al. Christie

Lloyd Hamilton in Hamilton Comedies
6 Two-Reel Special Comedies

Cameo Comedies
24 One-Reel Subjects
Rough-and-Tumble Comedies

Tony Sarg's Almanac
12 One-Reel Comedies in Shadowgraf

KINOGRAMS
The Visual News of all the World
Issued Twice a Week

Mermaid Comedies
Jack White Productions
13 Two-Reel Subjects

The Adventures of Sherlock Holmes
12 Two-Reel Subjects
By Sir Arthur Conan Doyle

Wilderness Tales
By Robert C. Bruce
10 One-Reel Subjects

Earl Hurd Comedies
6 One-Reel Subjects
Humorous Combination of Living Actors and Animated Cartoons
Presented by C. C. Burr

AND SPECIALS
Like
"The Radio Special," "The Enchanted City" and "Man Versus Beast"

ALL BACKED BY NATIONAL ADVERTISING
TO TWENTY-FOUR MILLIONS OF PEOPLE

Christie
1 That Son of a Sheik"
1922
BIGGER and BETTER THAN EVER
with NEAL BURNS
Christie Comedies
WATCH FOR NO. 3 DOROTHY

Comedies

1923

NEW SERIES
NOW READY AT ALL
EDUCATIONAL
EXCHANGES

"Pardon My Glove" 2

with
BOBBY
VERNON

Educational Pictures
"THE SPICE OF THE PROGRAM"

DEVORE IN "LET 'ER RUN"

Cartar
Presented by P. A. Powers
Distributed by Film Booking Offices of America, Inc.

The absolute last word in de luxe comedy—the smartest, brightest, breeziest young couple in screendom—logical successors to the Drews—never-failing fun-makers who sprinkle joy and laughter wherever they go! The screen offers nothing in polite comedy to touch the De Havens. They reach all classes of audiences with a brand of humor that is absolutely in a class by itself. Book them at once through your nearest F. B. O. Exchange.

Inquire NOW about the entire De Haven series, but DON'T FAIL TO LAND the GREATEST of all their comedies:

"TWIN HUSBANDS"

two reels of riotous fun—and THEN SOME.

e Haven comedies

Exchanges Everywhere

WHEN WILL YOU SEE?
"RICH MEN'S WIVES"

Rothafel	Saw	Rothafel	Booked
Balaban & Katz	Saw	Balaban & Katz	Booked
Nicholas Schenck (Loew Circuit)	Saw	Nicholas Schenck	Booked
A. H. Blank	Saw	A. H. Blank	Booked
Eugene Roth	Saw	Eugene Roth	Booked
Tom Moore	Saw	Tom Moore	Booked
Frank Newman	Saw	Frank Newman	Booked
Jensen & Von Herberg	Saw	Jensen & Von Herberg	Booked
Fred Miller	Saw	Fred Miller	Booked
Skouras Bros.	Saw	Skouras Bros.	Booked

"RICH MEN'S WIVES"

BOOKED AT SIGHT

By exhibitors who can afford only the best

IT'S A MONEY MAKER

Arrange to see it at the nearest Al Lichtman Exchange

DISTRIBUTED BY

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

Created by Cosmopolitan Productions

COSMOPOLITAN PRODUCTIONS PRESENTS

MARION DAVIES IN "THE YOUNG DIANA"

Story by MARIE CORELLI Scenario by LUTHER REED Directed by ROBERT G VIGNOLA and ALBERT CAPELLANI

Settings by JOSEPH URBAN

It's a Paramount Picture

MARION DAVIES in "The YOUNG DIANA"

Story by
MARIE CORELLI

Scenario by
LUTHER REED

Directed by
ROBERT G. VIGNOLA *and* ALBERT CAPELLANI

Settings by
JOSEPH URBAN

THE role of Diana May is the most interesting Marion Davies has ever created. It offers her a wonderful opportunity for the display of her delicate dramatic art—as well as the most gorgeous collection of gowns this delightful star has ever worn. It will appeal tremendously to every member of the fair sex.

"The Young Diana" really merits the Motion Picture News characterization:

"The Picture That Has Everything"

Play it to your Profit.

MARION
DAVIES
IN
"THE YOUNG
DIANA"

15 Weeks

and Still A-Runnin'

All Long Run Records for the City of Los Angeles Already

TOPPED—SMASHED—BUSTED

Week of August 20th to 26th, Dr. H. B. Breckwedel's Symphony Theatre

HAL ROACH *presents*

through

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, *President*

HAROLD LLOYD

in

"Grandma's Boy"

15 Weeks in May-June-July-August

His first since "A Sailor Made Man," the world's record holder in theatre receipts.

Physical Distributors
Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett

FLORENCE VIDOR

IN "DUSK TO DAWN"

From the famous novel "THE SHUTTLE SOUL"
BY KATHERINE HILL

A KING VIDOR PRODUCTION
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES

Opening Sunday, August 27th
at the New York

CAPITOL

Direction S. L. ROTHAFEL

World's Largest Theatre

She dared Mrs. Grundy!

When it came to seemingly leading the life to expose its denizens and clear her brother from disgrace, she did not hesitate!

And she played an habitue of the lower level in a way to deceive the most practiced.

Foreign Representative Sidney Garrett

"Lying Lips," "Beau Revel," "Hail the Woman," "Woman, Wake Up!" "The Real Adventure" and now "Dusk to Dawn" add to her name and fame.

In "Dusk to Dawn," based on the widely discussed novel, with its exotic touches, its stirring situations, its alluring contacts, she reaches new dramatic heights. Superbly played by the star and

Jack Mulhall — Truman Van Dyke
Peter Burke — Herbert Fortier
Lydia Knott — Norris Johnson
James Neill — Nellie Anderson
Sidney Franklin

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC

William Fox
presents
THE SUPER-SPECIAL
A
FOOL
THERE
WAS
with
THE 1922 MODEL
VAMPIRE
From the Stage Play by
PORTER EMERSON BROWNE
Inspired by
KIPLING'S Poem
THE VAMPIRE
Directed by EMMETT J. FLYNN
FOX
INDEPENDENCE
& STRENGTH

William Fox presents
CHARLES JONES
THE MOST CONVINCING ACTOR ON THE SCREEN
in
WEST of CHICAGO
Story by
GEORGE SCARBOROUGH
Directed by
SCOTT DUNLAP
& C. R. WALLACE
FOX
INDEPENDENCE & STRENGTH

LIKE FINDING A GOLDMINE in your own backyard

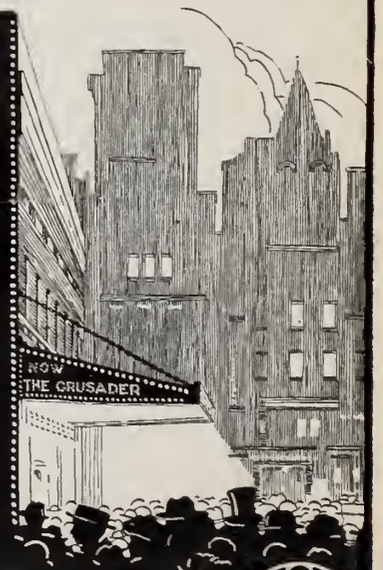
WILLIAM FOX *presents*

WILLIAM RUSSELL

in

The CRUSADER

A dynamic drama of the mining fields where even the pines whisper tales of Romance and Adventure



Story by
Alan Sullivan

Directed by
Howard Mitchell

FOX
INDEPENDENCE & STRENGTH

THE HORSE AID SOCIETY OF NEW YORK, INC., 1910

OFFICE 131 WEST 36TH STREET. - PHONE FITZROY 59 AND 5540

REST FARM AND HOSPITAL FOR HORSES AND SHELTER FOR SMALLER ANIMALS, MILLWOOD, N. Y. Briarcliff 135-F-11

PRESIDENT AND FOUNDER
MRS. JACOB M. EHRLICH

VICE-PRESIDENT
PERRY A. HUDSON

TREASURER
MRS. ISAAC GUGGENHEIM

SECRETARY
ROBERT MORGAN MCGAULEY

DIRECTORS
MRS. JACOB M. EHRLICH
PERRY A. HUDSON
MRS. ISAAC GUGGENHEIM
ROBERT MORGAN MCGAULEY
MRS. JAMES W. WARING
HARRY W. BELL
MISS BELLE BEACH

COUNSEL
JOHN T. BOOTH
ROBERT MORGAN MCGAULEY

THIS AMBULANCE PATROLS THE STREETS FULLY EQUIPPED FOR ALL ANIMAL RELIEF

ADVISORY BOARD
MISS CLARA S. PECK
MRS. WILLIAM H. REYNOLDS
MRS. RUDOLPH J. SCHAEFER
MRS. PAUL PRYIBIL
MINNIE MADDERN FISKE
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MRS. H. D. LEWIS
MRS. C. L. HOUSMAN
MRS. FRED WILLIAMS
MRS. GEORGE MILLS

VETERINARIANS
WILLIAM M. FLEISCHMAN
C. G. ROHRER

New York, N.Y. August 17, 1922.

Mr. Joseph Plunket, Managing Director,
Strand Theatre, New York City.

My dear Mr. Plunket:-

Words fail to express my appreciation of the picture entitled "Just Tony". I have taken several friends on two different occasions. This is the first time in my life that I have ever seen a picture twice, and enjoyed it as much, if not more, the second time than I did the first.

I have worked with horses for the past twenty years and, of course, I know how intelligent these faithful creatures are. I hope the public will be awakened through this picture and realize how much more can be done with animals through kindness. I am sure "Just Tony" will have a successful run.

Every boy and girl, as well as the grownups, in the United States should see this picture and William Fox certainly deserves praise for producing such an excellent entertainment.

I thank you for calling my attention to this wonderful picture, and giving me the opportunity of seeing it. You know I never go to shows of any kind but if there were more pictures like this, I would always go to see them.

Very sincerely yours,

THE HORSE AID SOCIETY OF NEW YORK

(Mrs. J.M.) Stella Ehrlich.

President

SE-MM

A SQUARE DEAL FOR THE HORSE

Your horse will give you better service and live longer if you give him Three Ample Meals Daily; Water Frequently, Proper Shoes; A Blanket in Cold Weather; Two Weeks Vacation Annually or an Occasional Rest; At All Times a Comfortable Bed and a Roomy Stall.

THROW AWAY THE WHIP! DISCARD THE BLINDERS! BE KIND! IT PAYS!

FOX
INDEPENDENCE & STRENGTH
Tom mix and JUST TONY
A WILLIAM FOX ATTRACTION

THIRTY thousand postal cards of the cut used in this advertisement have been printed and are being mailed from Ernest Shipman's New York office to all the moving picture and legitimate theatres of the United States and Canada, also to all leading exchanges and dealers in this country and abroad. Over 5,000 will be mailed to the list of newspapers which have already commented most favorably on Ernest Shipman's productions of past years. The volume of correspondence already received in this connection has been tremendous.

New Brunswick Films, Ltd., will produce "BLUE WATERS" by Frederick William Wallace, as their first film production. A big, stirring, colorful drama with entirely new scenic backgrounds and settings.

The story selected for Nova Scotia is "VIKING BLOOD," another well-known book by Frederick William Wallace. This story ideally fits the locality for which it is selected, and by permission of the author will be augmented in picture form by several novel punches and twists of the adaptor who is rapidly working the picture version into shape.

After reviewing several excellent stories, Newfoundland Films, Ltd., have selected Kenneth O'Hara's original "RIP TIDE" for their first film offering. The author is now at Newfoundland injecting incidents that will enhance this drama and to take advantage of this entirely new locale.

Ernest Shipman's representative at Mexico City, where a story of the AZTECS will be filmed, reports that arrangements are now being made for studio accommodations. Ernest Shipman is negotiating with Madame Petrova to play the stellar role of the first big film drama of the Mexican unit.

Sault Ste. Marie Films, Ltd., before deciding on a director to make "THE RAPIDS," had screened for them "BACK TO GOD'S COUNTRY," "NOMADS OF THE NORTH" and "THE GOLDEN SNARE," all directed by David M. Hartford. The result was Hartford was asked to take the direction of this fascinating book.

It was during a performance of "CAMERON OF THE ROYAL MOUNTED"—a picture which Henry MacRae directed under great difficulties in the Canadian Rockies—that Ottawa Film Productions, Ltd., decided upon MacRae to make "THE MAN FROM GLENGARRY" and "GLENGARRY SCHOOL DAYS."

"DR. ISAACS," conceded to be F. Marion Crawford's greatest story, will be produced in India during the current year.

A production to be made at Vancouver, Brit. Col., entitled "CHIVALRY," will either refer to "THE CHIVALRY OF KEITH LEICESTER" or to an original manuscript of considerable value discovered by Ernest Shipman.

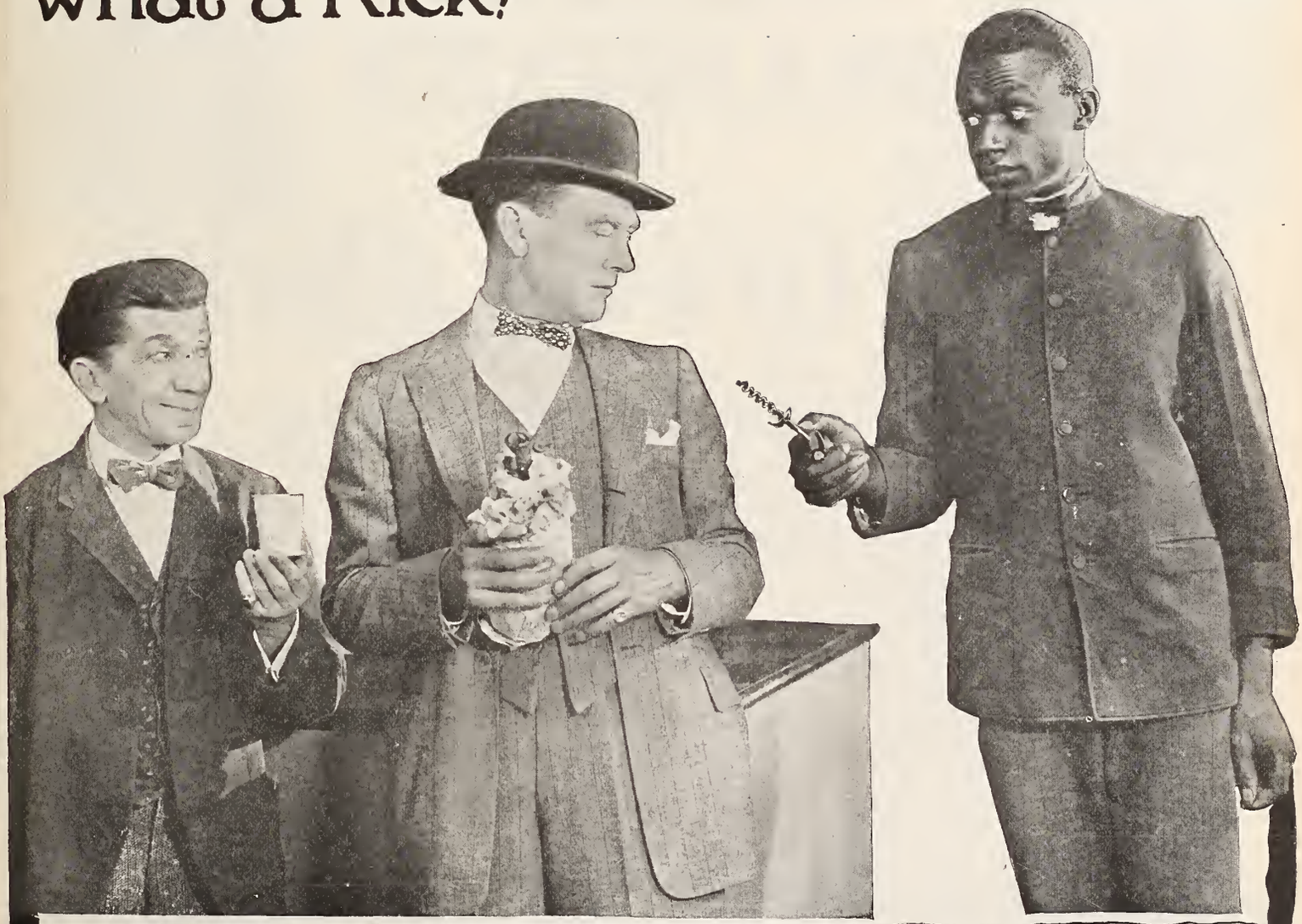
Ernest Shipman has opened up temporary booking offices at Toronto, Canada, for the exploitation of some of the Canadian-made pictures over the Fall Fair circuits of the Dominion.

"THE LURE OF THE LABRADOR," the first great romance of the Eskimo, will at a later date be filmed by Newfoundland Films, Ltd. This production will be made in the Hudson Bay Country.

The "ULTRA" Company of Rome will produce F. Marion Crawford's "THE DIVA'S RUBY" as their second American-Italian made production.

Oh, Boy! What a "Kick!"

SELZNICK PICTURES
REG U S PAT OFF
DISTRIBUTED BY SELECT



It's the fastest Comedy Feature Since "Reported Missing"

LEWIS J. SELZNICK presents

"Love Is An Awful Thing"

starring **Owen Moore**

and a notable cast including Marjorie Daw

by Victor Heerman - - - - - - - A Victor Heerman Production

Isadore Bernstein
presents

MONROE SALISBURY

in

The Great Alone

Directed by Jacques Jaccard
Personally Supervised by Isadore Bernstein

The final answer on a picture is found in a list of the first run accounts that play it; the number of circuits that play it and in the reports made by the exhibitors who have played it. That kind of answer is the answer of the box-office and it doesn't lie or go wrong once in a thousand times.

In "What the Picture Did for Me" and in the "Exhibitor Box-Office Reports" you find highly favorable reports on the business "The Great Alone" has done in every section of the country. It has won both public and exhibito. favor.

"The Great Alone" is a big, virile, full-of-action romantic melodrama; a snow picture of blinding storms; of heroism; of physical encounter and it contains without question as great a fight scene as ever caught before in a motion picture.

It has story value; a big, well-known cast and extremely powerful direction by Jaccard.

Book it now.

A WEST COAST FILM CORPORATION PRODUCTION

Extended Run at Mack Sennett's Mission

Booked immediately on sight and introduced by a tremendous newspaper, billboard and exploitation campaign in the leading extended run theatre on the Pacific Coast, opening Saturday, August 26th.

Booked for the Lubliner and Trinz first run theatres in Chicago, opening August 27 as a pre-release, having its world-premiere at the Los Angeles Mission; following over the entire Lubliner and Trinz chain in Chicago; booked pre-release by Ed Fay in Providence and everywhere announced and expected to be a sensational box-office success based on the picture itself; on the alluring box-office quality and drawing power of its title.

PYRAMID PICTURES INC.

presents

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Play

A Ray C. Smallwood Production

Featuring Martha Mansfield, Joseph Striker and Henry Harmon.

So, this is Paris!

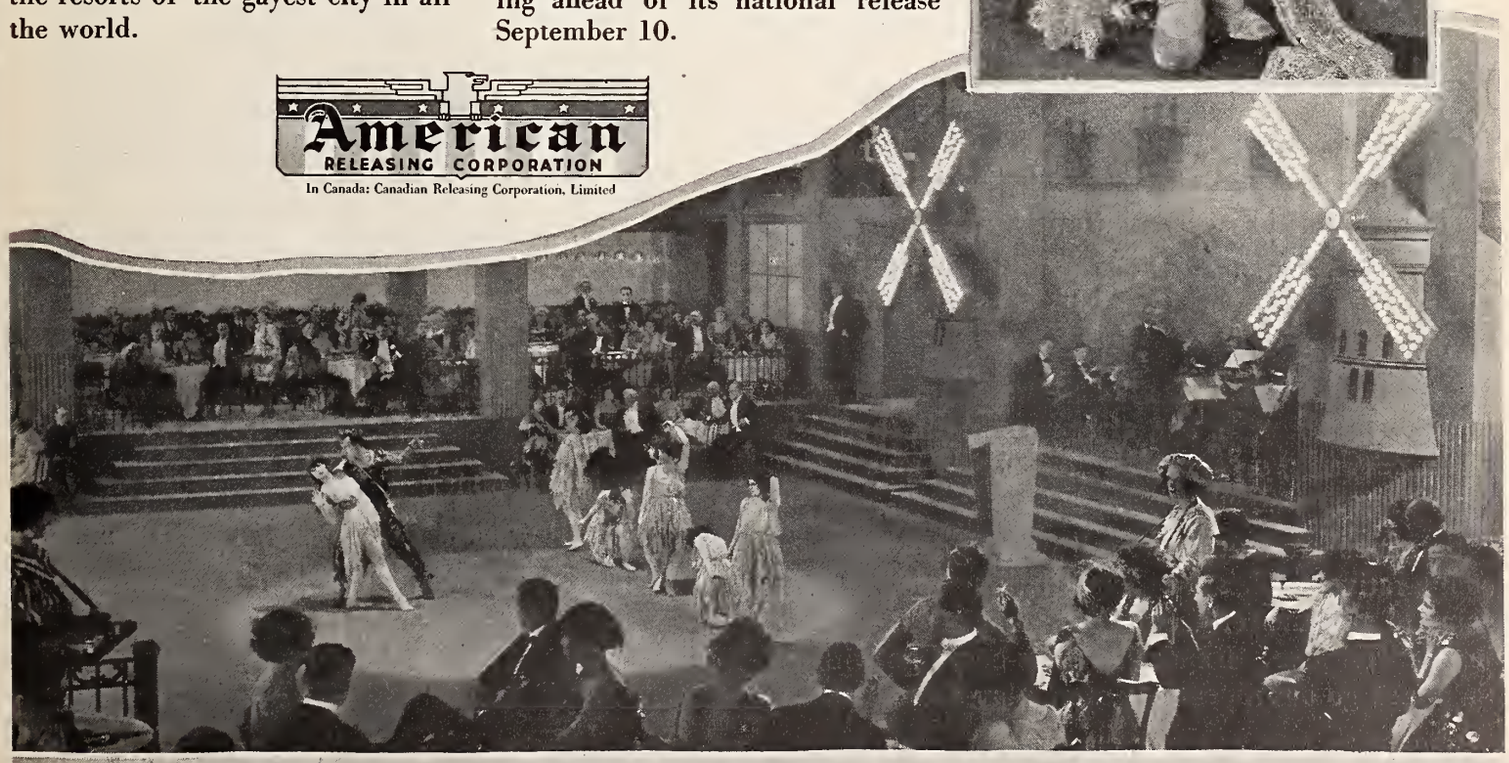
Mad, fascinating Montmartre. Parisian night life that brings the amusement-seekers of the world to the resorts of the gayest city in all the world.

A spectacular, romantic melodrama, full of color; full of life; full of thrill and excitement and action; a story of love and ambition and temptation revolving around the famous Red Mill.

Prints in all our 24 exchanges now and you can get a pre-release showing ahead of its national release September 10.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



Deadly Division

Because we have argued against the advertiser's use of four trade papers we have probably been thought just humanly selfish.

Well, maybe so; but is it selfish to strive for sound business for the good of all?

And trade paper advertising is only a business matter; strictly that, and very *seriously* that.

* * *

It is a matter of service to the exhibitor—*adequate* service; of results to the advertiser—adequate results.

Serious? Yes—it costs over a million a year!

* * *

When the average trade paper advertising appropriation is equally divided among four or five trade mediums its average life is a month.

During that month maybe fifty theatres book the picture; several thousand get it during the balance of the year.

Thousands of theatres at one time or another want to know all about it: but, after one month, the trade paper *advertising* pages will *never* again give a *line* of information about it.

Salesmen are sent out to sell it—at great expense, comparatively. Maybe exploitation men travel about to give the service the trade paper pages could just as well give. Expensive press-books go with it. Salesmen go out repeatedly after play-dates.

But trade-paper advertising service on the picture is long since dead and buried—buried with fifty theatres.

And why?

Simply because a division of an adequate appropriation made it inadequate—limited it to a mere announcement—made each of four mediums ineffective to do *what a trade paper is meant to do.*

* * *

If the same appropriation had been concentrated in one or even two mediums, trade paper pages could have been used *continuously* for six months—

To tell all about the picture, its accessories, its first runs, its exploitation *by exhibitors* in all types of houses and sections—*supplementing and reinforcing the sales effort at every turn.*

The exhibitor wants this service; it would save the producer much other selling and advertising expense; it would pare down the huge cost of distribution.

Why isn't it done?

We'll tell why next week—*in a confession.*

W. A. Johnston

SERVICE

28 Reasons

WHY VITAGRAPH SERVICE PLEASES ALL EXHIBITORS

	Years in Vitagraph Service
G. H. BALSDON, Manager Vitagraph New York Exchange	7 years 4 months
C. W. SAWIN, Manager Vitgraph Boston Exchange	7 years 4 months
J. E. HUEY, Manager Vitagraph Dallas Exchange	7 years 4 months
F. W. REDFIELD, Manager Vitagraph Pittsburgh Exchange	6 years 7 months
J. T. DROY, Manager Vitagraph Toronto Exchange	6 years 6 months
J. P. BETHELL, Manager Vitagraph Philadelphia Exchange	6 years 5 months
J. A. STEINSON, Manager Vitagraph Chicago Exchange	6 years 4 months
J. E. BECK, Manager Vitagraph Cleveland Exchange	6 years
JOHN FLEMING, Manager Vitagraph Winnipeg Exchange	6 years
R. J. ROMNEY, Manager Vitagraph St. John Exchange	5 years 7 months
FRANK MEYERS, Manager Vitagraph Montreal Exchange	5 years 4 months
W. C. WHEELER, Manager Vitagraph San Francisco Exchange	5 years 4 months
G. H. WARE, Manager Vitagraph St. Louis Exchange	5 years 3 months
EUGENE WILSON, Manager Vitagraph Washington Exchange	5 years
B. A. GIBBONS, Manager Vitagraph Albany Exchange	4 years 5 months
C. W. ANTHONY, Manager Vitagraph Buffalo Exchange	4 years 1 month
N. G. SHAFER, Manager Vitagraph Cincinnati Exchange	3 years 8 months
M. W. OSBORNE, Manager Vitagraph New Orleans Exchange	3 years 8 months
A. J. BECK, Manager Vitagraph Oklahoma City Exchange	3 years 3 months
I. P. STONE, Manager Vitagraph Atlanta Exchange	3 years 1 month
J. H. YOUNG, Manager Vitagraph Detroit Exchange	3 years
H. A. BLACK, Manager Vitagraph Seattle Exchange	3 years
C. J. MARLEY, Manager Vitagraph Los Angeles Exchange	2 years 5 months
T. O. BYERLE, Manager Vitagraph Kansas City Exchange	2 years
F. H. KNISPEL, Manager Vitagraph Minneapolis Exchange	2 years
C. A. SCHULTZ, Manager Vitagraph Omaha Exchange	2 years
JOHN RUGAR, Manager Vitagraph Salt Lake Exchange	2 years
F. E. HICKEY, Manager Vitagraph Denve Exchange	1 year

VITAGRAPH

ALBERT E. SMITH PRESIDENT

What First National big

Fresh news every week

"HURRICANE'S GAL" IS CALLED EXCEPTIONAL

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar.

Robert Smith, manager of the New Grand Central theatre, St. Louis, wires:

"Exceptionally good picture. Very thrilling and dramatic. Acting splendid and pleased our patrons. Business very good."

William J. Bernardi, manager of the Regent theatre, Pittsburgh, wires:

"Eminently satisfactory from every viewpoint. Box office returns BIG and public liked the picture. Immensely more talked about than any picture shown here in months."

A. G. Stolte, managing director of the Des Moines theatre, Des Moines, Ia., wires:

"Did big business despite strong opposition and extreme hot weather. Dorothy Phillips at her best. A 100 per cent picture."

W. C. Patterson, manager of the Metropolitan theatre, Atlanta, wires:

"A sure money getter, alive with incidents and unusually thrilling. Most satisfactory."

T. J. Eslick, Hope theatre, Dallas, wires:

"Best audience picture I have ever played. It has everything and made splendid record here."

Dave Bershon, West Coast theatres, wires from Los Angeles as follows:

"Did phenomenal business at the Kinema despite summer heat and summer resort exodus. Bound to please audiences everywhere and we expect reports of big business from all over our circuit. It is there 100 per cent."

"SONNY" WENT SO BIG THEY HAD TO HOLD IT OVER!

An Inspiration Pictures, Inc., picture and directed by Henry King.

A. M. Bowles, General Manager of Turner and Dahnken, San Francisco, wires:

"Sonny gave better satisfaction and proved a bigger box office attraction even than 'Tol'able David.' Enthusiastic praise and daily increase in box office receipts resulted in second week. Barthelmess the most popular star today and a big asset to the incomparable First National program."

Mrs. Frank Paul, Marvel theatre, Carlinville, Ill., reports:

"'Sonny' and 'Tol'able David,' with Richard Barthelmess.—It's a pleasure to show pictures like these. A-1 in every respect and we received nothing but compliments. Barthelmess great. Also think Pauline Garon in 'Sonny' a coming star.—*From Exhibitor's Herald.*

Sig Samuels, Metropolitan theatre, Atlanta, says:

"'Sonny' is the first picture in all my years as a theatrical manager that I have backed with my personal endorsement. It exemplifies the splendid principles on which the Better Films Committee is founded—a cleaner, finer, bigger and better picture. I am happy to present it."

The Philadelphia Enquirer says:

"A picture that is worthy of enshrinement in a permanent Hall of Fame for Photoplays. Richard Barthelmess holds the audience in the hollow of his hand. He brings the tear to the eye and causes hearty laughter."

The Cincinnati Enquirer says:

"It strikes deep into the heart. It is easily Barthelmess' best role, better even than 'Tol'able David.'"

The New York Herald says:

"Barthelmess does the finest work he has ever performed. A feature shattering all previous records—one that will linger long in the memory."

ine Attractions are doing

A real box office gauge

" THE CROSSROADS OF N. Y." PACKED THEM IN

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

Eugene H. Roth, California theatre, wires:

" We packed the theatre every show today. Another ' Molly O.' "

The Chicago Herald and Examiner says:

" Mack Sennett has produced another super comedy-melodrama. The picture has characteristic originality and humor. There is something new and vigorous about it—and startlingly brilliant and inimitable. That's the Sennett touch. It is rich and personal and one of the funniest we've seen."

The Chicago Tribune says:

" An intriguing mixture of melodrama, straight drama, slapstick comedy and comedy at its subtlest. When you think you know what's coming, Mack Sennett fools you. Splendid acting and scenery. I'd like to see it over again."

The Cleveland Press says:

" It maintains the interest throughout. Melodrama that gallops and races with furious fights, auto chases and wrecks. Some very funny bits. It's well worth an evening."

The Cleveland News says:

" Real melodrama, romance, thrills and comedy with an imposing cast of players."

The Cleveland Leader says:

" Keen satire and fitting burlesque."

" ONE CLEAR CALL " IS BEST DRAMATIC SUBJECT

A John M. Stahl production, presented by Louis B. Mayer.

Balaban and Katz, proprietors of a big chain of theatres, wire from Chicago:

" ' One Clear Call ' gave supreme satisfaction to critics and public alike. Business at the Chicago theatre above the average. It is one of the best dramatic subjects produced in some time."

The Pittsburgh Press says:

" One of the season's finest photoplays and the best that has come from the studio of the master producer, John M. Stahl."

The Pittsburgh Sun says:

" One of the best dramas of the year. It is filled with powerful human interest as well as possessing thrills and appealling humor."

The Chicago Examiner says:

" We want you to see ' One Clear Call.' It is one of the most realistic, absorbing films you have ever seen."

The Chicago Tribune says:

" Just be assured that if you enjoy fine work it is there for your seeing. Henry Walthall is immense."

" FOOLS FIRST " CALLED A SURE FIRE PICTURE!

A Marshall Neilan production, taken from the story by Hugh MacNair Kahler.

The Omaha World Herald says:

" There are sure-fire situations in ' Fools First.' A typical Marshall Neilan picture, well cast, well directed, splendid subtitles, a good plot and an unusual one, plenty of suspense and interesting character portrayals."

The Atlanta Georgian says:

" A rattling good picture, with swift action, lots of suspense and told in super six style."

The Los Angeles Herald says:

" Many original scenes showing the masterhand of Neilan. The climax is so radically new one realizes there is no limit to the genius of Neilan."

The Los Angeles Record says:

" Neilan proves himself the Charles Dickens of the screen."

The Atlanta Georgian says:

" One of the most thrilling, entertaining and best produced pictures ever shown here."

Crowds lined up at Chicago Theatre

1,000 waiting in line for box office to open

"Biggest Opening in History"

Read Balaban and Katz Wire

"'The Masquerader' opened to the biggest Monday in history of Chicago Theatre, with the thermometer registering 94 and terrific heat all day. Crowds lined up one hour before opening of box office. When we started to sell tickets we had at least 1,000 people waiting in line to get in. First time this happened in the history of any of our theatres in Chicago. Picture a sensation."

FIRST NATIONAL PICTURES

Richard Walton Tully

presents a picture made famous by 6 years of road showing to record crowds in every city, town and hamlet.

Taken from the novel by Katherine Cecil Thurston and the play by John Hunter Booth

Directed by James Young

One of the Few Pictures Held for 2nd Week's Run at the N. Y. Strand

A First National Attraction

Katherine MacDonald

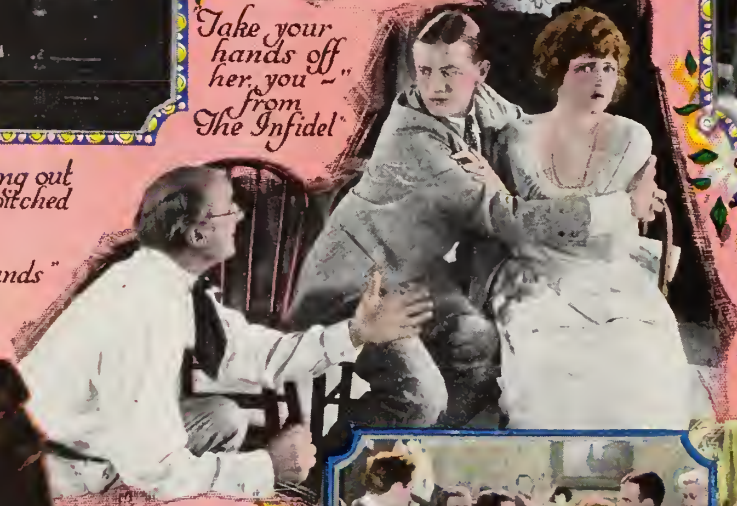
The American Beauty, who recently was voted the most beautiful woman in the world in the Chicago Tribune–New York Daily News beauty contest.

Katherine Mac Donald's *new series of finer pictures . . .*

Suddenly a shot rang out and their host pitched forward – from "Heroes and Husbands"

"Take your hands off her, you –" from "The Infidel"

"You phone them not to publish that story, or –" from "The Woman's Side"



"Kiss her! Why don't you kiss her?" from "The Beautiful Liar"

"Shame! you dare bring my name into your quarrel" from "White Shoulders"

"Don't you dare strike him again!" A scene from "The Woman Conquers"

"Your husband no longer cares – and I love you" from "Domestic Relations"

B.P. Schulberg presents *The American Beauty* in a new series of photo-plays that are the last word in artistry and lavishness of production – strong stories – fine acting – clean, fascinating entertainment that appeals to all classes.

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

Motion Picture News

Getting Them In

THE *New York Times* recently made a stirring appeal for the further distribution of the picture "Hamlet," with Asta Nielsen, the Danish star. Considerable discussion was aroused.

* * *

After achieving a marked success in Europe the production was brought to New York, something like a year ago, with the expectation that it would find a ready market in this country. But so far no distribution has been arranged.

* * *

We make mention of "Hamlet" here, not to hold a brief for the picture, although from the reviews the production received during its run at the Lexington opera house, New York, it evidently possesses merit, but because some large and fundamental problems are involved. We take it only as a type of the foreign, and, often, the American picture.

* * *

The problems are:

What is to be done here with the foreign picture?

What opportunity has the so-called "high brow picture," the picture of classic theme, literary excellence and artistic appeal?

* * *

These are weighty matters. They concern largely the development of the motion picture in the field of dramatic entertainment; and also they involve in a large way the welfare of the United States.

If motion pictures are to continue to carry abroad, to millions of people, the important story of American life, progress and ideals, then we must give the foreign picture a home here, a home it deserves to have. We must reciprocate.

* * *

If the motion picture is to develop as it should and if the picture theatre is to thrive as it should, we need the greatest possible latitude of creative effort—which means the creative effort of the world.

* * *

The critics of the Metropolitan press, speaking for varying classes of some millions of readers, say that Asta Neilsen's "Hamlet" is rare entertainment.

If our picture houses, then, are not to show it, at least one of two charges will be brought readily to light: that the foreign picture is deliberately boycotted by the industry here, or that the American motion picture public is made up of morons insensible to finer creative effort.

Both charges are manifestly and ridiculously untrue.

* * *

The market problem here with "Hamlet"—or with any foreign picture or any finer American picture of assured entertainment value is *advertising.*

The Chaplin, Pickford, Fairbanks, Norma Talmadge pictures—people whose name and charm are household words in millions of homes—need advertising, and lots of it.

But for "Asta Neilsen" and "Hamlet" to approach the American home without even knocking and then expect the door to be thrown wide open is to assume that the American household knows Asta Neilsen's "Hamlet."

And the American home doesn't.

* * *

We assume that the average American audience would enjoy Asta Neilsen's "Hamlet"—once they got in through the theatre doors. We feel confident they would.

But *what* is to get them in?

Not the name of Asta Neilsen. Not the name of "Hamlet." We are speaking now of that broad public necessary to box-office success throughout the large and little communities of this country.

But one thing *will* bring them in—a ringing declaration that a charming actress will make live for them a great drama of human passion, love and tears.

Advertising! The right kind, intelligently directed. It never failed.

* * *

What we have to say of this picture applies quite as well to many and many an American picture.

We have smashed to pieces already one bugaboo—that American audiences don't like costume pictures.

But what did it? Better pictures, yes, of course, but also the advertising of these better pictures, the out and out appeal, through star, title and vivid description, to the widespread human hunger for entertainment.

That's all that counts—*entertainment*—whatever its source and character.

But—to entertain is one and a great thing; to get the public *into* the entertainment is another factor and *just* as important.

Wm A Johnston

PICTURES AND PEOPLE

THE purpose of the Motion Picture Producers and Distributors of America, Inc., is revealed in a small pamphlet over Will Hays' signature. The watchwords are CONFIDENCE and CO-OPERATION.

The following is quoted as a part of the association articles.

"The object for which the Association is created is to foster the common interests of those engaged in the motion picture industry in the United States by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."

Mr. Hays comments on the pamphlet as follows:

"Thus the purpose of our activity is succinctly stated in legal language and becomes the very definite program of our effort.

"This is not a vague gentlemen's agreement. It is the legal statement of a legal purpose by a legally organized body. It creates no super-court, autocratically to pass upon pictures, nor to do many of the other things which have been suggested. The purpose of the association is stated in its articles of association, and I respectfully submit to you that no articles of association breathing a more important message could well be found."

* * *

UNIVERSAL carries off the honors on the National Board of Review's latest list of meritorious pictures. Take notice of the Hoot Gibson feature, "The Galloping Kid," especially recommended for adolescents, and "The Storm," starring House Peters. We looked for the asterisk denoting a particularly fine picture opposite "The Storm," and noticing its absence we shall use one of our own . . . (*) . . . Fox is represented on the list with two short subjects—a couple of Mutt and Jeff cartoons, while Goldwyn is selected for two sport reviews—"Red Man Sport," and "Western Stuff." These novel westerns are marked as suitable for the juveniles, but we wager an asterisk against a question mark that the grown-ups won't dismiss them as "kid stuff." Two other features complete the selections—First National's "The Light in the Dark," starring Hope Hampton and Producer Security's play of prison life and reform, "The Right Way," made under the auspices of Thomas Mott Osborne.

* * *

TOM TERRISS, the erstwhile Vitagraph director, is at work in London making "The Habor Lights," an adaptation of a Drury Lane melodrama. By a curious coincidence, the director's father, William Terriss, a famous English actor of his day, scored his greatest success in the play from which the picture is adapted. Upon the completion of "The Harbor Lights" Mr. Terriss has arranged for a series of pictures that will be released in this country through one of the recognized companies.

* * *

MORE good news!

"American business is ready for an unusual prosperity when the rail and coal strikes are ended, if figures on car loadings for the week ending July 22nd as compiled by the car service division of the American Railway Association are to be taken as a criterion.

"In that week loadings other than coal were the heaviest of any week of this season of the year in the history of the railroads of the country and were within nine-tenths of one per cent of the peak, October 15, 1920, when the railroads made their record of loadings."

Michael Comerford, head of the important Comerford circuit of Eastern Pennsylvania, is in New York. The coal strike has, of course, severely affected attendance at his houses but an early resumption of business is now expected.

* * *

E. W. HAMMONS, president of Educational Film Exchanges, Inc., sailed from New York on the White Star liner Homeric August 19 for his annual conference with his business associates in London. He expects to be away from New York a little more than a month.

Mr. Hammons plans to make arrangements for still greater distribution of Educational's product in Europe, and probably will take up the question of getting these pictures into more theatres in Australia as well.

* * *

BEARL SIEBEL postcards from Vienna that he has finished his first picture with Bert Cann as cameraman. His location man is leading him on to Berlin, France and Italy to collect exteriors for the next feature.

* * *

ROBERT J. FLAHERTY is going back to the Arctic next Spring to make another fine picture like "Nanook of the North"—perhaps a finer one. Bruce Bliven, in the New York Globe, rates "Nanook" as one of the three greatest motion pictures ever made. That's praise indeed! And we, too, believe that "Nanook" is one of the greatest contributions to the screen; but Mr. Flaherty has told us something of the theme of his next picture and we are keen about it.

Robert J. Flaherty

Mr. Flaherty is a born producer. He went first into the Arctic as a mining engineer; but he went back as a motion picture producer, determined to express in pictures the romance of the great white north as he saw it—with a born producer's eyes. It was mighty difficult to make others see what he saw but like all determined artists he finally got there and he came back with what he saw. We need this sort of imagination plus determination—need it mightily. There are plenty of good mining engineers but few knights of the camera like Robert J. Flaherty. Watch for his next one, but don't be impatient. It takes time—lots of time, and unending patience, trial and travel to make "Nanooks." But how they do illumine the picture horizon when they do arrive!

* * *

HOWARD DIETZ contributes to the August number of "Advertising and Selling" an article on "What We Have Learned About Human Nature." It is a clear and interesting analysis of the basic appeal to American audiences of the picture drama—not only an advertising article but "a human nature story" as the editor's note points out. The article is illustrated with specimens of Goldwyn advertising.

* * *

"BUSINESS is Better" announces the Nicholas Power Company. "Twenty-two years entirely devoted to motion picture projection—a record quite unique in this field—enables us to properly judge conditions in every branch of the film industry. Progressive exhibitors are ordering new equipment."

* * *

Pola Negri sails from Europe September 6th on the Majestic. Ben Blumenthal accompanies her and on their arrival will decide upon production plans. It is not as yet determined whether her first picture will be made at the Famous Players-Lasky Long Island Studio or in California.

HERFORD T. COWLING has sailed for London, his purpose being an extended photographic tour around the world, taking motion picture film and photographs. If you want to know what has occupied Mr. Cowling's attention the past six years, let us inform you that he photographed the Paramount-Burton Holmes travel pictures abroad. Some features of the present tour will be a trip with some big game hunters into the wilds of Africa over the trails covered by the late Col. Theodore Roosevelt and an expedition into that erstwhile forbidden land—Thibet.

* * *

CLAYTON HAMILTON, erstwhile dramatic critic, but now writing stories and continuity for the screen, recently returned from Honolulu. He is reported seriously ill at the Hollywood Hotel, where he makes his home.

* * *

J. IRVING GREENE, director of advertising and publicity of Associated Exhibitors, packed up his golfing outfit last week and left for a fortnight's outing at Stamford, N. Y. Mrs. Greene, who is also an enthusiastic and accomplished golfist, is with him, and the trip is really in the nature of a honeymoon, as the couple were married only two months ago.

* * *

HARRY BEAUMONT and wife are proud parents. No wonder. Twins. Girls.

* * *

G. M. VINTON has arrived in New York, bringing with him four notable scenic films with human interest stories made at the Kiser Studios, Portland, Oregon. The subjects are "The Royal Chinook," "The Festive Haul," "The Price of Progress" and "Fleeced For Gold." Mr. Vinton is stopping at the Hotel Astor.

* * *

GLAD to see a good man step along. Jimmy Grainger becomes one of the Goldwyn executives. He will continue, also, to represent Marshall Neilan.

* * *

J. G. VON HERBERG of Portland and Seattle is in New York serving on First National's rotating committee.

* * *

CHARLES R. CONDON, Louis B. Mayer's publicity director, and Fred Niblo, returned to Los Angeles last week It was Condon's first visit to Gotham in three years; since the time Charlie was one of the most popular magazine representatives in the trade. On his arrival Condon freely and anxiously admitted California was a great place. He left convinced of it. Walking up Broadway, a terrific rain storm drove us into the gilded palaces. Over two orangeades Charlie told the wonders of the West and the coming schedule of Meyer releases. The writer presented a check for $4.65 for the drinks. It included a couvert charge, but to Charlie it was orangeade—and much worse stuff than can be obtained for five cents out where he came from.

* * *

R. S. COLE sends us an engraved announcement advising his friends that he has taken over the distribution of Stephens Salient Six motor cars for the metropolitan district and all foreign countries. His concluding paragraph is especially interesting. "I have decided that on the first hundred I place I will make a special price to those of my friends who may desire cars." Success.

The photograph reproduced here is especially significant of the scenes of the departure of the seaplane voyagers en route from New York to Rio de Janeiro, Brazil, a flight of 8,500 miles, which was interrupted by the collapse reported in the newspapers. Members of the crew were all saved when the machine met with accident between the Bahamas and Haiti. The Pathe News cameraman, J. Thomas Baltzell, is shown here perched on the nose of the Sampaio Correia, with his camera, grinding scenes of the departure.

MRS. AGNES EGAN COBB is paging the market for one big super-feature and six good program pictures for England. This is highly flattering to authors on this side of the big pond, considering that the British Isles is and always has been the center of literary activities. Among the visitors who have called at Mrs. Cobb's offices recently are B. S. Lames of the Canary Islands, Spain, and S. A. G. Swenson of Stockholm, Sweden. Their object? To purchase pictures for their respective countries.

* * *

THIS is positive. Ray Carroll and Helen Jerome Eddy are leaving New York shortly with a negative, the title of which is "Love's Coming of Age," for distribution by F. B. O.

Headquarters? The Algonquin.

* * *

IT'S hard keeping track of W. R. Rothacker these days. Paris, naturally, is his favorite city and he postcards from Baden-Baden that he will visit the city on the Seine again. Other old world capitals included in the itinerary are Berlin, Vienna and London.

* * *

AMONG the film personages at the Hotel Pennsylvania is H. O. Davis of Universal.

* * *

WE are willing to wager that the threadbare prejudice against costume pictures will receive another knockout blow when "Douglas Fairbanks in Robin Hood" makes its appearance on the horizon of the screen. A sixteen page illustrated booklet from the Fairbanks studio, entitled "An Ideal—and its fulfillment" has come to hand and judging from the sincerity of its descriptions and the beauty and splendor of the pictures's settings this latest creation of the effervescent actor surpasses in magnitude most of the productions—foreign and domestic—that have been called "big" in the past.

Nothing is sillier than the standpatism of the prejudice against the costume production. And we are sure that in this glorious old romance of the twelfth century Douglas Fairbanks will just about prove the truth of that contention.

* * *

JOHN S. ROBERTSON, feature director for Paramount, who has just completed Mary Pickford's new production, "Tess," is due to arrive in New York shortly. Mr. Robertson's contract with Famous Players-Lasky has expired. His plans include several big propositions which will be boiled down to one when he arrives in the city to give them his personal attention, according to his publicity purveyor.

* * *

AT Tyler, Texas, the management of the Electric, Palace and Broadway theatres are admitting shopman on strike and their families free of charge on three matinee days each week until the railroad strike is settled. This seems to be one of the sanest moves ever made in a local crisis. It gives the strikers a place to go, takes their minds from their worries—and, incidentally, is an excellent business move. It seems rather a shame that such an act on the part of an exhibitor can't be placed along side of a scandal story of some alleged moving picture star who was never more than an extra. But newspapers, of course, aren't made that way.

* * *

SOONA RUSTOMJEE DHARWAR of Bombay, India, writes in asking us to send him some samples of motion picture stars as soon as possible. We are sending him a generous sample in Fatty Arbuckle, who is speeding full steam ahead for the Orient.

Organizations Plan Cooperation With Hays

Liaison Officer Named to Function With and Through Agencies For Betterment of Pictures

As a result of a meeting held June 22 last at the Hotel Waldorf-Astoria between Will H. Hays, president of the Motion Picture Producers and Distributors of America, and about one hundred representatives of national civic, religious, educational and welfare organizations, there has come into action, it was learned yesterday, a definite plan of cooperation between those who make the pictures and those who are interested in better pictures because of their effect upon the people of the nation.

A body of men and women whose names are well known in welfare work of various sorts throughout the country have definitely organized, have prepared to go to work, and have chosen an executive officer, at the invitation of the producers and distributors, whom they have assigned to duty in Mr. Hays' office. Colonel Jason S. Joy, formerly executive secretary of the American Red Cross, is the man selected, and he assumed his duties last Monday.

The plan of cooperation is best explained, perhaps, by the following resolutions of organization and declarations of purposes, enunciated at a meeting of some of the welfare workers in Mr. Hays' office several days ago:

Whereas, more than one hundred representatives of national civic, religious, educational and welfare organizations of the United States, together with representatives of exhibitors', actors', and authors' organizations, met in New York City on June 22 at the invitation of Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., to discuss methods of fostering the production, distribution, exhibition and appreciation of better motion pictures.

Whereas, these representatives, whose organizations include in their affiliated membership a substantial portion of the American public, unanimously passed a resolution of appreciation to the producers, confidence in the plans as announced and pledged support through an elected Committee of Three with instructions to form a committee of fifteen to twenty-five persons, and to effect a permanent organization to assist in realizing the objects set forth in the Articles of Association of the Motion Picture Producers and Distributors, namely:

"Establishing and maintaining the highest possible moral and artistic standards in motion picture production," and

"Developing the educational as well as the entertainment value and general usefulness of motion pictures." Now, therefore, be it

Resolved, That a plan of organization be set up as follows for accomplishing the purposes mentioned above:

1. A General Committee, representative of national organizations similar to those participating in the meeting of June 22nd, and forming a nation-wide consulting body. (About 100 persons.)

2. The undersigned Committee of Twenty, chosen from the General Committee by the Committee of Three elected on June 22nd—also nationally representative, but so constituted geographically as to permit of frequent meetings.

3. An Executive Committee, including members of the Committee of Three elected on June 22nd, to act between meetings of the larger committees.

Rejected Picture Passes After Revamping

PICTURES rejected by the Motion Picture Commission of New York are not necessarily barred from screen showing for all time, if they are revamped and in their new state meet with approval. This was shown when "Voices Of The City" was approved which as "The Night Life" was rejected in its entirety.

The original picture was rearranged by Goldwyn and eliminations and changes were made, with the result that it was passed by the commission.

4. An Executive Officer, selected by and responsible to the Committee of Twenty, and charged with assisting the various cooperating organizations in attaining the ends herein set forth. Be it also

Resolved, That no action taken by the Committee of Twenty or by any representative of a particular association thereon shall be binding upon any particular organization against its own wishes. And be it further

Resolved, That the purpose of the work of the several agencies here named shall include:

a. The establishment of a channel of intercommunication between the agencies instrumental in forming and interpreting public opinion and the motion picture industry.

b. The increased use of motion pictures as a force for citizenship and a factor in social benefit.

c. The development of more intelligent cooperation between the public and the motion picture industry.

d. The aiding of the cooperative movement instituted between the National Education Association and the motion picture producers to direct the making of pedagogic films and their effective employment in the schools.

e. The encouragement of the effort to advance the usefulness of motion pictures as an instrument of international amity, by correctly portraying American life, ideals and opportunities in pictures sent abroad, and the proper portrayal of foreign scenes and persons in all productions.

f. The furtherance, in general, of all constructive methods of bringing about a sympathetic interest in attaining and maintaining high standards of art, entertainment, education and morals in motion pictures.

(Signed) Mrs. Oliver Harriman, President Camp Fire Girls; Mrs. George M. Minor, President-General Daughters of the American Revolution; Harold S. Braucher, Secretary Community Service, Inc., and Playground and Recreation Association of America; Mrs. Woodallon Chapman, Chairman Committee on Motion Pictures, General Federation of Women's Clubs; Hugh Frayne, The American Federation of Labor; James West, Chief Scout Executive, The Boy Scouts of America; Lee F. Hanmer, Director, Department of Recreation, Russell Sage Foundation; Charles A. McMahon, Editor National Catholic Welfare Council Bulletin; Rev. F. Ernest Johnson, Federal Council of Churches of Christ in America; Harold Ross, Editor American Legion Weekly; Mrs. Robert E. Speer, President Young Women's Christian Association; Mrs. Jane D. Rippin, Director The Girl Scouts; Dr. John R. Mott, General Secretary International Committee of Young Men's Christian Associations.

The men and women whose names are attached to the resolutions and declaration of purposes are among the leaders of their national organizations, the combined membership of which is more than 11,000,000.

Their representative at motion picture headquarters will keep them informed at all times as to the constructive work being done by the producers and distributors looking toward the improvement of the quality and the raising of the standards of pictures. He will also keep Mr. Hays informed of the aims and activities of the organizations he represents and of their cooperative efforts.

By reason of the presence of an executive officer right at the headquarters of the motion picture industry, it is hoped both by the welfare organizations and by Mr. Hays that his programme of "Confidence and Cooperation" may be materially furthered and the present well-defined improvement of the pictures may be maintained and accelerated.

Comments upon this new plan of procedure, made by both the motion picture industry and by the public—"whose servant the industry is," as Mr. Hays has frequently said—agree that it is the most important step he has yet taken toward proving that motion pictures are being and will be improved, and that those who produce them are working with sincerity and zeal to that end.

Addressing the Committee of Twenty, upon its declaration of purposes, Mr. Hays said:

"Your adoption of this Declaration of Purpose and your willingness and determination to carry out its provisions mark a definite mile stone, it seems to me, in the public relations of this industry. With these great organizations which you represent and with many other associations giving us the benefit of their criticism and cooperation, both the industry and the public may look toward the future with the fullest hope for the largest accomplishment.

"I am deeply grateful for your concurrence in what is being done relative to the utilization of the motion picture as an agency for better international relationship, and for the fullest employment as a pedagogic instrument.

"It is my firm conviction that the motion picture will embody within itself the art, aspirations and ideals of America; and having done that, it will be instrumental in selling America to the world. In the accomplishment of those great tasks, we shall want to lean heavily upon you. We will first deserve your confidence and thereafter we must jointly bring about the accomplishment of our common objectives."

Colonel Joy, the new executive officer for the welfare organizations, is a Wesleyan man, 1910; was a Major of Field Artillery in the war; after the armistice, was Director of the Commission on Training Camp Activities as Lieutenant Colonel; was later Executive Secretary of the American Red Cross and for the past year as Director of Domestic Operations had charge of the Red Cross responsibilities toward ex-service men.

Public Relations and the Picture Industry

Expert Points Out Ills and Cures in Series of Four Valuable Articles

Following is the first of a series of four articles written exclusively for Motion Picture News by Turner Jones, Public Relations Representative for Southern Enterprises, Inc., Atlanta, Ga. In these articles Mr. Jones deals with a subject of interest to everyone in the industry, as he points out the ills and cures as they are and as they may be remedied. Producer, distributor and exhibitor will profit by reading the series.

THE position of the average motion picture theatre with regard to public opinion is very similar to that of the negro whom Polk Miller met on the side of the road one day. The negro was getting up and sitting down in a most perturbed fashion, with perplexity and fear visible upon his swarthy countenance. Polk Miller asked for an explanation and received this answer: "Lordy, Boss, I'se done swallowed a' egg and I'se 'fraid to run, 'fraid it'll bust an' 'fraid to sit still, 'fraid it'll hatch."

For the motion picture theatre to please the extremists, or chronic agitators, would result in a "bust." To ignore this element results in the "hatching" of censorship, blue laws, admission regulations, and what not. To steer a middle course pleases neither side.

The great difficulty at present, which is a cumulative situation, is that the public has already gained wrong impressions of the aims and methods of the motion picture industry and is already too willing to believe that the purpose of the industry is exploitation of the community rather than the rendering of an entertainment *service*. This is not peculiar to the theatre, for we find every branch of the public utility industries confronted with the same problem and we can learn much of value as to the proper method of solving this problem by observing the methods employed by these utilities.

All public relations work is based upon one general assumption: That the nature and practice of regulation (political, economic, social), will be a reflection of public sentiment, which is the expression of the people's understanding and knowledge of the industry. If the people have been told that the motion picture industry is the fourth largest industry; that it is as rich as Croesus, etc., then legislatures will tax us accordingly.

This principle cannot be over-emphasized, and it applies equally well to the attitude of religious bodies, women's organizations, public agitation, and consequently to box office receipts.

The intent in the theory of regulation will be respected in the practice of regulation to the extent that the people are truthfully informed of the facts, circumstances and problems of our industry. For example, given a state with censorship. The law on the statute books may be stringent and extreme, but the administration of that law will reflect the opinions of the people relative to the moral, educational and recreational value of pictures.

With this principle as a starting point, the Public Relations Office of the Southern Enterprises, Inc., has formulated four definite objectives toward which it is working. These objectives serve equally well for the individual theatre as for a number of theatres and equally as well for a producer or distributor as for a theatre. However, to be successful, members of the industry must recognize the truth of Roosevelt's statement that: "Every man in an industry owes a part of his time to making that industry better."

The four objectives are:

1. To secure and maintain public goodwill. In this connection goodwill implies confidence, friendliness, sincere interest, and worth-while regard.

2. To better the public's conception of the motion picture industry. Generally speaking, the public's conception of our industry is apparently one of an insolent, fabulously wealthy trust which ignores the community. Too frequently we are classed with agencies of indecency and immorality.

3. In regulatory matters, to change our stand from a defensive to an offensive position. In too many states we now sit by while our opposition organizes agitation for our regulation. Following the advice of professional lobbyists, we wait quietly for fear of arousing agitation, until the situation is past curing save by lobbyists.

4. To personalize our companies and theatres to the public. A corporation is readily classified as dishonest, overbearing, insolent, etc. People are not so quick to falsely classify or believe ill of a person.

How are these four objectives to be reached? Educational propaganda is the answer and the channels through which it must reach the public are: Press, patrons, civic and commercial organizations, schools, screen, speakers, goodwill advertising.

Practically applied these methods fall under four general heads: (1) Organization of opposition; (2) dissemination of information; (3) personalization and public goodwill; (4) political activities.

Before discussing in detail the methods of public relations work, it is to be observed that no hard and fast line can be drawn between it and exploitation, and none should be drawn. Just as every point of contact with the outside public is a sales opportunity for the theatre's attraction, so it is a sales opportunity for the reputation of industry and company, a sales opportunity for the worth of motion pictures, for the inadequacy of censorship, for the injustice of Sunday discrimination, etc. And box office receipts may be increased by availing ourselves of these sales opportunities, since these are the only opportunities to develop *new patrons*.

P. N. Brinch Resigns from Hodkinson Corporation

P. N. BRINCH has resigned as Manger of Exchanges of the W. W. Hodkinson Corporation. He plans a protracted vacation before making any new affiliations. Mr. Brinch's resignation became effective on Monday of this week, August 21st.

Mr. Brinch became associated with the industry at the time that W. W. Hodkinson was active in the affairs of General Film Company. When Hodkinson severed relations with General Film and joined up with the Triangle organization, Brinch accompanied his superior into the new enterprise. At the organization of the present W. W. Hodkinson Corporation, Mr. Brinch took a prominent part in the formulating of the company's policies and became assistant to the president and general sales manager of the Hodkinson organization. When the company established its own exchange system about a year ago, Mr. Brinch was made manager of exchanges.

Theatre Owners Urge Hays Action

The Motion Picture Theatre Owners of Western Pennsylvania have passed resolutions prompted by utterances of Will H. Hays, in which the public was urged not to patronize pictures that might affect public morals. These resolutions urge Mr. Hays to inform the public just what pictures should and should not be patronized.

They follow:

"Whereas, Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, has in public speeches and newspaper interviews confessed that the companies represented in his association have produced and are now distributing photoplays of such a character as to be subversive of public morals; and,

"Whereas, Mr. Hays has stated that such pictures should not be patronized; and

"Whereas, Mr. Hays has stated that improvement can not be expected until next year; and,

"Whereas, the public has no means of determining which of the pictures can be patronized with propriety;

"We, the Board of Directors of the Motion Picture Theatre Owners of Western Pennsylvania, voicing the sentiments of our membership, as being unalterably opposed to the presentation of indecent pictures; be it

"Resolved, That we hereby solicit Mr. Hays, whom we appreciate as a competent judge of what is wholesome, moral and clean, to make public statements upon the pictures distributed by the members of his organization, informing the public which of the pictures measure up to the standard set by him and which do not; and,

"Whereas, the motion picture exhibitor is compelled to buy his pictures before production and has no means of determining which of the pictures are fit to be shown; and,

"Whereas, the contracts contain what is known as the non-cancellable clause; be it further

"Resolved, That we hereby solicit Mr. Hays to secure for us cancellation of contracts for pictures which, in his opinion, should be condemned."

Exhibitor of Atlanta Passes Away

George Schmidt, manager of the Strand theatre and one of the best known and best loved figures in Atlanta theatrical circles, died early Monday morning at his residence, 250 North Jackson street. Mr. Schmidt had been ill for several weeks.

He was thirty-one years old at the time of his death, and had been a resident of Atlanta about six years, coming here from Spartanburg, S. C., to manage the Strand, Vaudette and Alamo No. 2 theatres.

Los Angeles as "Dollar-A-Week" Man Saw It

By A. G. STOLTE, Manager Des Moines Theatre, Des Moines, Ia.

MY impression of my visit to Hollywood? Oh boy! It was just one grand and glorious week, so filled with interest and enjoyment and education, I was completely overwhelmed with the pleasure of being one of the nine fortunate exhibitors, so royally entertained by First National.

A. G. Stolte

I cannot begin to tell how very much I was benefited by that trip to Hollywood. I returned thoroughly imbued with the idea that out there on the coast several hundred people have my interest very closely at heart. They are bending every effort to make First National pictures just as successful as possible and knowing of their interest, my interest is doubled and every effort I put forward, I know will be thoroughly appreciated by the folks in the studio.

I was especially pleased at the interest exhibited by the stars. They plied us with questions and listened attentively as we told them of the roles in which our patrons preferred to see them and they begged for any suggestions we might have for their future appearances.

We obtained many interesting insights into the mechanical end of the production of our photoplays. Of the detail—the painstaking detail—with which the most unimportant scenes are shot; of the magnitude of some of the sets and of the genuine labor involved in the shooting of the average photoplay.

We found Hollywood just an average city of many mammoth factories where day after day hundreds of laboring people put in many, long, weary hours, grinding out a product that influences the world. There is more business in Hollywood than there is pleasure and most of the nights the people of the studios drop into their beds along about ten, too weary of mind and body to think of stepping out. Naturally they have their gay times, but for the most part it is work all day and rest all night. After eight or ten tedious hours in the studio or on location, under the glare of the hot lights, repeating scene after scene under the direction of a hard taskmaster, the studio people are too tired for the "gay parties" of which we read.

Among the studio people there is great urge for the betterment of photoplays—wherever you go and whoever you meet, sooner or later, the talk will turn into the more serious channel of the future; the responsibility that rests on every one in the industry; the plans and the dreams for the coming productions.

And so I have come back to the Des Moines Theatre, after my week, ready to do my utmost at this end of the road to fulfill the hopes of the folks out there in the studio. And as I work, I know they are working, too, and because of this knowledge of cooperation I am looking forward to a new and greater success.

It's a great game—this business of entertaining the world in your theatre! But, knowing the people behind you; knowing their determination and their ability and knowing how much your success means to them, you can't fail!

Review of "Shall the Movies be Censored?"

By E. F. Supple

"SHALL the Movies Be Censored?," a pamplet published by the Cleveland Chamber of Commerce, proves to be by far the most interesting exposition of censorship, pro and con, that we have read thus far. Its origin is briefly this: In the spring of 1921, A. T. Hills, appointed by the Chamber to confer with other organizations on ways to improve "the tone of motion pictures then being shown in Cleveland," made a report of his observations to the Chamber. This report the Chamber handed over to its Municipal Committee with a request that the committee make a study of censorship. The committee did so, and its final report, submitted to the Chamber a few weeks ago, is embodied in this pamplet.

Not only its findings but also its conclusions are presented in the report. "Some sort of regulation should be retained, at least for the present . . . this function of regulation could best be exercised by the Federal government." Thus, the committee states its conclusions. Thirteen committeemen concur in this verdict: four dissent, rejecting legalized censorship in any form.

In its study of sources, the committee examined some fifty-five official reports, magazine articles, organizational pamplets and bulletins, letters from prominent people, and various other documentary data—all bearing on the subject of censorship. Besides, eight speakers—four advocating and four condemning censorship—were given hearings. These men by virtue of experience and office were well qualified to argue their respective sides. On such written and oral records it based the committee's report—and likewise its conclusions as stated above.

The report states the case for and against censorship, comprehensively and impartially. The case for censorship stands as follows:

(1). Rapid growth of Industry demands drastic control.

(2). Juvenile delinquency is directly traceable to screen.

(3). Censorship where already enforced is good as deterrent on those producers who would otherwise foist unclean film on the public.

(4). Opponents, by proposing remedies other than censorship, impliedly acknowledge need for some kind of regulation.

(5). Screen stories contrast good with the bad. But the public, through the censors—and not the producer, who is an interested party—should determine how much bad should go into a film.

(6). The prevalence of sex themes in pictures, and—allied with this—the elaboration of the sex appeal to an extreme so as to make for success at the box-office.

Thus rests the case for censorship. Now for the counts against, as recorded in the report:

(1). Censorship is unconstitutional, freedom of speech and press being guaranteed in "The Constitution of the United States."

(2). Proponents often fail to distinguish between bad taste and bad morals.

(3). Is un-American and a fore-runner of stage and press censorship with resultant abuses made possible at hands of machine politicians.

(4). Public is free to choose its plays and literature. Why not its pictures?

(5). Mind of professional censor, predisposed to ferret out evil, finds it where it does not exist in many cases.

(6). Censors must "censor" or their jobs will be abolished.

(7). Laws already on the statute books are sufficient to provide protection against the salacious and unclean.

(8). Pictures of past few months show improvement. "The situation is righting itself." This is obvious when comparison is made with lower types of production of a couple of years ago which were due "to the inevitable backwash of war."

(9). The press everywhere has declared against censorship editorially.

(10). A censor board, in the final analysis, is not "a cross-section of public opinion"—as is claimed—but an embodiment of personal opinions. Disparity of rulings prove this.

(11). Pictures can not be reduced to the child level of intelligence as 85 per cent of the patronage is adult. Yet such is the aim of many censorship advocates while practically all censorship proponents base their arguments on harm done to the child and the adolescent.

And so rests the case against censorship.

Our own opinion concurs with the four dissenting committeemen. We believe that the evidence against censorship far outweighs—on the face of the record—that in its favor. Space does not permit a detailed refutation, but we would call attention especially to the "pro" argument advanced under Number Five. Herein the proponents say the public should determine the bad that goes into a film story. But that is exactly the contention of the opponents of censorship everywhere—*the public should be the one to determine, and not a politically appointed censorship commission.*

What has the Cleveland Chamber of Commerce to say concerning the report and conclusions of its Municipal Committee? The president and secretary of the Board of Directors give the answer, with their eyes on Will Hays and the Motion Picture Producers and Distributors of America. They say:

"The pictures which are being produced this summer will be released in the autumn; the people will be able to judge at that time whether the efforts of the organization have been successful. For that reason, further consideration of this report is postponed."

And we feel their words are being quietly repeated by plain citizens this wide country over.

Far East Exhibitors Are Having Troubles

Utility Corporation Secretary Tells Of Conditions In China, Japan and Philippines

KENNETH McGAFFEY, secretary of the Motion Picture Utility Corporation of San Francisco, has just returned to that city from a five months' trip through the Orient in the interest of his company, arranging to make productions there this winter.

According to McGaffey the exhibitors of the Far East countries are now having their troubles.

"The rainy season in the Philippines causes an annual slump in business at this time," he writes. "This slump is expected and figured on both by the distributor and the exhibitor. But there has been an additional slump the past year, owing to financial depression, and in the Provinces business is very bad.

"In China the war is raising hob with the theatres in Canton and Tiensien. This is no comic opera conflict, but three hundred thousand fully equipped men in the field. The exhibitors simply have to shut up shop in the provinces where the fighting occurs. If one side wins the money they take in is all right. If the other side happens to come out ahead the other money makes fine cigar lighters. There are only about fifty theatres in all of China and these along the coast. So it does not take much to put a crimp in the exhibition game in Quaint Cathay.

"In Japan the picture business is much better. The craving for serials is on the wane, and the feature coming into its own, but the Japanese exhibitors are hurting themselves by giving too long a program. The usual show consists of an American feature, a Japanese feature, an American comedy and a Japanese comedy or two, or three reels of short subjects. One theatre in Tokyo was showing four feature pictures as one program. When they are shy of a feature they run two parts of a serial. One company is making Japanese features for home consumption only.

"They turn out about three five-reelers a month, with one company working, and they look it. One firm is getting ready to photograph a number of one-reel stories based on the old Japanese fairy tales, and as this is being handled by Japanese trained in American studios it is expected that some of them will be acceptable for foreign consumption, as the settings of the old temples and gardens are wonderfully beautiful.

"I was in Tokyo when Sessue Hayakawa and his wife, Yuru Aoki, arrived for the first visit to their native land in many years. Hayakawa was received with an ovation that is generally only given a victorious general returning from the wars. In his home town a huge welcome arch was erected and the Tokyo crowds lined the streets and cheered as he was escorted to the hotel. The story that he was unpopular over there is erroneous. A number of the local film publications devoted an entire issue to him and the post cards of photographs of his arrival are for sale all over Japan.

"On the pirating charge George Mooser, of United Artists, is going after all users of duped film tooth and nail, and has stopped the showing of pirated copies of several of his firm's pictures.

"The only other American film representatives I met over there were Hugo Amberg, Far East representative, and Edward B. Rowe, Tokyo branch manager for Universal, although Tom Cochran was on his way over for Famous Players.

"Down in the Strait Settlements conditions are better. Java, Borneo and India are now a good market for serials, although quite a few people have left the serial theatre and gone over to the feature. Most of the Orientals like animal serials. The Chinese can get more kick out of seeing a lion or tiger get after a blonde motion picture actress tran anything in the world. 'Tarzan of the Apes' made a big hit over there."

Rumor Splits Von Stroheim And Universal

Report Says "Merry Go Round" Will Be Produced Under Some Other Director

WEST COAST film circles are stirred by the persistent rumor that Eric Von Stroheim is through at Universal City and in consequence, "Merry Go Round," which he has been planning and for which the cast has been selected and the sets built, will go into production with another director.

A break between Von Stroheim and Universal immediately after "Foolish Wives" was completed would not have been surprising and was even anticipated, since it was no secret that many of the "U" officials, including Carl Laemmle, president of the concern, were disgruntled over the picture's enormous cost and the high hand which their employee had exercised in connection with the production of the feature. Even after the picture had been cut and titled and was being given its premiere at the Central theatre, New York, there were rumors of friction.

Von Stroheim quarreled with anyone who suggested editing the film to even a prodigal feature length, and was particularly bitter over deletions that were made in anticipation of censorship objection. However, when "Foolish Wives" began to prove that even with its million dollar expense sheet, it would still get off the nut, matters quieted down and Von Stroheim went back to the coast to plan a successor to his most ambitious production.

What happened thereafter up until the past week is a matter of trade history. Von Stroheim wrote another story, with its locale in Europe, as have been all of his pictures, planned the sets, started the Universal studio force at work building them, selected the players he desired for the long cast, and was all ready to start shooting. Even the title of the production, "Merry Go Round," had been selected.

What has caused the split, if one has occurred, is only a matter of conjecture. At this writing Von Stroheim is silent on the subject, and no announcement is forthcoming from Universal, either at Universal City or the New York office.

R. H. Cochrane, vice president of the Universal, when asked concerning the rumor, said: "We have heard nothing here in the home office about Von Stroheim quitting. So far as we know here everything is quiet and serene regarding Von Stroheim. His big sets are well along and the cast is engaged."

Von Stroheim's career has been spectacular and enviable from the standpoint of his success as both a direector and actor. He first made a name for himself as an actor, playing various peculiar roles for which he was a type under a number of directors and on several lots.

It was in the early days of Triangle that Von Stroheim began to attract attention. Norma Talmadge was making a picture at the Ince studio, Culver City. There was a small role calling for a type to play a scandal mongering newspaper reporter. Von Stroheim, at that time not even rated as an extra but employed at the studio in a menial capacity, was pressed into service. He ran away with the scene, and both press and public gave him generous recognition. Soon after he appeared in other similar roles, always scoring as a distinctive personality.

When the United States entered the war against Germany, Von Stroheim's position, because of his nationality, Prussian, became difficult. He dropped from sight for a time, but finally landed with Universal as a player. Here he progressed in technical knowledge until his ability was freely admitted.

However, Von Stroheim's ambitions were not to be appeased by success as an actor. Soon he had convinced Carl Laemmle that he possessed ability as a director and was given his chance. The result of this venture was "Blind Husbands," a picture that brought forth unlimited praise from the critics and labeled him as a genius.

With "Blind Husbands" a hit, Von Stroheim started work on another picture. This production, too, was successful, and then came "Foolish Wives."

What the latter production cost, the time it consumed in filming and its more recent history, is a matter with which every exhibitor is familiar.

If Von Stroheim is done at Universal City, his future affiliations, and he most certainly will be sure of a berth in the industry, will be a matter of no small importance. No matter what rumors of temperamental genius, of wasteful extravagance, of ungovernable tendencies, have been heard, there will be those who will desire his services. Genius is not to be denied, and Von Stroheim is one at making a certain type of picture and playing a certain type of part.

Small Town Exhibitor Gives Views

Discusses Problems Confronting Picture Game And Offers Cures For Them

L. H. KLOCK, Manager of the Arcadia Theatre Company of Wellsboro, Penn., has considerable to say regarding the picture business at present, as a result of the invitation of MOTION PICTURE NEWS for opinions on remarks recently made by J. D. Williams.

The following was received from Manager Klock:

"As you invite exhibitors opinions regarding Mr. J. D. Williams' remarks relative to the picture business at present, we venture to state some of the thoughts in the mind of an exhibitor in a small country town.

"The depression which has been general in all lines of business for many months naturally is noticeable in the receipts at the box office the same as in the receipts of the department store or any other line of business. People do not have the money to spend as lavishly as they did two years ago. When they make purchases they watch the prices closely,—they are looking for bargains. In the picture business they are picking their entertainment,—they go to see the picture that they think will please them. There are of course other influencing conditions, such as good music, modern theatre equipment which includes comfort, that tends to draw them to certain theatres, but the picture is THE thing they want most.

"In nearly every line of business whether it be manufacturer, jobber or retailer, inventories have been reduced with the lead pencil, —they have reduced their prices and taken their losses. This was imperative in many instances or ruin would have surely overtaken them. The public demanded cheaper prices, or better goods at the same prices. Admission prices can not be materially reduced in the modern picture theatre owing to the necessary overhead, and I doubt very much that it would help business to any extent to reduce prices if we could.

"Now the thought arises: have the producers and distributors reduced their inventories? Why not throw away much of the 'junk' that has been hurting business directly? Take their losses now and get on firmer ground. Release only pictures that are box office winners. In so doing they would certainly win the confidence and esteem of the exhibitor who would certainly reciprocate when opportunity permitted. Don't be in the class with the landlord,—keep the prices up on undesirable properties. 'Can' the junk.

"Mr. Williams wisely states that fewer and better pictures are necessary. That the number of box office knockouts are limited we all admit. Then, we would like to ask, why arrange to make 60-70 the coming season? Why does Paramount release 41 in six months? How many will really be winners for the exhibitor? With these figures in mind there seems to be no relief in sight. The exhibitor who knows his audience can already count the small number of the releases announced that will pull good at his house. There is certainly lots of room for good attractions but no room for the stereotyped class of pictures which are being announced and heralded at present by some of the best producers and distributors in the country. Make better pictures and release only good pictures and conditions will improve at once."

Accessories Concern to Start on Coast

Sol Lesser, with his associates, Mike Rosenberg and Irving M. Lesser, of Principal Pictures Corporation, and with the aid of his West Coast associates, A. L. and M. Gore and Adolph Ramish, has launched a project whereby accessories pertaining to the exploitation and better showing of motion pictures will be manufactured and sold to exchange centers and exhibitors the world over.

It is the plan of Mr. Lesser and associates to erect a building in Los Angeles in the industrial section of the city. In this edifice will be installed machinery and workmen who will create and turn out every available accessory that the film executives deem worthy of exploiting a photoplay.

Manitoba Exhibitors Association President Tells of Great Britain Conditions

CONDITIONS existing in the moving picture business in Great Britain, as viewed by a Canadian, have been described by R. Kershaw of Winnipeg, Manitoba, president of the Motion Picture Exhibitors' Association, Manitoba, who returned recently from a three months' visit in the British Isles. Mr. Kershaw, who is one of the leaders in the moving picture theatre business in the Dominion, was given an enthusiastic welcome at the weekly luncheon of the Manitoba association in Manitoba Hall, Winnipeg, on Thursday, August 17.

According to Mr. Kershaw, England is seriously bent on rehabilitation and everybody and everything is freely taxed. The English theatres, particularly, are under a very heavy tax burden. The presentation of pictures in England was on a par with that found in most theatres in the Dominion, he declared, but the projection does not measure up to the standard in Canada or the United States, he believed. One fault, he pointed out, was due to smoke, many of the English exhibitors permitting patrons to smoke at will.

Mr. Kershaw attended the banquet in London in honor of William Fox at which $25,000 was raised for the purpose of fighting heavy taxation on theatres and pictures.

The association members took steps at the luncheon in Winnipeg to tighten up on circuses and traveling carnivals which have been eating into the moving picture theatre business in Winnpeg to a considerable extent. A committee representing the association was appointed to negotiate with Manitoba municipalities with a view to securing restrictive legislation against a certain class of carnivals that remain in a community a week at a time.

Prime Minister Last Word in Censors

THE Prime Minister of Australia is now the court of last appeal on all questions of motion picture censorship in the operation there of a Parliamentary Censor Board, according to word just received by Thomas H. Ince from Australasian Films, Ltd.

Here is the Parliamentary censorship chain:

Censor Board, controlled by Act of Parliament, does not permit film importer to take film out of customs until duty has been paid.

Customs duty cannot be paid until film has passed the Censor Board.

If the Censor Board rejects the film, the importer cannot get it out of customs to show members of Parliament and representative citizens without an appeal to the Minister in Parliament for Customs. If the Customs Minister fails, then comes the Prime Minister.

Georgia Censorship Failure, Clubwoman Says

Mrs. Alonzo Richardson, chairman of the department of citizenship of the Georgia Federated Women's Clubs, has issued the following with regard to the failure of censorship in those states where it is now in operation:

"As Chairman of the Department of Citizenship of the Georgia Federation of Women's Clubs, as a member of the Advisory Committee of the National Board of Review of Motion Pictures, and as a member of the Better Films Committee of Atlanta, I feel that I can legitimately present to you, as a legislative official of the State of Georgia, the true attitude of the Women's Clubs of this state and the opinions of that ever increasing number of men and women now working in several cities in Georgia for the betterment of motion pictures.

"After making a thorough study of the operation of state censorship in Ohio, Pennsylvania, New York, Maryland and Kansas, the only states in which it exists, we have become convinced that this form of regulation cannot help the situation and that it has proven a failure in these states, so far as the betterment of pictures is concerned. At the recent convention in Chautauqua, N. Y., many women from these states assured us of this fact.

"Yours very truly,

(Signed) "MRS. ALONZO RICHARDSON,

"Department Citizenship, Georgia Federation Women's Clubs."

Harmony Body to Meet at Kansas City

The beginning of a reign of prosperity and harmony in Western Missouri, it is believed, will be marked by the first meeting of the Joint Board of Arbitration, formed recently at Kansas City by the M. P. T. O. Missouri, which is scheduled to be held at the Hotel Baltimore, Kansas City, next Tuesday, and for which much preparation has been made.

Scores of letters of congratulation, inquiry and commendation have been received by Secretary Lawrence E. Goldman of the M. P. T. O. Missouri since the formation of the new body. That a similar organization will be formed in the St. Louis district is virtually a certainty, while Kansas, Oklahoma and Iowa are contemplating the adoption of the plan, under which a decision by the board is final and must be obeyed.

Allen Theatres Seek Time Extension

Announcement was made at Toronto, Ontario, on August 18, by G. T. Clarkson, official receiver and assignee for Allen Theatres, Limited, Toronto, that an application had been placed before the judge in bankruptcy at Osgoode Hall, Toronto, for an extension over several years to enable Allen Theatres, Limited, to attempt a recovery instead of being compelled to sell to another corporation.

Clarkson admitted, however, that there was some objection on the part of a number of minority shareholders of the bankrupt company to an extension being granted although the principal creditors favored an extension.

The matter is before the judge in bankruptcy who will decide whether the extension will be officially confirmed or the assets of the Allen company be sold to the other corporation.

A committee comprising five representatives of creditor firms was named, it was announced, to manage the estate of Allen Theatres, Limited, if the court will now set aside the bankruptcy order. The committee is composed of R. J. Bulkeley of Cleveland, Ohio; M. H. Ludwig, K. C., Toronto; G. F. Perkins of the Perkins Electric Company, Montreal; M. J. Goldring of the Robert Simpson Company, Toronto, and Lee A. Kelly, a lawyer of Ottawa, Ontario.

According to one Allen Theatre official, the move by the creditors to seek the setting aside of the receiving order of the court marks the beginning of the end of difficulties for the Allen company.

Music Questionnaire Is Sent Exhibitors

The Motion Picture Theatre Owners of America have sent a questionnaire to exhibitors in which their cooperation is urged in the use of non-taxable music. The status of the house with regard to the musical situation is requested as well as the kind of music required.

The association is asking exhibitors to cooperate with local music dealers in popularizing license free compositions and popular numbers. The music department is in a position to supply lists, catalogues, professional copies and orchestrations of music carrying no tax or license fee.

Censor Believes Censorship Will Not Work

"IT is the opinion of my wife, a motion picture censor in Illinois, as well as myself, that it is doubtful if censorship of movies will ever be effective."

This is a declaration made by Albert D. Albert, noted publicist, in the course of an address delivered from a Chautauqua platform at Cedar Point, O., Lake Erie summering place, according to information received by Associated First National Pictures, Inc., from one of its correspondents.

Albert, former newspaper editor, is one of the leading moral uplift workers in Illinois and a member of various organizations striving for higher standards of morality.

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Paramount Pep Club to Have Outing

The members of the Paramount Pep Club, the social organization of the employees of the Paramount home office, will hold their second annual outing at Asbury Park, N. J., September 16. A special boat will take the party in the morning to Atlantic Highlands, and from there a special train will be run to Asbury Park. The return trip will be made in the evening by special train.

During the afternoon the final round of the golf tournament, the preliminaries of which were played at Adolph Zukor's farm early this summer, will be staged on one of the local courses. Those who will compete are Adolph Zukor, Eugene Zukor, E. E. Shauer, S. R. Kent, John C. Flinn, A. M. Botsford, Oscar Morgan and Frank V. Chamberlin.

Personal Representative Named for Godsol

James R. Grainger, has been made personal representative of F. J. Godsol in the Sales Department of Goldwyn Distributing Corporation of which Mr. Godsol is president. Last Saturday, Grainger started on a tour which will take him to every important picture center in the country.

For the past four years, Grainger has been General Representative for Marshall Neilan, who is now making pictures in association with Goldwyn.

Correction in Review of "Heart's Haven"

By an oversight a statement properly belonging to the review of Fox's "The New Teacher"—page 789, issue of August 12th—appeared in the criticism of Benjamin B. Hampton's "Heart's Haven." The statement which should be read in connection with "The New Teacher" and not the Hampton-Hodkinson subject is as follows:

"Otto Hoffman, as a hypochondriac, furnishes the other jarring note. The other players are adequate."

In the list of the cast the name of Otto Hoffman is correctly placed in the review of "The New Teacher."

Washington Film Board of Trade Elects Officers

The Film Board of Trade at Washington, D. C., have elected new officers, and an announcement just issued heralds important changes in policy to be made effective as soon as possible.

R. Clinton Robin, Pathe, was unanimously elected president. The other officers elected were, Walter Price, Goldwyn, vice-president; Eugene Wilson, Vitagraph, treasurer; and C. M. Thomas, Strand Film, secretary. It was also voted to continue the services of Charles E. Wagner as corresponding secretary.

Co-operation as espoused by Will Hays and the Motion Picture Producers and Distributors of America, Inc., will form the basis of the new policies to be enacted by the Washington Board of Trade, it is announced. Harmony between exhibitors and exchanges in this territory is to be sought for primarily, and the first step in this direction is the establishment of a Grievance Committee which will comprise three exchange representatives and three exhibitors. Of the exhibitor members, one is to be appointed by the Virginia Exhibitors League, one by the Maryland Exhibitors League and one by the exhibitors of the District of Columbia. The exchanges will be represented on this committee by Clinton Robin, Pathe; Joseph S. Hebrew, Fox; and C. M. Thomas, of the Strand Film.

Universal N. J. Studio for Auction

The contents of Universal's Coytesville, N. J., studio are to be auctioned off September 14. The auction, to be conducted by J. Mott Allaire, will be held at the studio, on Lemoyne avenue, Coytesville.

The varied assortment of articles to go under the hammer include studio props of all kinds, costumes and some electrical equipment.

The company has made no pictures in the studio for several years.

Cleveland Wage Scale Still Unsettled

No decision has been reached between Cleveland motion picture operators and motion picture exhibitors as to the wage scale for the new season. Committees of operators and exhibitors have met, and while all negotiations have been entirely amicable, they have not reached a satisfactory amount somewhere between the amount now paid the operators and the 20% increase they are asking.

Photographic Process to Have Test Case

A NEW photographic process, having to do with double exposures, will result in a test case being made on the coast. The controversy is between Norman Dawn, who claims to be responsible for the process, and Ferdinand P. Earle and The Rubaiyat, Inc. Dawn claims that infringements have been made on his patents.

Earle makes the contention that many companies used the process before Dawn secured his patents, and that it was in general use previous to that time. He also alleges that John and Douglas Fairbanks have assured him their moral and financial support in the controversy. It is said the process was used in "Douglas Fairbanks in Robin Hood."

F. B. O. Makes Changes in Field Force

Harry M. Berman, General Manager of Distribution of the Film Booking Offices of America, this week returned from a tour throughout the exchanges with several announcements of changes in the personnel of the field force.

Milton Simon, who has been manager of the Exchange in Washington, D. C., has been transferred to the St. Louis office and will act in the capacity of Special Representative.

A new exchange will open at Sioux Falls, at an early date which will serve exhibitors of North and South Dakota. Mr. Sherman Fitch has been appointed Sales Manager. Two new division managers are also announced. J. H. Calvert for the Omaha, Kansas City and Oklahoma territories with headquarters at Omaha, and A. R. Cheery will act as Division Manager with headquarters at Pittsburgh.

New Picture Inspired by Pope's Illness

Jaxon Film Corporation of New York is releasing a motion picture with the attractive title "The Chair of Peter," produced by the San Marco Film Company of Rome. The inspiration for the picture came with the illness of Pope Benedict XV. The company obtained official permission to make films of the Pope's obsequies and the coronation of his successor, and when the picture was completed it received the endorsement and approval of Pius XI.

Blanche Sweet Before Camera After Long Absence

After an absence of almost two years, Blanche Sweet is again playing before a motion picture camera. Her reappearance in the studio took place last week when she played in the opening scene of "Quincy Adams Sawyer," in the role of Alice Pettingill. "Quincy Adams Sawyer" is being made on the coast for Metro under the direction of Clarence C. Badger.

"The Loves of Pharaoh" Is Set for August 28th

PARAMOUNT'S "The Loves of Pharaoh" has been set for general release for August 28th. This subject is presented by the Hamilton Theatrical Corporation, and its all-star cast contains some well-known European screen players, including Emil Jannings, Paul Wegener, and Harry Liedtke. Dagny Servaes, a blonde beauty new to American audiences, is seen in the role of a slave girl. Much of the action of the photoplay revolves around this part. Ernest Lubitsch directed the production.

"The Loves of Pharaoh" is a spectacle into which a dramatic and fervid love story has been injected. The picture is notable for its massive sets, including a reproduction of an ancient Egyptian City for which fifty massive buildings were built. The spectacular battle scenes between the Egyptians and invading Ethiopians are also a feature of the production. Thousands of players appear in these scenes. The historic value of the picture has been widely commended and the lighting effects and handling of the crowds are acknowledged as distinct achievements.

The picture played to big business at the Criterion theatre, New York, for more than three months.

Jack Holt Returns to Coast Studio

Having finished the exterior scenes in New York for his latest Paramount picture, "Making a Man," Jack Holt has returned to California where the remainder of the picture will be filmed at the Lasky studio. Joseph Henabery, the director, Albert Shelby LeVino, who adapted the Peter B. Kyne story, and Richard Johnston, assistant director, went to the Coast with Holt.

The Eastern scenes in this picture include several taken at Atlantic City, in Central park, at the Plaza hotel, on Fifth avenue and on the Bowery.

Hawks Joins Morosco for Production

Howard Hawks and Walter Morosco have formed Hawks-Morosco Productions and have contracted with M. C. Levee, President of United Studios, for studio space and production facilities. The "Border Patrol" is the working title of the new organization's initial vehicle.

Jack Conway will direct and the featured players will be Helene Chadwick and Richard Dix. Other members of the cast so far engaged are J. Farrell MacDonald and Tom Wilson.

American Legion Will Produce Picture

Hanford Mac Nider, national commander of the American Legion, has made the announcement that Thomas H. Ince has been engaged by the Legion to produce a picture temporarily titled, "Blood Bond." It is said the cost will be $200,000.

It is said further there is a likelihood of additional production by the Legion of pictures that will inspire good citizenship and faith in the Government and the people. Mac Nider is a member of the Better Films Committee of the Will Hays organization.

Jed Prouty Is Signed by George Fitzmaurice

Jed Prouty, vaudeville and musical comedy star, has been signed by George Fitzmaurice for a part in the producer's new picture for Paramount, titled "Kick In." This subject features Betty Compson and Bert Lytell. Prouty was on a visit to the coast at the time of his engagement. He is probably best known for his work in "The Velvet Lady," "The Only Girl," "Seeing Things" and "The Pink Lady."

Walter Heirs to Take Matrimonial Leap

Walter Heirs now making personal appearances throughout the east, will be married about Christmas time. The bride to be is Adah McWilliams, of Syracuse, N. Y., formerly of Los Angeles.

Ten Pictures Start F. B. O. Season

TEN pictures have been anonunced by the Film Booking Office of America as their contribution to the campaign for a prosperous fall season. These pictures include the output of a majority of the stars who are now busy at the R-C Studios in California, and will from the bulk of the F. B. O. early fall product.

The ten will start the newly-named organization on its first season with an impetus which they expect will place it among the leaders of the industry.

In the order of release they are: "In the Name of the Law," "The Kick-Back," "The Snowshoe Trail," "Wreckage," "The Three Cornered Kingdom," "When Loves Comes of Age," "Captain "Fly By Night," "Good Men and True," "Thelma," and "The Remittance Woman."

Scenes from "Minnie," First National. At right, top, reading from left to right, are found George Barnum, Matt Moore, Leatrice Joy, Josephine Crowell and Helen Lynch.

Marilyn Miller May Star with Her Husband on Screen

MARILYN MILLER, the Flo Ziegfeld star, and recently in the limelight as the bride of Jack Pickford, may co-star with her husband for the screen, according to an announcement emanating from the United Artists headquarters in New York. Miss Miller's contract with Ziegfeld, it is understood, terminates in September, and it is not unlikely that arrangements will be effected at that time to introduce Miss Miller as a screen star.

Jack Pickford is at present completing "Garrison's Finish." Arthur Rosson is directing and Elmer Harris supervising.

"The Christian" Titles by Hall Cain

Goldwyn has completed arrangements by able whereby Sir Hall Caine will write the tles for the screen version of his novel, "The 'hristian," which Maurice Tourneur is now roducing for Goldwyn at that firm's studios ı Culver City, Calif.

Sir Hall went to the Isle of Man with)irector Tourneur and the leading members 'f the cast while the exteriors were being shot.

Baum Is Promoted to Equity Vice-Presidency

At a meeting held at the Equity Pictures orporation last Monday week, Louis Baum, ormerly general manager, was promoted to ıe position of Vice President of his concern. his promotion has been given to Mr. Baum ı appreciation of his past services rendered) the company.

'illiam Russell in scenes from "The Crusader," Fox.

In "Moonshine Valley," William Farnum will claim stellar honors in the William Fox production, directed by Herbert Brenon.

Fox Heavy Plunger in Fiction Mart

Announcement Made of Story and Play Material Secured for 1922 Season

WILLIAM FOX has plunged rather heavily in the matter of story material purchased for the season of 1922. Considerable variety is manifest in the line-up of literary and dramatic material which will serve as the basis for current and forthcoming productions. Among the stories and plays purchased are the following, as announced by the Fox Film home office this week:

George Owen Baxter's "Free Range Lanning," which will be adapted for a screen western and very likely serve as a vehicle for one of Fox's cowboy stars.

"Alcatraz," by Max Brand. This story is unique in that it is about a wild horse of the western plains. The exclusive picture rights were bought for this by Mr. Fox for Tom Mix and his horse Tony.

"Shadow of the East," by E. M. Hull, author of "The Sheik." The enormous popularity of "The Sheik" was largely responsible for the purchase by William Fox of "Shadow of the East."

"Truxton King," by George Barr McCutcheon. The novels of George Barr McCutcheon have been maintaining a prominent position among the best sellers.

"The Splendid Outcast," by George Gibbs. George Gibbs has the distinction of being a successful artist and illustrator as well as a writer.

"Mixed Faces," by Roy Norton. For years Roy Norton has traveled all over the world, and his novels are noted for their dashing plots of adventure and love.

"The Fanner," by Kenneth Perkins. A delightful story that was instantly assigned to Tom Mix.

"One Way Trail," by Ridgwell Cullum, described to be fine material for a thrilling western.

"Trooper O'Neil," by George Goodchild, a story of the lands adjoining the Arctic Circle.

"Dr. Rameau," a French novel by George Ohnet, that has attracted attention. The novel will appear on the screen under the title of "My Friend, the Devil." It was directed by Harry Millarde, who is at present in England producing "If Winter Comes."

"A Self-Made Man," by George Horace Lorimer. This author is the editor of the Saturday Evening Post and one of the widest read authors in the United States.

Mr. Fox also has acquired the exclusive motion picture rights to "If Winter Comes," by A. S. M. Hutchinson. Records show that month after month this story has held first place as a best seller.

In the dramatic field Mr. Fox has purchased "The Fast Mail," by Lincoln J. Carter. This play has been one of the most successful melodramas ever produced either in the United States or Great Britain.

"The Shepherd King," a play reputed to have done more to disarm church criticism of the stage than any other factor. This subject was made in Rome, Egypt and Palestine by G. Gordon Edwards.

Mr. Fox also holds the exclusive dramatic rights to "Monte Cristo," which he has made into a special.

Novel to Be Based on Sennett's "Suzanna"

The Macauley Company, publishers in New York, will publish a book version of Mack Sennett's production "Suzanna," and it is planned to place the novel on sale in conjunction with the showing of the picture. The arrangements were recently effected by Mack Sennett and a representative of the Macauley Company. R. E. Drago, a prominent author, will write the book version of the Mabel Normand vehicle. This is one of the few instances where a picture has furnished the theme for a novel.

Universal Competition Is Ended

Exhibitors' Exploitation Suggestions Are Numerous for "Robinson Crusoe"

WHAT is conceded to have been one of the most valuable exhibitors' contests ever arranged by the film producing company has just been brought to a successful close by Universal. It is the Exploitation Contest for "The Adventures of Robinson Crusoe." It lasted four months, during which time Universal gave away $7,200 in cash as awards to exhibitors showing the most ingenuity and showmanship in putting over the Crusoe serial.

The first prize winners for the four months of the contest were Arthur Desormeaux of the Strand theatre, Madison, Wis.; Phil Gersdorf of the Palace theatre, Macon, Ga.; Sam Harding of the Doric theatre, Kansas City, and Harry D. Palmer of the Liberty theatre, Washington, Ind.

The second prize winners were J. S. Woodhouse of the United theatre, Alhambra, Cal.; J. F. Churchill of the Palace theatre, Santa Barbara, Cal.; James C. Adams of the Dominion theatres, Vancouver, B. C., and R. A. Czerny of the Kent theatre, Kent, Wash.

The third prize winners were Al Hamilton of the Palace theatre, South Norwalk, Conn.; Charles Dutkin of the Grant theatre, Philadelphia; Will Steege of the Liberty theatre, Great Falls, Mont., and Vern E. Johnson of the Orpheum theatre, St. Augustine, Fla.

The $50 prize winners were as follows: For April, Arthur Desormeaux, Strand theatre, Madison, Wis.; F. M. Plessner, Susquehanna theatre, North Philadelpria, Pa.; Otto, Meister, Whitehouse theatre, Milwaukee, Wis.; Harry Holland, Bishop theatre, Bishop, Cal.; Max Marcus, U. S. theatre, Cleveland, Ohio; A. T. Simmons, Dome theatre, Akron, Ohio; Al Hamilton, Palace theatre, South Norwalk, Conn.; J. S. Woodhouse, United theatre, Alhambra, Cal.; D. L. Suddath, Amusu theatre, Nathitoches, La.; Ray Harding, Casino theatre, Des Moines, Iowa; Lew Booner, Lyric theatre, Camden, N. J.; Y. J. A. Smith, Lowell P. S. theatre, Lowell, N. C.; Fred S. Meyer, Palace theatre, Hamilton, Ohio; M. E. Meinert, Arcade theatre, Scottdale, Pa.; Frank Lofara, Victoria theatre, Johnstown, Pa.

The $50 prize winners were for May: Robert Harmon, Knickerbocker theatre, Columbus, Ohio; Harvey Williams, Allen Beach theatre, Toronto, Canada; Andy F. Battiston, Lyric theatre, Yukon, Pa.; Phil Gersdorf, Palace theatre, Macon, Ga.; J. F. Churchill, Palace theatre, Santa Barbara, Cal.; John J. Murray, Opera House, Warren, Ohio; Jay Emanuel, Ridge Avenue theatre, Philadelphia, Pa.; L. D. Plat, Climax theatre, Milwaukee, Wis.; J. S. Woodhouse, Strand theatre, Avalon, C. I., Cal.; Eli Rosenbaum, Hippodrome theatre, Ogdensburg, N. Y.; Charles Edward O'Donnell, Hauber theatre, Pine Bluff, Ark.; Alec Schreiber, Victoria theatre, Detroit, Mich.; Charles Dutkin, Grand theatre, Philadelphia, Pa.; Al Hack, Rex theatre, New York City; Jesse E. Jones, Jones theatre, Canon City, Col.; W. C. MacNaughton, Leader theatre, Washington, D. C.; J. V. Lynn, American theatre, Butte, Mont.; William Elliott, Pleasure Parlor theatre, Hazleton, Pa.; Alexander Frank, Rialto theatre, Waterloo, Iowa.

The $50 prize winners were for June: B. H. Wallerstein, Broadway theatre, Buffalo, N. Y.; L. J. Murdock, Savoy theatre, Indianapolis, Ind.; G. G. McCormick, Greenwood theatre, Greenwood, Miss.; Frank Bligh, Bligh theatre, Salem, Ore.; Frank Wehrenberg, Melba and Cherokee theatres, St. Louis, Mo.; J. Victor Wilson, Olympic, Watertown, N. Y.; Will Steege, Liberty theatre, Great Falls, Mont.; Sam Harding, Doric theatre, Kansas City, Mo.; S. A. Hayman, Lyda theatre, Grand Island, Neb.; James C. Adams, Dominion theatre, Vancouver, B. C.; Wm. Quigley, Apex theatre, Philadelphia, Pa.; J. Shik, Pictureland theatre, Kokomo, Ind.

The $50 prize winners were for July: J. Cooper, Dominion theatre, Nanaimo, B. C.; D. M. Bain, Bijou theatre, Wilmington, N. C.; George Leonardy, Star theatre, Covina, Cal.; John T. Hendry, Temple theatre, Perry Fla.; R. C. Hunt, Grand theatre, Riverside, Cal.; S. Garr, National theatre, Toronto, Ont.; V. J. Scott, Ideal Amusement Co., Johnstown, Pa.; Walter F. James, Coliseum, Cherokee, Iowa; L. L. Goldsmith, Society theatre, Seattle, Wash.; V. E. Johnson, Orpheum theatre, St. Augustine, Fla.; Herman Kersken, Jose theatre, San Jose, Cal.; Charles Triebel, Pastime theatre, Maysville, Ky.; J. Wright Brown, Rialto theatre, Jacksonville, Fla.; H. M. Wilkinson, Strand theatre, Altoona, Pa.; Harry M. Palmer, Liberty theatre, Washington, Ind.; C. G. Chacos, Utahna theatre, Coshocton, Ohio; R. A. Czerny, Kent theatre, Kent, Wash.; Richard Hertzer, Hippodrome theatre, Bucyus, Ohio; Mrs. J. W. Moore, Lyric Andome theatre, St. Charles, Mo.; Pearch & Scheck, Grand theatre, Baltimore, Md.

London's "Fish Patrol" to Be Pictured

Jack Mulhall will be starred in a series of film versions of Jack London's famous sea stories, "Tales of the Fish Patrol."

The series has been under preparation for some time. They will be in two reels.

Selznick Will Open New Production Unit To Operate In New York City

THE SELZNICK PICTURES CORPORATION are about to resume production in the East. A new production unit under the personal direction and supervision of David O. Selznick is about to be established to begin work in New York City in the immediate future.

This unit will be in addition to the one now operating on the Pacific Coast.

The establishment of a second unit is in line with the general policy of expansion which the company is said to be planning for the future.

The first picture to be made in the East under the new arrangement will be the special starring Theda Bara which will mark her return to the screen after an absence of almost two years.

When the final choice of a story is made which will probably be some time during the coming week Mr. Selznick will name the director and start casting. It is thought that the studios of Forty-eighth Street formerly occupied by Selznick in the East will be used for the Bara production.

Scenes from "Garrison's Finish," an Allied Producers and Distributors release

Live Figures and Paintings Combined in New Subject

Another production similar to "The Enchanted City," in which live figures are combined with paintings, has been completed by Warren A. Newcombe. "The Enchanted City" played at the Rivoli Theatre last February and attracted attention for its novel double exposure effects. The new picture is called "Sea of Dreams." The story is based on Greek and Roman myths. Hazel Lindsley plays the featured role, and her type of beauty is said to blend harmoniously with Mr. Newcombe's paintings. Harry Chandlee is titling the picture.

Kane Appoints Crandall Field Manager

President Arthur S. Kane, announced this week the appointment of Jean J. Crandall, of Washington, as Field Manager of Associated Exhibitors, and Mr. Crandall entered upon his new duties at once.

The new appointee entered pictures as a salesman for the World Film Corporation at Buffalo in 1917. For the last year and a half he was in the securities business in the national capital.

Blackton-Carpentier Film Named "Gypsy Cavalier"

"A Gypsy Cavalier" has been selected as the title for the film now being produced in London by J. Stuart Blackton, with Georges Carpentier and an all-star British cast. The picture is adapted from "My Lady April" by John Overton.

Vignola Starts "Adam and Eva" for Cosmopolitan

Robert G. Vignola starts work this week on his new subject for Cosmopolitan. The picture will be an adaptation of Guy Bolton and George Middleton's stage success, "Adam and Eva." Marion Davies will be starred.

The supporting cast will include Tom Lewis, Louella Gear, Leon Gordon, William Norris, T. Roy Barnes, Amy Ongley, William Davidson and Edward Douglas.

Mr. Vignola and his company left New York this week for Stamford, Conn., where the initial scenes for "Adam and Eva" will be photographed. The company expects to be on location for about ten days. The interiors will be shot at the Cosmopolitan studios, New York City. The settings will be designed by Joseph Urban and are to be of an elaborate character, it is announced.

Mr. Vignola's staff will be headed by D. P. Carle, who has been his assistant for several years.

Fred Greene, Jr., Joins Universal

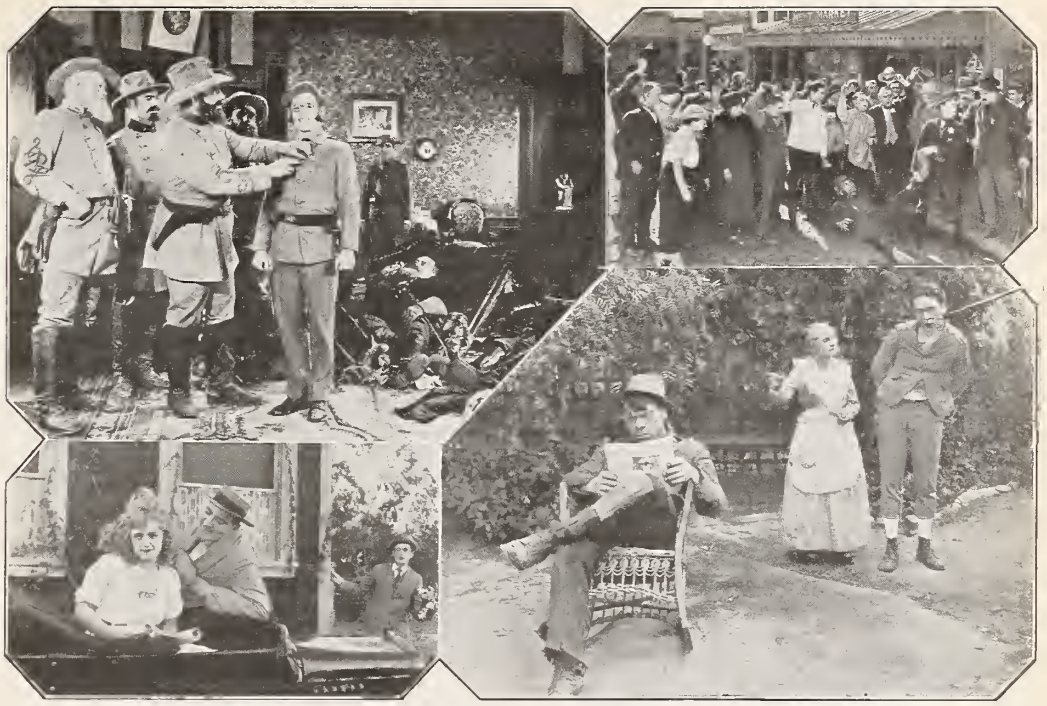
Fred V. Greene, Jr., one of the best known moving picture exploiters in the industry, has been engaged as exploitation man for the Big "U" E change, Universal's New York distribution center. He has been a Paramount exploitation man for three years, first in Denver and then in New York.

Greene has been in the show business almost all his life, having been a writer of vaudeville acts and plays before entering the moving picture field.

Allied to Release Mary Alden Vehicle

Announcement is made by Allied Producers and Distributors Corporation of the immediate release of "A Woman's Woman," with Mary Alden heading an all-star cast.

"A Woman's Woman" is a Charles Giblyn production for the Albion Productions, Inc., and was adapted from Mrs. Nalbro Bartley's story of the same title originally appearing in The Saturday Evening Post.



Four scenes in "Grandma's Boy," showing Harold Lloyd in the title role. (Associated Exhibitors.)

Fashion Display with Castle Picture

IRENE CASTLE'S latest Hodkinson picture, "Slim Shoulders," will be given its premiere at the Capitol theatre in New York during the week beginning September 3, with an Irene Castle Fashion Promenade prologue in which thousands of dollars' worth of newly imported gowns from Paris will be featured.

Many of the gowns that will be shown in the Fashion Promenade are duplicates of the gowns that Mrs. Castle brought back with her from Paris when she returned four weeks ago. Others are originals from the smartest shops on the Paris boulevards and were brought over last last week by the buyers of one of the largest silk manufacturing houses in America.

Cast Chosen for Von Stroheim's New Picture

Erich von Stroheim has completed the selection of a cast for "Merry Go Round," his next Universal-Jewel production.

Norman Kerry and Mary Philbin are to have the outstanding parts. Kerry will play the role of Count Hoheneff. Miss Philbin will appear as "Agnes," a waif of the Prater, or pleasure park of Vienna. Wallace Berry and Dale Fuller will be seen as creatures of the Prater. Spottiswoode Aitken, character actor, will impersonate Count Steinberg, Minister of War; Colonel Waverka, late of the Austrian army, will impersonate Emperor Franz Josef; and the role of the Arch Duke Eugene will be played by the Earl of Glandore, Major Maurice Talbot-Crosbie.

Several who contributed their best to "Foolish Wives" will again be seen in "Merry Go Round." Among them are Caesar Gravina and Al. Edmundson.

The cast will also include Caesar and Al. Edmundson, both of whom appeared in "Foolish Wives"; Allan Sears, Albert De Conti Cedassamare, George Hackathorne, Fay Holderness and Sidney Bracey.

"Hound of Baskervilles" Secured by F. B. O.

The Film Booking Offices of America will distribute "The Hound of the Baskervilles." This is one of the three Sherlock Holmes detective stories which has been published in novel form, being sufficiently long to occupy an entire book. The film version is a feature in five reels. Eille Norwood plays the role of Holmes, and Rex McDougal plays the juvenile role.

New Casting Director Named at Studio

Ned Hay, formerly an assistant director at Paramount's Long Island studio, has been appointed casting director at the studio. He succeeds Arthur Cozine, who becomes location manager.

Scenes from "The Christian," Goldwyn.

Urges Business Methods for Exhibs

Showmanship and Methods of Up-to-Date Merchants Will Win, Says Levy

"MOTION pictures are, more than ever, getting down to a legitimate basis. The industry has grown so rapidly that it hasn't been directed along sane commercial lines. But it now is finding its groove, and as soon as it begins running in that groove, nothing will be able to stop it."

This statement was made by Col. Fred Levy, one of the biggest dry goods men in the South, and one of the most influential motion picture executives below the Mason and Dixon line. Col. Levy, who is president of the Associated First National Pictures, Inc., of Kentucky and Tennessee, will serve next eek as a member of First National's rotating committee. For eight years he has made an intensive study of motion picture showmanship. He has studied it from the angle of a practical and successful business man, because he was well established in the clothing business in Louisville when he entered the field of motion pictures. And, as he did in the clothing business, he has made a pronounced success out of his motion picture investments. An insight into this success may be gained by considering the fact that he now is affiliated with the operation of thirty-one motion picture houses, a number of which are in Louisville.

"What is success in the motion picture business to be based on?" Mr. Levy was asked.

"From now on it is going to be gauged more or less by the manner in which exhibitors present their attractions to the public," was the reply. "In bygone days the showman felt that he had a clear field to himself; that his business was exclusively one of exploitation and presentation. It seems that to-day wide-awake merchants are making some showmen 'take a back seat,' because they have learned the art of showmanship, and whether it be a retail or manufacturing business, they measure their success by the measure to which they can dramatize their business and present their offerings to the public in showman-like way. If exhibitors as a whole would wake up and follow the methods of up-to-date merchants and the more progressive exhibitors, then there would be little doubt as to final success."

Col. Levy's first entry in the amusement line was with the B. F. Keith interests in Louisville. Next he became interested in motion pictures. Besides being president of Associated First National of Kentucky and Tennessee, he is president of the Big Feature Rights Corporation and of Educational Films of Kentucky and Tennessee. He also is president of the Strand Amusement Co., operating a chain of theatres in Western Kentucky, and of the Lafayette Amusement Co., operating theatres in Central Kentucky.

"Rejuvenation" Tells Unique Story

What is expected to be one of the most pretentious of the Fall releases of American Releasing Corporation is a production by Lambert Hillyer of Cyrus Chapin's original story, "Rejuvenation," a story which parallels the rejuvenation of a man and a great city following the San Francisco fire of 1906.

It is a San Francisco and Oakland story which is to be photographed in those cities. The producer is Overland Productions which has taken over the plant of the Stewart Motion Picture Co. in Oakland. Mr. Hillyer is now casting the production and has, to date, definitely engaged Jack Mulhall, Bessie Love, Henry Walthall and Tully Marshall.

From the Fox comedy, "The Eskimo"

Sidney Franklin to Direct Chas. Norris's "Brass"

Sidney Franklin has been engaged by Harry Rapf to direct the forthcoming Warner Bros. attraction titled, "Brass." This subject will be an adaptation of Charles G. Norris's novel of the same title. Mr. Franklin has recently directed a number of Norma Talmadge's vehicles.

Marie Prevost will head the cast of players for "Brass." Monte M. Katterjohn has prepared the screen adaptation.

"Up on the Wings" Made by Camus Company

It was incorrectly stated in the August 26th issue of the News that Luis Lezama of Mexico City had produced "Up on the Wings." Mr. Lezama requests that it be pointed out that his connection with the picture was in the capacity of director; that the picture was produced by the Camus Pictures Corporation, of which German Camus is president; and that the picture was sold last April to the Aywon Film Corporation by M. Mier of New York, agent for the Camus organization. Mr. Lezama is no longer connected with the Camus Company.

Rupert Is Made Coast Studio Executive

W. L. Rubert, for several years an official in Universal's Kansas City exchange, has been made Assistant Business Manager of Universal City, one of the most responsible positions at the big studio plant. He will aid Julius Bernheim in the commercial administration of the studios in the big film city.

Scenes from Warner Brothers' "Rags to Riches," a Harry Rapf production, directed by Wallace Worsley, with Wesley Barry the featured player.

Mary Pickford Completes "Tess of Storm Country"

AFTER fourteen weeks of continuous work, Mary Pickford has completed her new version of "Tess of the Storm Country," the Grace Miller White story which constituted one of Miss Pickford's earliest triumphs. Present indications are that the new "Tests of the Storm Country" will be in not more than seven reels. It probably will be ready for United Artists release by October 1st.

Every possible effort has been made to make new "Tess" superior not only to Miss Pickford's earlier version of the story but her other productions as well, declares a statement from the United Artists' home office this week. The director is John S. Robertson, loaned to Miss Pickford for this feature. Charles Rosher, who has handled the camera for practically all Miss Pickford's notable starring vehicles, presided over the photography. In the cast are such players as Lloyd Hughes, Gloria Hope, Forrest Robinson, David Torrence, Jean Hersholt, Danny Hoy and Mme. de Bodamere.

One of the exteriors built for the photoplay consisted of an entire fishing village, said to be one of the most unique settings of its kind ever erected. Only four locations were used, thus establishing a record for Miss Pickford of the smallest number of locations ever used by her.

Scenes from "In the Days of Buffalo Bill" Universal Serial.

Clara K. Young May Go to Italy to Play Lead

It was learned that Clara Kimball Young may go to Italy to appear in a photoplay written by Richard Washburn Child, the American novelist, who is at present the United States Ambassador to Italy. "The Hands of Nara," also written by Mr. Child, furnished the story for Miss Young's latest motion-picture. Her present work in California, where she is playing the lead in "Enter Madame" for the screen, forestalls any immediate plans to go abroad. It is likely that she will make one more picture on the Coast before coming to any definite decision in connection with Mr. Child's proposal.

Pola Negri Due in America September 15

POLA NEGRI, Polish star, who is coming to America to appear in Paramount pictures, will sail from Europe on the Majestic September 9 and will arrive in New York the 15th, ready to start work at the Long Island City studio, according to a statement emanating from the Famous Players-Lasky home office in New York.

George Fitzmaurice, who will direct Miss Negri in the production which is to mark her American debut, will arrive from the West Coast with his producing organization at about the same date.

Lewis Stone Is Signed for Paramount Stock Company

Jesse L. Lasky has signed Lewis Stone, well-known leading man, as a permanent member of the Paramount Stock Company under a long-term contract. Mr. Stone will play leads in special productions for Paramount, and his first role will be that of the leading man in William de Mille's next production, "Notoriety," by Clara Beranger. In this picture Mr. Stone will play opposite Bebe Daniels.

Cast for "Enter Madame"

The cast which will be seen in support of Clara Kimball Young in her next Harry Garson production titled, "Enter Madame," will comprise Lionel Belmero, Rosita Marstini, Wedgewood Nowell, Orra Deveraux, Elliott Dexter, Louise Dresser, Arthur Rankin, George Kuwa and Mary Jane Saunderson.

Pathe Announces Short-Subject Releases for Week of September 3rd

A TWO-REEL Western titled "His Own Law" and featuring Leo Maloney heads the Pathe short-subject release schedule for the week of September 3rd. This is one of "The Range Rider Series," which is being distributed by the Pathe organization.

Episode No. 8 of the Ruth Roland serial, "The Timber Queen," is titled "The Smuggler's Cave." This chapter shows the liberation of Ruth from her prison aboard the sinking and burning tramp steamer and her rescue from a watery grave. The locale once more shifts to the timber country where new adventures await the hero and heroine who are brought together again.

"Wet Weather," with Paul Parrott, is the Hal Roach Comedy release. Never were there such rains. The hero and his bride are washed out of bed into the garage. Mother-in-law arrives, is washed out into the street and back again. The hero, trying to finish his sleep in the automobile, is washed away in the machine and over the edge of a cliff—to be saved for more watery adventures, in which the bride and mother-in-law figure with much comic effect.

The Aesops Film Fable released in this schedule is called "Fearless Fido," the moral being, "You can't keep a good man down." The Harold Lloyd reissue is called "Off the Trolley." This subject presents Snub Pollard as the motorman, and Harold Lloyd and Bebe Daniels as passengers much smitten with each other.

Pathe Review No. 171 shows a picturesque storm in "Photographic Gems." "The Man from Mars" is a bit of speculation in astronomy. "Monkey Shines" literally illustrates that title, while "The Eagle's Nest in Provence" is the subject of the beautiful Pathecolor feature.

Mary Buys "Dorothy Vernon of Haddon Hall"

THE rights to "Dorothy Vernon of Haddon Hall" have been sold to Mary Pickford by the Kenma Corporation. The rights to this subject were secured in January of this year by the Kenma organization as a screen vehicle for Madge Kennedy. Since then there have been a number of offers for the purchase of the photoplay rights to the story, including one as high as $80,000, it is stated.

Vice-President Steele of the Kenma Corporation explains that the rights were finally disposed of to Miss Pickford "not so much because of the substantial sum offered for it" as because of the company's determination to make Miss Kennedy's next vehicle after "The Purple Highway," just completed, a modern story. Present production plans would make it impossible for Kenma to produce "Dorothy Vernon" with Madge Kennedy before next summer, declares Mr. Steele.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

The Wisconsin rights to "More to be Pitied" has been purchased by the Celebrated Players Film Corporation of Milwaukee.

Manager Shirley has returned from New York, where he was in conference with home office officials, greatly enthused over "Trifling Women," which, he declares, will be a record breaking picture both from an artistic and box office standpoint.

The Cosmopolitan National exchange is now located at 738 S. Wabash Avenue, having removed from its former offices at 806 S. Wabash Avenue.

"Captain Kidd," the serial recently acquired by Joe Friedman of Celebrated Players Film Corporation, is a sure fire winner, in the opinion of those who have viewed the first few episodes. Full of action with picturesque scenes, it carries an interesting story throughout.

Jake Hendlesman's new theatre at South Bend, Indiana, is rapidly nearing completion and the popular exhibitor is already arranging for the opening of this twenty-five hundred seat house, which will be one of the finest moving picture theatres in northern Indiana.

Emil Stern, of the Lubliner & Trinz Circuit of Chicago, recently took advantage of a big Paramount ad tie-up. With the opening of the Pageant of Progress Week, Paramount contracted to run an extensive campaign in all the leading Chicago newspapers. Mr. Stern negotiated to run his ad alongside of Famous Players and it proved a genuine business stimulator. The Lubliner & Trinz ad was prepared by Albert Dezel of the Master Advertisers Corporation.

This is the ad copy used to announce the premier of "A Tailor-Made Man," when it opened at the California Theatre, Los Angeles

Manager Rozelle, of Metro, who has just returned from Indianapolis, reports that the Hoosier capital is benefiting by the business revival which is helping theatres generally throughout the territory, and that materially increased attendance is evident. While in Indianapolis Mr. Rozelle closed with the Bringlinger Company for the first four Metro releases of the season, which include, "The Prisoner of Zenda," "Broadway Rose," "House of Nara" and "The Five-Dollar Baby." "The Prisoner of Zenda," which is heralded as one of the great pictures of the year, is scheduled to open at the Roosevelt on completion of the "Blood and Sand" run.

Trustee William F. Zibell will sell certain films, which are the property of the bankrupt Pioneer Film Corporation of Illinois, at his rooms in the Monadnock Block, on September 2nd at 10 A. M., according to a notice sent out by Sidney E. Eastman, Referee in Bankruptcy.

The musician's union has officially notified the representatives of the motion picture theatre owners and managers outside the loop that the union will not accept the 10 per cent wage cut, as proposed by the theatre men. It is understood that negotiations are at a standstill and little likelihood of an agreement before September 15th, when the present wage and working agreement expires, is seen. Many theatre managers are talking of abolishing orchestras altogether and getting along with organ and other instrumental music.

Goldwyn Division Managers J. Koerpel, of Cleveland; W. E. Troug, of Kansas City, and Cecil Maberry, were present at a conference in Chicago this week, which was also attended by J. R. Granger, of Goldwyn's home office. Plans for exploitation and sale of Goldwn's Fall and Winter product were gone over at the meeting.

Sidney Heyman, of the Orpheum Theatre, Waukegan, was in the city this week booking pictures, and reports a marked improvement in theatre attendance at the Orpheum and other Waukegan houses.

Maurice Hellman has purchased the Illinois and Indiana rights to eight five-reel westerns, featuring Dorothy Wood and Pete Morrison. The first release date for this series, which was acquired from Sanford Productions, will be September 15th. Reelcraft's program for the year is now about lined up and will assure exhibitors a feature a week for fifty-two weeks. Mr. Hellman is now planning to open up offices in Milwaukee, as well as the one he is operating in Indianapolis, and has taken quarters in the Toy Building, where booking will begin on October 1st.

William C. Muir, who, although a Chicagoan, has been connected with the film business in Indianapolis for some time past, was in Chicago this week and it is reported, will become affiliated with a large distributing organization.

The engagement of "Blood and Sand," at the Roosevelt Theatre, started with tremendous business and on opening day the entire house was filled at 11 A. M. and every seat was occupied from then until closing time. Indications are that the run of this Valentino feature will be a record breaker for the Balaban & Katz theatre.

Julius Stern, president of Century Comedy Company and vice-president of Universal Film Company, with David Bader, special press representative for Century Comedy Company, spent a few hours at the Chicago Universal Exchange en route from Universal City to New York. Mr. Bader is responsible for the splendid Baby Peggy Contests being conducted throughout the Pacific Coast States. Never was there greater activity among Century and Universal studios says Mr. Stern.

C. F. Young, formerly connected with Goldwyn's Chicago exchange, is now representing Reelcraft on the north side, Benny Weisenbach having been transferred to the south side territory.

Harry Berman, of the Film Booking Offices of America, was in the city this week and while here announced the appointment of Joseph Klein, who has been division manager for territory east of Chicago, to the managership of the Chicago office, taking the place made vacant by the resignation of C. R. Plough, who will devote his attention to the management of his theatre interests. Mr. Berman is gratified over the forward strides being made by the Film Offices, both in this territory and throughout the country, and commented on the general improvement in business done by motion picture theatres as bearing out his predictions that business would look up this Fall.

Nathan Wolf, manager of the Biltmore Theatre, last week was the victim of bandits, who waited for him in the vestibule of his apartment at 1057 N. Sacramento Boulevard, and got five hundred dollars from him, which he was bringing home from the theatre.

This attractive advertising layout used by The Mission Theatre in Los Angeles for "Human Hearts"

Louis P. Kramer has resigned as manager of publicity for Universal's Kansas City office to direct the publicity and advertising at the Chicago exchange of the Film Booking Offices of America.

"Kid" Kramer is one of the youngest exploitation men in the country, although he has had a wide and varied experience in the exploitation and newspaper field, and is known from coast to coast, having been special press representative for Leonard Wood when the general was a presidential candidate. He handled Shubert vaudeville at Chicago and the publicity on the Fox specials, "Over the Hill," "The Queen of Sheba," and "The Connecticut Yankee," during their simultaneous day and date run at forty-three outlying theatres, a world's record. Kramer then joined Universal to handle "Foolish Wives" at Chicago and was later assigned to Kansas City.

Harry M. Berman, general manager of F. B. O., believes that with his wide experience and large acquaintance among the exhibitors and newspaper folk in the Chicago territory, Kramer is just what F. B. O. and the exhibitors need in the way of an exploitation director at the Windy City office.

PROGRAMS FOR THE WEEK OF AUGUST 26TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Poet and Peasant," Suppe.
Novelty—Sport Review—Western Stuff.
Vocal—Aria "Piangi, Piangi," from Rigoletto—baritone.
Current Events—Capitol News.
Prelude—The Flatterer—Dance—Doris Niles.
Feature—Rich Men's Wives—Preferred—Lichtman.
Musical—Interlude Selections from "Mlle. Modiste"—Herbert.
Comedy—Hy Mayer Travelaugh—Such is Life in Busy London.
Recessional—Organ.

Mark-Strand Theatre—
Feature—The Masquerader—Guy Bates Post—Second week.

Rivoli Theatre—
Feature—Blood and Sand—Rodolph Valentino—Paramount—Third week.

Rialto Theatre—
Feature—Blood and Sand—Rodolph Valentino—Paramount.

Criterion Theatre—
Feature—Forget-Me-Not—Metro—Fifth week.

Forty-fourth Street Theatre—
Feature—Monte Cristo—Fox—Second week.

Lyric Theatre—
Feature—Nero—Fox—Last week.

Cameo Theatre—
Feature—Sherlock Holmes—John Barrymore—Continued.

Astor Theatre—
Feature—The Prisoner of Zenda—Metro—Third week.

Central Theatre—
Feature—Human Hearts—Universal—Fourth week.

Loew's Columbia in Washington, D. C., planned this ad for "The Loves of Pharaoh."

"The Man from Home," when at the Strand Theatre, Omaha, was advertised as the above illustration shows

BROOKLYN

Mark-Strand Theatre—
Overture—"Cavalleria Rusticanna" (Mascagni), by the Mark-Strand Symphony Orchestra—Alois Reiser, conductor.
Specialty Dance—An original composition interpreted by Marian, Ruth and Alma. Garbed in filmy raiment with vail butterfly wings, the performers danced before scrim curtain on which was projected a butterfly in flight in prima colors from the booth, and a falling roses effect casted on the scrim curtain from either side of the stage.
Novelty—Claude H. MacGowan's Danse Macabre—A film synchronization of Camille Saint-Saens' famous composition.
Music—Instrumental—Robert Thrane—'Cellist Popper's "Tarantella" and Saint-Saens' "The Swan."
Current Events Review—The Mark Strand Topical Review.
Vocal—Mary Fabian—Soprano—Sings Jewel Song from "Faust" (Gounod). Pseudo-Vocal—Walter Smith—Basso—Singing Grey's "Think, Love, of Me"—Special set..
Feature—The Masquerader—Guy Bates Post—First National.
Recessional—Organ Solo—Flotow's Selections from "Martha."
Next Week—Lady Diana Manners in The Glorious Adventure—United Artists.

PHILADELPHIA

Stanley Theatre—
Overture—"Phedre,"—Massenet.
Vocal Number—George Richardson—baritone.
Current Events—Fox and Pathe News.
Novelty—Topics of the Day—Pathe.
Feature—Her Gilded Cage—Gloria Swanson—Paramount
Comedy—Torchys Feud—Educational.
Novelty—Alexander Hamilton—Vitagraph.
Specialty—Dance—Desha, in selected numbers.
Stanley Orchestra—Excerpts from "The Blue Kitten,"—Friml.
Next Week—Nice People—Paramount.

Aldine Theatre—
Current Events—Pathe and International Reviews.
Feature—The Top of New York—May McAvoy—Paramount.
Comedy—Puppy Love—Fox.
Next Week—A Tailor-Made Man—Charles Ray—U. A.

Karlton Theatre—
Current Events—Pathe News Weekly.
Feature—The Beautiful Liar—Katherine MacDonald.
Scenic—Mooseback in the Mirimache.
Comedy—Hope—Hodkinson.
Next Week—Evidence—Elaine Hammerstein—Selznick.

Palace Theatre—
Current Events—Pathe News.
Feature—One Clear Call—First Nat'l (second run).
Comedy—Bubbles.
Scenic—Prizma Sketches.
Novelty—Topics of the Day—Pathe.
Next Week—If You Believe It, It's So—Thomas Meighan—Paramount (second run).

Arcadia Theatre—
Current Events—Pathe News Weekly.
Feature—The Understudy—Doris May—F. B. O.
Novelty—Movie Chats No. 29—Hodkinson.
Comedy—The Avenger.
Next Week—The Ragged Heiress—Shirley Mason—Fox.

Victoria Theatre—
Current Events—Pathe.
Feature—The Fast Mail—Fox (second week).
Comedy—The Reporter—Fox.
Novelty—Screen Snapshots, No. 7—Pathe.
Next Week—I Am the Law.

Capitol Theatre—
Current Events—Pathe News.
Feature—The Safety Curtain—Norma Talmadge, Eugene O'Brien—Re-issue—Selznick
Comedy—The Artist.
Novelty—Kinograms.
Next Week—A Fool There Was—Fox (second run).

Regent Theatre—
Feature—The Stroke of Midnight—Metro.
Comedy—Falls Ahead—Fox.
Novelty—Screen Review No. 3.
Next Week—The Homespun Vamp—May McAvoy—Paramount.

CHICAGO

Chicago Theatre—
Overture—"Sweethearts."
Current Events—News Novelty.
Specialty—Ralph Errolle in a selected number.
Novelty—Topic of the Day.
Music—"Three O'Clock in the Morning"—Organ Solo.
Scenic.
Specialty—Charles Oicott (Pianologue).
Feature—Nice People—Wallace Reid—Paramount.

This "Monte Cristo" ad of the Alhambra Theatre appeared in Los Angeles newspapers

The American Theatre in Denver advertised Charles Ray in "The Barnstormer" as shown above

Comedy.
Coming—Kindred of the Dust.

Tivoli Theatre—
Orphans of the Storm—United Artists.
Coming—If You Believe It, It's So—Thomas Meighan — Paramount.

Riviera Theatre—
Orphans of the Storm—United Artists.
Coming Feature—If You Believe It, It's So—Thomas Meighan—Paramount.

Roosevelt Theatre—
Feature—Blood and Sand—Rodolph Valentino—Paramount.

Barbee's Theatre—
Movie Chats.
Feature—The Probation Wife—Thomas Meighan—Paramount.
Comedy—A Pair of Kings—Larry Semon—Vitagraph.

Randolph Theatre—
Organ Selection.
Comedy—Kid Love.
Feature—Don't Shoot—Universal.
Coming Feature—The Gray Dawn—Hodkinson.

Woodlawn Theatre—
Overture—Selected.
Novelty—Pathe Review.
Current Events—Woodlawn News
Comedy—Keep Moving.
Musical—Pinafore.
Feature—The Top of New York—May McAvoy—Paramount.
Coming Feature—The Siren Call—Dorothy Dalton—Paramount.

WASHINGTON

Metropolitan—
Overture—"Melodious Memories"—(Fink).
Current Events—Pathe News—Topics of the Day.
Comedy—The Frozen North—First National.
Feature—Rose O' the Sea—First National.
Next Week—One Clear Call.

Palace—
Overture—"The Blue Paradise."
Current Events—Pathe News—Topics of the Day.
Cartoon—Aesop's Fables.
Feature—If You Believe It, It's So Thomas Meighan—Paramount.
Next Week—The Hands of Nara.

Columbia—
Overture — "Hungarian Dances, Nos. 5 & 6"
Current Events—Universal News.
Cartoon—Mutt and Jeff.
Feature—The Gilded Cage—Gloria Swanson—Paramount.
Next Week—Blood and Sand—Rodolph Valentino — Paramount

Rialto—
Extra Attraction—Houdini in person.
Current Events—Fox News.
Feature—The Man From Beyond—Houdini.
Next Week—The Married Flapper—Universal.
Comedy — Torchy Among the Moonshiners—Educational.

BALTIMORE

Rivoli Theatre—
Overture—"Katinka"—Rivoli Symphony Orchestra.
Current Events—Rivoli News—Selected.
Comedy—The Blacksmith—Buster Keaton.

Layout used to advertise "The Dust Flower" at the Colorado Theatre, Omaha

Novelty—Novelty Review—Selected screen magazine.
Vocal—Solo—Leon Zaretto, Tenor.
Feature—Heroes and Husbands—Katherine MacDonald — First National.
Organ Recital — Ernie Cooper — Henry Boehme.

Century Theatre—
Overture—"Beautiful Galathea" — Century Symphony Orchestra.
Current Events—Century Topical Review—Selected.
Novelty—Poem adaptation.
Comedy—The False Alarm.
Vocal—Solo—Jessica Clement.
Feature—If You Believe It, It's So—Thomas Meighan, Paramount.
Recessional—Organ Solo.

Parkway Theatre—
Overture—Nessul's Parkway Orchestra.
Current Events—Parkway Topical Review.
Vocal—Solo—Clemence duFort.
Novelty—Hope—Mary Astor—with special musical program.
Feature—The Cradle Buster.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—The False Alarm.
Feature—The Top of New York—May McAvoy—Paramount.

ST. LOUIS

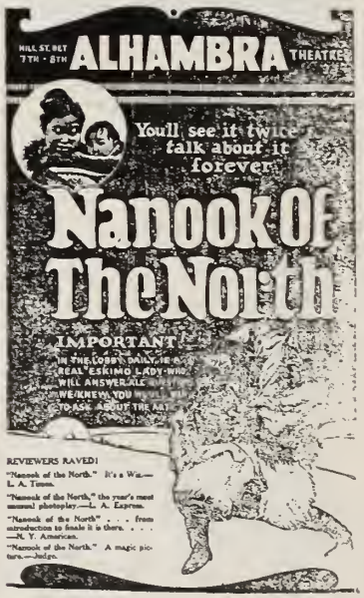
Missouri Theatre—
Current Events — Missouri news and views.
Musical — Organ solo — "Three O'Clock in the Morning."
Cartoon—Felix Saves the Day."
Specialty—"Bits of Broadway"—Musical review.
Feature—The Young Diana—Marion Davies.

New Grand Central, Lyric Skydome, West End Lyric and Capitol—
Overture—"'Neath the South Sea Moon."
Current Events—News and Views—Topics of the Day.
Cartoon—Aesop Fable.
Specialty—Gene Rodemich's Brunswick record jazz orchestra with Dave Silverman, Allister Wylie and Gene Rodemich—Piano trio.
Specialty — The Browns — Action picture of St. Louis Browns, including stars of other years.
Feature—The Masquerader—First National.

Delmar Theatre—
Overture—Booker's Orchestra.
Current Events—News and Views.
Comedy—Cartoon.
Feature—Mr. Barnes of New York—Tom Moore—Goldwyn.

Criterion Theatre—
News and Views—Orchestra Music—Comedy Reels.
Feature — Mary Pickford in Through the Back Door.

Congress Theatre—
Music—Weekly News Reels—Current Events—Comedies.



"Nanook of the North" was advertised by the Alhambra in Los Angeles, in this way

Feature—The Primitive Lover—Constance Talmadge — First National.

Arsenal—
Feature — Fools First — Marshall Neilan—First National.

Columbia Theatre—
Overture—Current Events — Fox News.
Novelty—Screen Magazine.
Comedy — Simply Shocking—Universal.
Comedy—Fool Days—Al St. John.
Feature—Mr. Barnes of New York—Tom Moore—Goldwyn.
Also five acts of vaudeville.

BUFFALO

Shea's Hippodrome—
Overture—"Pique Dame"—Suppe.
Vocal—Selection by Edgar L. Kiefer, concert baritone.
Feature—If You Believe It, It's So—Thomas Meighan — Paramount.
Comedy — Splitting Hairs — Sunshine.
Current Events—Hippodrome Review.
Local Events—Courier Camera.
Next Week—Orphans of the Storm.—United Artists.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature—The Man Unconquerable—Jack Holt—Paramount.
Comedy—Rapid Fire—Mermaid.
Next Week—South of Suva—Mary Miles Minter—Paramount.

Lafayette Square—
Overture—Selection on Organ by C. Sharp Minor.
Current Events—Fox News.
Local Events—Courier Camera.
Feature — Under Oath — Elaine Hammerstein—Selznick.
Comedy—"Snub" Pollard
Special—Burlingame Scenic.

Mark-Strand—
Overture—"Cutie," from "The Blue Kitten."
Current Events—Kinograms.
Feature—The Right That Failed—Bert Lytell—Metro.
Comedy—Beware of Blondes—Hallroom.
Next Week—Divorce Coupons—Corinne Griffith—Vitagraph.

Palace—
Feature—The Trap—Lon Chaney—Universal.
Special—The Leather Pushers.

Shea's North Park—
Feature—If You Believe It, It's So — Thomas Meighan — Paramount.
Comedy — Splitting Hairs — Sunshine.

CLEVELAND

State Theatre—
Overture — "Naughty Marietta" by Victor Herbert — Violin Solo, "At the Cane-Break" rendered by Benj. Simon.
Current Events — Pathe News — Topics of the Day.
Comedy—The Blacksmith—Buster Keaton.

Loew's Columbia, Washington, used this copy to advertise "For-get-Me-Not"

Interpretative Prologue — Patrolman Frank Hunt of the Cleveland Police Force, popular baritone of the force, in a repertoire of ballads and present day favorite songs.
Specialty—State entertainers, featuring Tade's Singing Orchestra, in new songs and dances.
Feature—In the Name of the Law —F. B. O.
Next Week—The Bonded Woman —Betty Compson.

Allen Theatre—
Overture — "William Tell" — symphony orchestra.
Current Events — Fox News — Plain Dealer Screen Magazine (local).
Comedy — Pop Tuttle's Catch — F. B. O.
Feature—If You Believe It, It's So — Thomas Meighan — Paramount.
Next Week — Trouble — Jackie Coogan— First Nat'l.

Stillman Theatre—
Overture — "Second Hungarian Rhapsody" by Liszt.
Current Events—Kinograms.
Cartoon—The Original Golfer.
Feature—The Prisoner of Zenda—Metro.
Next Week—same continued.

Park Theatre—
Overture—Symphony program including: (1) "Oberon" by Weber—(2) "Well You Know, Good Mother" from Cavalleria Rusticana with vocal accompaniment by Beatrice Kendall Eaton—(3) "Evolution of Dixie" by Lake.
Specialties—Organ Solo—"Mary Dear" by Harold Krell—Solo Dancers, (1) "The Russian Bride." (2) "Glow-Worm."
Prologue—A sea shore setting, with light house in distance and Thomas Wade Lane, basso, singing "Asleep in the Deep."
Current Events—Pathe News.
Comedy—Angel Food.
Feature—Rose of the Sea—Anita Stewart—First Nat'l.
Next Week—The Five Dollar Baby —Viola Dana—Metro.

Copy used by the Rialto, Washington, advertising "The Dust Flower"

Standard Theatre—
Current Events — International News.
Comedy—Bath Day—Century comedy.
Sport—Leather Pushers No. 5—Universal.
Feature — Don't Shoot — Herbert Rawlinson.
Next Week—Paid Back—Gladys Brockwell.

KANSAS CITY

Newman Theatre—
Overture—"The Bohemian Girl."
Current Events—Newman News and Views.
Muscial—Organ Selections.
Comedy—Danger—Mermaid comedy.
Vocal — Selections from "The Spring Maid"—Marie Olivotti, soprano; Arthur Buckley, tenor.
Specialty—The Aaron children, juvenile entertainers.
Feature—While Satan Sleeps—Jack Holt—Paramount.
Next Week—Nice People.

Liberty Theatre—
Overture—"Jolly Fellows."
Current Events—Pathe.
Musical—Organ Selections.
Comedy—Pathe Review comedy.

The Denver papers carried this ad of the Colorado theatre on "Rose of the Sea"

Feature—The Dust Flower—Helen Chadwick—Goldwyn.
Next Week—The Young Diana.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Torchy's Nut Sunday—Torchy comedy.
Short Subject—A Scandal in Bohemia—Sherlock Holmes.
Specialty—Songalogue by Stephen Slossar.
Feature—The Married Flapper—Marie Prevost—Universal.
Next Week—The Woman He Married.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ Selections.
Comedy—The Boat—Buster Keaton—and Aesop's Fables.
Short Subject — At Large — Tom Santschi.
Feature — The Infidel — Katherine McDonald—First National.
Next Week—To be selected.

ATLANTA

Howard Theatre—
Overture — Poet and Peasant (Suppe) — The Howard Orchestra, Enrico Ledie directing.
Current Events — Howard News & Views.
Prologue — Remembrance — Presenting Geo. C. Daniel, baritone, in a novel arrangement of the world-famous ballad "When You and I Were Young, Maggie."

Layout advertising "Rich Men's Wives," at the California Theatre, Los Angeles

Special — A Trip to Paramount Town.
Feature—If You Believe It, It's So —Paramount.

Metropolitan Theatre—
Overture—Orchestral Selections.
Current Events—Kinograms.
Musical—Dave Love Violin Solo.
Comedy—Cold Feet—Christy.
Feature—The Hands of Nara.

Strand Theatre—
Overture—Selections.
Musical—Organ Recital by Musicians De Luxe.
Comedy—Idle Workers.
Feature—The Devil's Pawn—Pola Negri.

Rialto Theatre—
Overture—Rialto Orchestra.
Feature—South of Suva (first half) —Mary Miles Minter—Paramount.

INDIANAPOLIS

Circle Theatre—
Overture—"Beautiful Galatea."
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day—"The Glow Worm," musical accompaniment.
Scenic—In Switzerland.
Comedy—Torchy's Feud—Educational.
Organ Solo — "Sweet Indiana Home."
Feature — Fools First — Marshall Neilan—First Nat'l.
Next Week — Smudge — Charles Ray.

Colonial Theatre—
Current Events—Pathe News.
Comedy—Aesop Fable.
Feature — Under Oath — Elaine Hammerstein—Selznick.
Next Week—The Dictator.

Ohio Theatre—
Current Events — International News.
Comedy— Speed 'Em Up.

The Kinema, Los Angeles, advertised "Hurricane's Gal" using the above copy

Feature—The Trap—Universal.
Next Week — Through a Glass Window.

LOS ANGELES

Superba Theatre—
Current Events — International News.
Comedy—Bath Day
Feature — Don't Shoot — Herbert Rawlinson—Universal.
Next Week—Paid Back.

Symphony Theatre—
Feature — Grandma's Boy — Fifteenth Week.

Clune's Theatre—
Current Events—Kinograms—Educational.
Novelty—Starland Revue—F. B. O.
Comedy—A Jazz Honeymoon—Lloyd Reissue.
Feature—The Fatal Marriage—F. B. O.—Triangle Reissue.

Tally's Theatre—
Feature—Heart's Haven—Hodkinson—Third Week.

Grauman's Rialto—
Feature—Blood and Sand—Paramount—Fourth Week.

Mission Theatre—
Feature—Human Hearts—Universal—Second Week.

Miller's Theatre—
Feature—A Tailor Made Man"—Charles Ray—United Artists—Fourth Week.

Grauman's Theatre—
Overture—"Thistle."
Current Events—Pathe News.
Novelty — Pathe Review — Movie Chats.
Specialty—Organ with Slides and Voice, "Mary Dear," solo.
Cartoon—Out of the Inkwell—Mosquito Atmosphere.
Prologue—Day and Night Snow scenes with girl singing "I Love You" and tenor singing "Somewhere a Voice Is Calling."
Feature—The Siren Call.
Next Week — The Loves of Pharaoh.

Hill Street Theatre—
Scenic—'Mid Sahara Sands—Educational.
Novelty — Great Authors Series Subject.
Comedy—A Penny Reward—Educational.
Feature—Light of the Desert—Shirley Mason—Fox.
Five Acts of Vaudeville.

In Denver "Nanook of the North" was advertised at the Colorado Theatre, as above

California Theatre—

Overture—"The Prince of Pilsen," Symphony Orchestra; Medley, "In a Clock Store."

Current Events—Fox and International News.

Novelty—Topics of the Day.

Feature—The Kingdom Within.

Comedy — Please Remit — Monte Banks.

Next Week—Flesh and Blood.

Kinema—

Overture—Medley.

Novelty — Sport Review — Once Upon a Time—Goldwyn.

Specialty—"Tomorrow Will Be Brighter Than Today," organ, with violin solo—"Apple Blossoms," introducing "The Echo."

Current Events — International News.

Specialty—Pianologue.

Comedy — Be Reasonable — Mack Sennett.

An ad used by Crandall's Metropolitan, Washington, offering "Hurricane's Gal"

Feature—The Half Breed—First National.

Next Week—Kindred of the Dust.

SEATTLE

Coliseum Theatre—

Overture—"Ballet Egyptian."

Current Events—Kinograms.

Novelty—Topics of the Day.

Feature—Loves of Pharaoh, Paramount.

Next Week—Her Gilded Cage.

Columbia Theatre—

Overture — Selection from "William Tell."

Current Events—International News.

Comedy—Simply Shocking.

One of the attractive ads arranged by Tally's Los Angeles Theatre for "Heart's Haven"

Feature—The Storm, Universal.

Strand Theatre—

Overture—"Zampa."

Current Events—Kinograms, Educational.

Music—"Love Letters," Organ.

Feature—The Prisoner of Zenda, Metro.

Blue Mouse Theatre—

Overture—"Down by the Sea."

Current Events—Fox.

Comedy—The Esquimo, Fox.

Feature—In the Name of the Law, F. B. O.

Liberty Theatre—

Overture—Popular Medley.

Current Events—Selznick.

Scenic—Pathe Review.

Comedy—Homemade Movies.

Feature—The Top of New York, Paramount.

Specialty—Albert Malotte playing and singing "Old Black Mammy."

Next Week—While Satan Sleeps, Paramount.

Winter Garden Theatre—

Overture.

Current Events—International.

Novelty—Screen Snapshots.

Comedy—Going, Going, Gone.

Feature—The Lying Truth, American Releasing.

SAN FRANCISCO

Granada Theatre—

Overture — Excerpts from "Naughty Marietta" and "Angel Face."

Current Events — Granada News Film.

Specialty — Deiro, Famous Accordionist.

Feature—Nice People, Paramount.

Cartoon—Felix in the Swim.

Recessional — "Dance of the Hours," Organ.

California Theatre—

Overture—Selections from "High Jinks" and "Just Because You're You."

Current Events—California Topical Review.

Specialty—"Mary," a musical novelty with tenor and soprano.

Feature—If You Believe It, It's So, Thomas Meighan, Paramount.

Added Attraction — A Spanish Dance with Special Prizma Birds Music Film, 'The Spanish Dance."

Imperial Theatre—

Overture — "The Last Rose of Summer" and "Just Because You're You."

Current Events—Imperial Special Screen News and Magazine.

Striking ad arranged by the Superba Theatre of Los Angeles for "The Married Flapper"

Vocal—Lyric Soprano.

Prologue — Tableau and Special Music.

Feature — Blood and Sand, Rodolph Valentino, Paramount.

Next Week—The Old Homestead.

Rivoli Theatre—

Current Events — Kinograms — Educational.

Feature—The Masquerader—First National.

Added Attraction — Personal Appearance of Guy Bates Post for one day.

Comedy—Torchy's Holdup—Educational.

Strand Theatre—

Overture—"The Serenade."

Current Events—Kinograms— Educational.

Musical—Violin Solo—"Little Grey Home in the West."

Features—Intrigue and The Man from Hell's River.

Cartoon—Mutt and Jeff—Fox.

ST. PAUL

Capitol Theatre—

Overture—Selections from "The Mikado" — Sullivan — Symphony.

Current Events—Pathe and International News.

Novelty—Tony Sarg's Marionettes The Original Movie.

Specialty—Jerry and Her Piano Girls.

Feature—If You Believe It, It's So —Thomas Meighan — Paramount.

Novelty—A Trip to Paramount-town.

Recessional—Organ.

NEWARK

Brandford Theatre—

Overture — "Madame Sherry" — Symphony Orchestra.

Current Events — Branford Review.

Novelty—Topics of the Day.

Comedy—Danger.

Musical—Tenor solo and organ solo, with orchestra accompaniment.

Prologue—The Forest Fire.

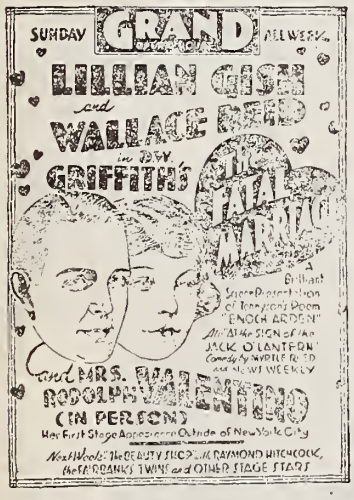
Feature—The Storm—Universal.

This ad copy by the Strand Theatre, Omaha, for "Domestic Relations"

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS



Cashing in on stars' popularity in advertising "The Fatal Marriage" Grand Opera House, Cincinnati

FAMOUS PLAYERS

If You Believe It, It's So—
A knockout; had the pep and kick to it and pulled big houses for one week. (Middle West.)

Tom Meighan shows to advantage. Many patrons believe it his best work. Attendance very good. (Middle West.)

Fair picture. Business good, considering the heat. (East.)

While Satan Sleeps—
Held up well for second run; weather against business. (East.)

Dramatically wonderful picture but lacks popular appeal. Hot weather hurt attendance. (Middle West.)

The Loves of Pharaoh—
Pulled them in for best business of summer to date. A big surprise for a foreign-made production. Well liked by patrons and press. (East.)

Poor business for a good picture. Too heavy entertainment for the hottest week of the summer. (Middle West.)

Fairly good entertainment and business the same. (West.)

Over the Border—
Went over in fine shape in spite of warm weather. This is an ideal summer offering, well acted. Especially good for cities along U. S.-Canadian border. (East.)

The Beauty Shop—
Only a fair business, due mostly to unusually hot weather. (Middle West.)

The Dictator—
Excellent picture shows Wallace Reid to advantage as hero of South American revolution. Played to good business. (Middle West.)

The Young Diana—
Interesting chiefly as spectacle. Star not a good drawing card here. Business only fair. (East.)

Top of New York—
Fair production with business about as usual. (West.)

The Siren Call—
Fine feature which brought good box office receipts. (West.)

FIRST NATIONAL

The Masquerader—
Great picture and great business at advanced prices. Matinees also were crowded. (Middle West.)

Remarkably well acted feature with story which will appeal to high grade audiences. Did big business. (Middle West.)

Hurricane's Gal—
This one has real kick. Many came back a second time bringing their friends. Good business. (Middle West.)

We did only fairly well with this picture. Can't tell whether it was excessive heat that affected business or whether the picture was not popular. (Middle West.)

Fools First—
A good drawing card. Did a good week's business. (Middle West.)

Seemed to go over very nicely with patrons. Heat affected business. (Middle West.)

Gypsy Blood
Patrons liked this one and it went over good for a week. (Middle West.)

Love's Penalty—
Just an average program picture that recorded box office receipts below usual figures. Not enthusiastically received. (East.)

The Deuce of Spades—
Charley Ray always pleases. Did fair business. (Middle West.)

The Silent Call—
One of the best pictures shown this season. Many strangers in audience. Did excellent business. (Middle West.)

The Half Breed—
Good picture which seemed to please my patrons. (West.)

SELZNICK

Woman of No Importance—
Hot weather failed to hold this one back and it played to a good weekly attendance. (Middle West.)

Evidence—
Good plot picture. Drew well for one week. (Middle West.)

Under Oath—
Excellent picture and good business notwithstanding the heat. (Middle West.)

UNIVERSAL

The Trap—
Very good picture. Good business in spite of heat. (Middle West.)

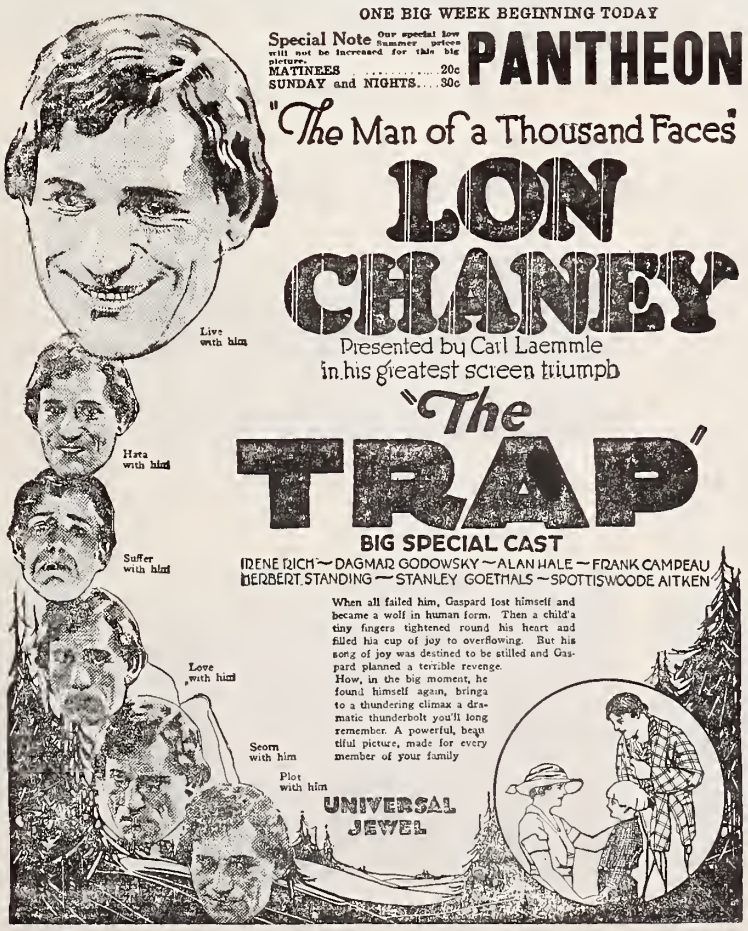
Don't Shoot—
Clever picture with mystery and plenty of punch. Holding over for second run on account of big business. (Middle West.)

Fair as to box office value. Seemed to please. (West.)

The Loaded Door—
Mystery play with more mystery than art. Business average summer attendance. (Middle West.)

FOX

A Fool There Was—
A good entertainment and did better business than this house has averaged lately. (East.)



At the Pantheon, Toledo, "The Trap" offered as the feature attraction.

An ad offering "Grandma's Boy" at both the Rialto and Princess Theatres, Denver

The Fast Mail—
All that was promised as a picture; melodrama, pure and simple. Business big all week despite the heat. (East.)

METRO

The Five Dollar Baby—
Light comedy which keeps audiences laughing. Played to average business. (Middle West.)

Fascination—
Considering it has been shown in several local houses, attendance was good. (Middle West.)

Hate—
Mediocre picture. Business poor. (East.)

Prisoner of Zenda—
Very good feature with resulting good business. (West.)

ASSO. EXHIBITORS

Grandma's Boy—
A comedy feature which will be hard to beat. Played to remarkably big business for season of year. (Middle West.)

GOLDWYN

Always the Woman—
A very entertaining picture. Betty Compson well liked. Receipts satisfactory. (Middle West.)

FILM BOOKING

Son of the Wolf—
Good action stuff. Held up for four days. (Middle West.)

In the Name of the Law—
Fair picture with business pretty good. (West.)

The Fatal Marriage—
Fine picture for the summer months and it went over good. (West.)

AMERICAN RELEASING

His Wife's Husband—
Light entertainment which drew moderately well. (Middle West.)

STATE RIGHTS

The Worldly Madonna—
Not up to Clara Kimball Young's standard. Had to pull the picture on fourth day. (Middle West.)

An impossible story which, nevertheless, attracted fair business. (East.)

Exhibitors' Service Bureau—Pages 1140-1150

Conducted by J. S. DICKERSON

A light-house in the center of the lobby of the Palace theatre, El Paso, Texas, beckoned patrons to "Reported Missing." Note flash-search light at top.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

R. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

S. A. Partington, Imperial theatre, San Francisco.

George L. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene M. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

These "dunces" paraded in a street ballyhoo for "School Days," for the Lyric theatre, Harlan, Iowa.

A lobby designed to sell "Missing Husbands," at Beaumont, Texas, Tivoli theatre.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky Corp., New York.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.

A Ballyhoo and prologue for "Nanook of the North," when at the Grand theatre, Topeka, Kansas.

Racing Display Is Great Aid to "My Old Kentucky Home"

El Paso, Texas.—For the small sum of ten dollars Manager J. M. Edgar Hart of the Palace theatre increased his business thirty per cent. by a novel lobby display on "My Old Kentucky Home." It consisted of a beautifully decorated stall, which looked like a white fence enclosure. This was covered with canvas and attractively painted and lettered.

In the stall was a live pony, with the regalia of a thoroughbred racer, and alongside stood a young lady in jockey garb. Behind the display and concealed by a large stack of hay was a victrola which played "My Old Kentucky Home."

Broken Window Draws Crowd as "Trouble" Stunt

Rock Island, Ill.—Manager E. R. Cummings of the Fort Armstrong Theatre, wins the prize for a stunt on Jackie Coogan in First National's "Trouble."

The window of a prominent retail store was marked to give the illusion of having been broken through. It was exhibited as the broken pane that got Jackie Coogan into "Trouble."

Another exploitation angle used by Cummings was a freehand drawing contest, a specification being that the drawings had to be 7x11—in other words the proper size for window displays later on.

Freckled faced boy who was paid for looking like Wesley Barry, driving this ballyhoo to exploit "School Days" at the Arcade theatre, Brookhaven, Miss.

Advance Exploitation on "One Clear Call" Arouses City Officials

MADISON, Wis.—Just before "One Clear Call" came to the Strand Theatre, all the city, county and state officials, leading business men, and the most prominent professional men received through the mail scraps of wrapping paper on which was printed in red ink the figure of a horseman in the regalia of the Ku Klux Klan . The paper bore no other sign except the address.

The news of this got on the front pages of the papers with conjectures as to its portent. Then on Saturday night, just before "One Clear Call" opened the next day, a lone horseman, masked, wearing white robes, appeared and rode around the capitol souare. He was arousing some alarm, and was taken to the police station. He turned out to be an advertisement for "One Clear Call," news of which was in the Sunday morning papers.

Manager A. P. Desormeaux was well pleased with the results of the stunt.

Mint And "The Lotus Eater" Brought Fans To The Midland Theatre

Hutchinson, Kans.—Kansas is not so far from the Mason-Dixon line or prohibition so old that the citizens have forgotten the lure of mint leaves.

When Earl Haas, manager of the Midland Theatre played "The Lotus Eater" he sent around small tags to his mailing list with this copy:

"In Lotus land they eat leaves like these to win soothing peace and dreamy delights. John Barrymore inspires that in 'The Lotus Eater' coming to the Midland."

To each card he mailed out he attached a spray of mint. The leaves, at the time of sending were just off the ice and their odor was a certain incentive to open the package.

The cards and flowers were supplied by a local florist who was anxious to advertise his business in this way and all Manager Haas had to pay for this stunt, which increased box-office receipts considerably, was the cost of mailing or sending.

Veiled Figure Silently Exploits "One Arabian Night"

Beatrice, Neb.—Included in the "harem impersonation" connected with exploitation for "One Arabian Night," at the Gilbert theatre, was having the figure on the street giving out cards, completely veiled.

The impersonator was grotesquely garbed, and this fact, coupled with the veil, which covered the entire face, instead of from the chin to the eyes, aroused interest in an attempt to determine whether the stroller was male or female. In this case, a glance at the hand, which was ornamented with a sparkler on one of the delicately formed, fingers, gave a clue as to the sex.

The veil bore the inscription, "One Arabian Night," advertising the tie-up between the mysterious figure and the attraction at the Gilbert theatre.

Lights and Lobby Display Provide Emergency Exploitation

Wilmington, N. C.—Ernest G. Stellings, manager of the Grand theatre, was forced to act quickly in getting out his publicity on "The Green Temptation," because of a short notice booking. Having only two days' advance notice Manager Stellings at once set to work and had all lights in his lobby dyed a deep green, which were worked on a flasher with white lights, alternating two of green and one of white. He also had painted lobby cards of medium green, using two other shades of green for his lettering.

When "Across the Continent" hit El Paso, Texas, these decorations held forth in the lobby of the Palace theatre.

The lobby of the Hippodrome was decorated as above for "Over the Border," when at that theatre in Waco, Texas.

Everything Is Turned Green for "My Wild Irish Rose"

New York City.—Henderson's Theatre on Surf Avenue, Coney Island, made an extensive exploitation of "My Wild Irish Rose."

The week before the opening a drop was arranged to accommoodate the twenty-four sheet. A gilt frame was painted around it and this drop was lowered during the overture and some of the acts of vaudeville which required no special setting.

Three days before the opening the lobby was arranged. A large cut-out made from the twenty-four sheet poster was placed in the front of the house. The lobby was decorated with crepe paper showing Irish lads and colleens doing folk dances. Green bulbs replaced the white ones in the lobby, and palms and other green shrubbery gave a decidedly green appearance to everything. Irish flags were used extensively in the decoration, and as a centerpiece a large harp draped with the Irish flag was used.

On either side of the theatre and going down to the marquee were strings of flags giving the exterior of the theatre a carnival appearance. Streamers of green lights were hung from the top of the theatre to the marquee, and on the opening night large quantities of green fire were burned to attract attention.

"Which Man?" a Slogan Exploiting "The Storm"

NEW YORK, N. Y.—For the exploitation of "The Storm" at the Central theatre, Marc Lachmann, Universal exploiteer, put over a tie-up with the Evening Mail which ran for eleven days in that publication. It was called the "Which Man" contest, with $200 in cash offered as awards. The idea is suggested by the story of the heroine of the play and the two extreme types of men played by House Peters and Matt Moore. An art lay-out ran daily with eight column streamers announcing the stunt.

The Mail circulation department extended the use of their carrier wagons for the period of the stunt and posted special 2 sheets regarding "The Storm" on the wagons. Fifty of the wagons were used in a street parade up and down Broadway one night with a band, red torches, etc.

Family Night Proves a Hit for "My Boy"

LA CROSSE, Wis.—F. L. Koppelberger, general manager of the La Crosse Theatre, and his general press agent, Bill Freiss, evolved a plan during the dull season showing splendid returns. It started with the run of "My Boy" and has continued with increasing gains through subsequent attractions.

The idea was nothing more or less than "family night." Special admission of 55 cents at the Rivoli and 28 cents at the Majestic, including war tax, were in order for the entire family, including father, mother and the children. The idea was extensively advertised and the largest family appearing was to be awarded the racoon lined coffee percolator.

On the second week of the plan a gentleman and lady presented themselves at the box office having in tow what Manager Koppelberger declared looked like a Sunday School picnic. It was father, mother and eleven children and they all got in for 55 cents. The theatre lost money on this demonstration of the Rooseveltian anti-"race suicide" demonstration; but the family consented to be photographed for advertising and exploitation purposes.

"Meet Me at 'The Crossroads of New York'" Used as Slogan

Jersey City, N. J.—There was once a popular slogan in Chicago "Meet me at the Fountain," which referred to a certain rotunda in a large department store. The slogan traveled as far as Jersey City, where it became local, referring to a meeting place in a large department store.

So for the run of "The Crossroads of New York," both the Central and Tivoli Theatres tied-up with the department store and launched a teaser campaign. A select mailing list was covered with cards that read "Meet me at the Crossroads of New York." The recipients were asked to watch the newspapers, paving the way for the first big display splurge on the picture.

The management report that this popular slogan, slightly paraphrased, caught the eye and was effective in stimulating business and pass it along for the benefit of those exhibitors in whose towns there is a popular meeting place which might be paraphrased in the same way.

The Question of "Where Is My Wandering Boy Tonight" Serves as Teaser

Houston, Texas.—Manager H. A. Brownlee, of the Capitol theatre, began his campaign on "Where Is My Wandering Boy Tonight?" by running teaser ads in the newspapers.

A large cut-out was taken from the twenty-four sheet lithograph and mounted on the marquee, directly over the entrance to the theatre. It showed a picture of the mother with outstretched arms and the title of the picture stood out boldly. This cut-out and title was lighted by a portable spot, which played upon it from across the street.

For a ballyhoo, Manager Brownlee had a young lady dressed as an aged mother, giving out cards reading, "Where Is My Wandering Boy Tonight? Help Me Find Him."

This stunt started three days before the opening. And after the picture was running, the same old lady stood on the streets and gave away a card reading: "I have found my wandering boy. He is at the Capitol theatre, and he's in the movies—better see him. The picture is great and called, 'Where Is My Wandering Boy Tonight?'"

Scene in the prologue entitled "The Blacksmith Shop" a part of the program at the Central theatre, New York City, the feature being "Human Hearts,"

Two doors leading into the main lobby of the Empress theatre, Oklahoma City, Okla., were separated by an artificial "lighthouse," between the latticed doorways leading to "Rose of the Sea"

Far West Makes Exploitation History on "Smilin' Through"

Spokane, Wash.—A week prior to the opening performance of "Smilin' Through" at the Liberty theatre, Manager Ray A. Grombacher started putting over a campaign on the Talmadge picture that is said to have gone down as exploitation history.

He began with having his pretty ushers dressed in crinoline costumes and exciting the curiosity of regular patrons. Then he put a card with slogan "Let's Go Smilin' Through 1922" in each merchant's window, in telephone booths and at cafe tables, and a small card on each ice cream and cafe menu in the city and later in each hotel mail box.

Followed a teaser campaign in three newspapers, with the result that in spite of heat and a raise in admissions, business was exceedingly gratifying.

Black Cats Cut-Out Bring Good Luck and Business

San Diego, Cal.—For the showing of "At the Sign of the Jack o' Lantern" at the Superba, Manager W. E. Jones arranged a prologue, which included the singing of "Sneakie" by Harry Becker, local vocalist, with a special drop appropriate to the weirdness of the picture. The Superba lobby was hung with lean and lank black cats, cut from black paper, and strips of black and orange crepe paper, together with jack lanterns.

A training quarters in the lobby of the Palace theatre, Muskogee, Okla., for Wallace Reid in "The World's Champion"

Scatter Ads and Newspapers Used for "Beside the Bonnie Briar Bush"

Walkerville, Ont.—Through the use of stunts conducted by Manager Rosenthal of the Walkerville Theatre "Beside the Bonnie Briar Bush" is reported as having enjoyed good business.

Two days before the picture opened, small scatter ads appealing to the Scotch element were published in the newspaper. Typical ones read "Would you enjoy a weak bit of Scotch? Watch this paper." "Have you found the Bonnie Briar Bush?" "You can meet all your friends Beside the Bonnie Briar Bush." "Notice! The MacDonalds, MacDuffs, MacFarlanes, MacLeans, MacDougalls, MacArthurs will all be together next week at the Bonnie Briar Bush."

The day of the opening, teasers were distributed and after the first day of the run, Manager Rosenthal used more scatter ads, including the names of prominent citizens in them, for instance "Mr. Smith liked 'The Bonnie Briar Bush' at the Walkerville Theatre so much last night that before he left he bought ten tickets for tonight in order to treat his office employes. Yes, it must be a good picture."

Exploitation Introduces "The Prisoner of Zenda," to Broadway

New York.—A street stunt on "The Prisoner of Zenda" caused considerable comment. A week prior to the opening Broadwayites were eager to know just what nationality were twenty-eight men in gaudy uniforms who passed them in the street. The men were selected from "extras" who work quite steadily in pictures, and the only visible signs of any advertising in connection with the stunt were the gold letters "Zenda" on the red sash from the shoulder to the waist. The financial district, subways, buses, all the beaches and parks were invaded by the uniformed men and crowds followed wherever they appeared. One afternoon they paraded Broadway on horseback. A teaser ad campaign ran in the dailies during the week of this stunt. The opening night the men were used as "atmosphere" in front of the theatre.

Large Banners Used When Parade Planned Sells Out

Anniston, Ala.—The local Ford dealer had promised Roy Smart, Noble theatre, he would stage a parade to advertise "Across the Continent," but when the time came he had sold every Ford in the place and had nothing to parade with. Anyway he paid for two big banners advertising the picture and hung them across the front of his place. So Mr. Smart forgave him for the parade fiasco.

Mr. Smart started his campaign about two weeks in advance with a series of teaser slides changed every change of program. Four hand lettered cards were placed on soda fountains several days in advance.

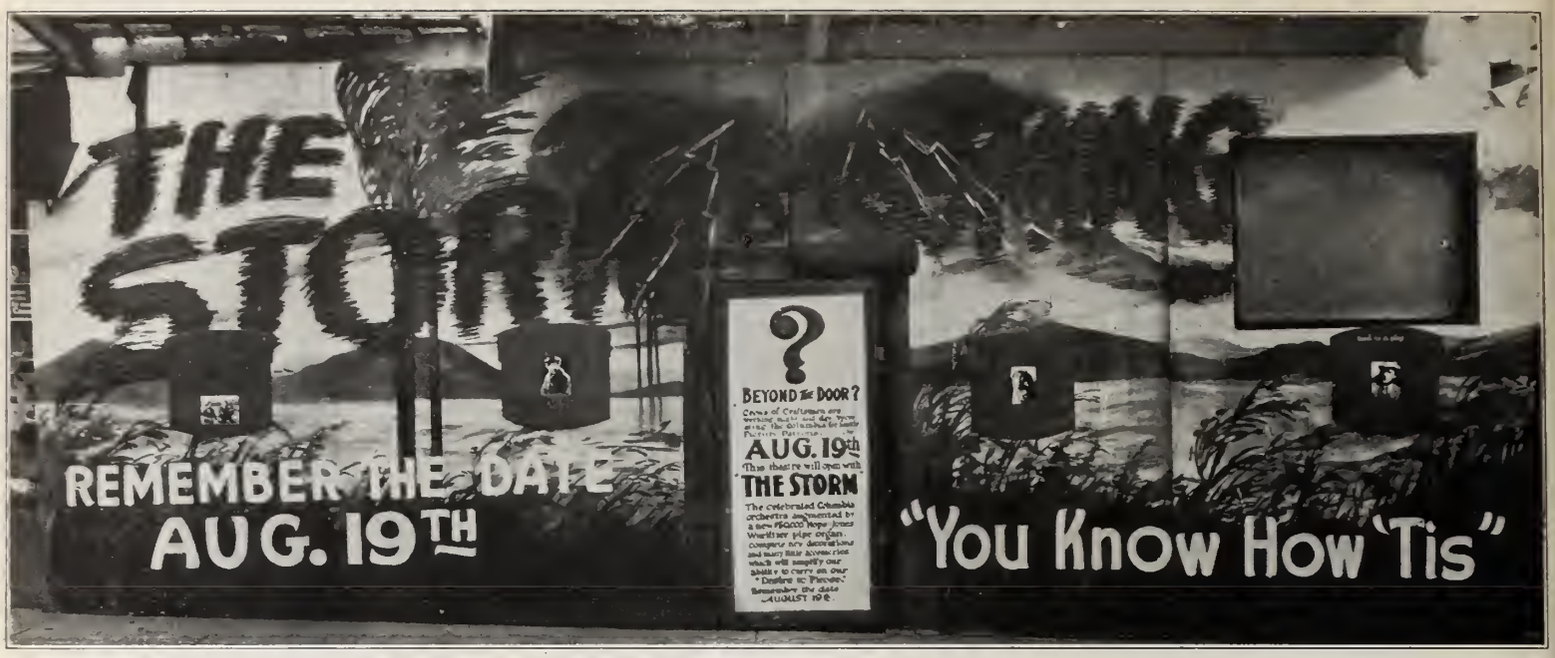
For the principal lobby attractor Mr. Smart used one of the revolving continent maps gotten up by the Exploitation Department, and being routed around the Southern Enterprises territory. This was augmented by a banner, two cut-outs, and the regular lithos and photos.

Albany Boy Scout Tieup Brings Good Financial Returns

Albany, N. Y.—The Boy Scouts of Albany were having financial trouble until they co-operated on "Trouble" showing at the Strand Theatre. Part of the exploitation campaign on the picture consisted of a drive by which the Scouts were given a percentage of all tickets they sold for the picture's run.

The Scouts alone netted five hundred dollars for their end, so it's an easy guess whether or not the theatre made a profit.

Lobby and decorations used in the Howard theatre, Atlanta, Ga., for "School Days"



This canvas completely covered the exterior of the Columbia Theatre lobby, when the house was closed for repairs, and was scheduled to re-open with "The Storm."

Selling "The Stories" at Seattle

Seattle Exhibitor "Makes Hay" While His Theatre Undergoes Repairs

Seattle, Wash.—When Manager R. W. Case closed the Columbia theatre for twelve days during August to allow for repairs and decorations, he turned his attention to an exploitation campaign on "The Storm" to reopen. The biggest feature of the campaign was the "outdoor movies." These were given in front of the theatre every evening.

While the interior of the house was being remodeled, the lobby was closed up by a large canvas curtain covered with a twenty-four sheet bearing the words "The Storm Is Coming," and also contained stills and descriptive reading matter regarding the picture.

In the right hand upper corner of this curtain was placed a glass screen, three by four feet in size, and each evening a complete "miniature sidewalk movie show" was given. The program included a news reel, a comedy, several hundred feet of trailer on "The Storm," and other film novelties. The programs with the exception of the trailer, was changed every evening.

The Columbia also tied up with Seattle music house representatives, with the result that each evening several vocalists would sing their latest song hits while the slides were shown on the screen. Music during the pictures was furnished by three musicians from a local music house, who furnished their services in return for an advertisement upon the screen. All vocal and musical numbers were put over through a magnavox, so that they could be heard at a great radius.

All the entertainment and projection was done from behind this large curtain, which completely covered the lobby of the theatre.

Each day photographs were taken of the work inside and slides were made of the photographs.

During the time that the Columbia was closed it still maintained its advertising space in the newspapers. Each day the ads mentioned the "sidewalk movies" and also told of the progress of workmen inside of the house in bulletin form.

Aside from the exploitation around the theatre, Manager Case and his staff tied up with several business firms of the city. Stills from "The Storm" were seen in many shop windows. A huge fashion show linking up with the picture was put across in a large department store window. Motion pictures were taken and projected in the window of another store in the heart of the business district. Banners, showcards, posters, billboards and dodgers all over the city reminded the public that "The Storm Is Coming."

These four words were also emphasized every night on one of the largest electric signs in the city, on top of a twelve-story downtown office building. Public attention was attracted to the sign by a huge spotlight mounted on the building and focused on the sidewalk so that it would shine in the eyes of the pedestrians and autoists on the street.

The day before the reopening, five hundred kites were set free from the top of a downtown newspaper office, and the five hundred children who caught the kites and brought them to the Columbia box office were given free admission to the show. Each kite bore the words, "Fly your kite now; 'The Storm' Is Coming."

The campaign finally ended with a great open house at the theatre the night before the formal opening, with free performances lasting about twenty-five minutes each.

"One Arabian Night" instigated the idea for these decorations for the prologue.

Free "Gas" an Actuality for "The Ruling Passion"

FORT MORGAN, Colo.—Free gasoline became an actual fact when H. L. Hartman manager of the Cover Theatre, played "The Ruling Passion."

For five days before the showing teaser ads were run in the newspapers calling attention to "free gas" at the Cover Theatre on the nights the picture was to be shown. Arrangements were made with a filling station at Fort Morgan to furnish gasoline free to the exhibitor on the strength of the good advertising in it for the oil company.

Amarillo Lobby Transformed Into Border Cabin

Amarillo, Tex.—For "Over the Border" the entire front of the Mission Theatre was covered over in a canvas frame, cut and painted to represent a log cabin with entrance and exit doors. In the centre was painted a realistic chimney, of the old fashion type. And on this chimney was a card carrying the title and the stars in the picture.

The cost of this display was small, yet the effect of snow and ice reported to have been a decided stimulus for business.

House Artist F. C. Guttierez, of the Palace Theatre, El Paso, Texas, looking over the lobby display he designed for the run of "North of the Rio Grande."

Entrance to the Broadway Theatre, Charlotte, S. C., showing decora tions used when "Star Dust," starring Hope Hampton, was presented.

Telling Denver About "My Wild Irish Rose"

Denver, Colo.—The Isis theatre, Denver, was the center of a campaign of exploitation for "My Wild Irish Rose." M. Witmark & Sons, the music publishers, through their district organization, lent effective aid in the general program, which included many novel stunts. Carnations, dyed green, were used as souvenirs; a police quartette appeared at all performances and rendered Irish melodies; the Denver Post entered into the spirit of the thing with a "freckle contest," challenging the city for Mickey Daniels, the speckled kid of "My Wild Irish Rose." The Post also broadcasted "My Wild Irish Rose" in vocal solo, and announced the picture. Not many were allowed to go uninformed that it was "Irish week" at the Isis, and Denver is still whistling, singing, playing, listening in on and talking about "My Wild Irish Rose."

Theatre Uses Wash Line to Advertise "The Great Adventure"

Beatrice, Neb.—The Gilbert theatre reports some successful exploitation out of a wash-line, a few old clothes, a traveling grip and a selected caption, when it ran "The Great Adventure."

The idea of the wash-line in itself is not new, but it was the thought behind the wash-line that was relied upon to excite curiosity. The words on the articles joined together to form a continuous line read: "I Can't Take These Along on the Great Adventure."

An exploitation idea used by the Gilbert Theatre, Beatrice, Nebraska, in advertising "The Great Adventure."

Special Prologue Used for "The Man Unconquerable"

LOS ANGELES, Calif. — It would seem that Sid Grauman, of Grauman's Million Dollar Theatre, goes in for prologues with a vim. Ahead of the feature "The Man Unconquerable," Mr. Grauman staged a prologue entitled "A Night on a South Sea Island." The stage was converted into the interior of a South Sea Island shack, wherein drifted a group of men and two girls to sing and dance, each one announced by a Chinaman, the role being played by Victor Rodman, local actor.

The men who compose the Cosmopolitan Trio, identified with the theatre, sang three numbers, "Gray Days," "Wie House Among the Heather" and "Wake Up, Little Girl," while a light melody was sung by a feminine soprano.

A native Hawaiian girl created a sensation with a primitive dance of the South Sea Islands, clad in beads and a grass skirt, which lured the spectators into the atmosphere of the tropics, when the feature began to unreel.

"Dumb Bell" Stunt Revived Used to Exploit "Trouble"

DES MOINES, IA.—Even if the "dumb bell" stunt is one that has been used before with somewhat different accessories, the manager of the Des Moines Theatre, used it in a street ballyhoo of a laborer carrying two connected tin signs in the shape of a dumbbell. The first read: "Even a dumb bell knows a good picture when he sees one." The second followed up with: "'He says it's Jackie Coogan in 'Trouble' at the Des Moines Theatre."

The "dumb bell" lived up to the name by refusing to answer any questions, simply pointing to the sign.

The newspaper display ad: "Don't Go Near the Window at 607 Walnut Street or You'll Run Into 'Trouble,'" attracted attention and directed inquisitive people to a beautiful window display of "Jackie" clothes that had been made into a tie-up for "Trouble," with the Utica Clothing Company.

Lobby Display Makes Success of "Over the Border"

Denison, Tex.—All efforts to put across "Over the Border" at the Rialto were centered on the lobby display. And Manager Collins states that his entire theatre force put their shoulders to the job and thus completed it very quickly at the same time reducing the cost of having it done outside.

The effect was that it "radiated" coolness and made it look inviting to all that passed the theatre.

For snow they used cotton batting, which was made to hang and represent icicles and snow. On the roof of the cabin and around the base was scattered salt to appear like snow.

Perforated Window Cards Made Night Display for "Smilin' Through"

Kearney, Neb.—Manager Swan, of the Empress theatre, solved the problem of night time exploitation when he played "Smilin' Through." He used window cards in his retail merchant tie-ups and had them perforated and boxed with incandescent lights inside. The perforations outlined the illustrations and type in the picture and the light shining from within gave a perfect display at night time without the cost of illuminating the whole windows.

Window display arranged for exploitation of "Smilin' Through," when about to run at the Jones Theatre, Canon City, Colorado.

The way the lobby of the Strand Theatre, Waterloo, Iowa, was decorated for the showing of "The Primitive Lover."

Political Angle for "Our Leading Citizen"

Asheville, N. C.—John B. Carroll of the Imperial Theatre built a lobby that sold the political angle of "Our Leading Citizen."

Politics isn't a dry subject and stump speeches, torchlight parades, political watchwords and the like have as much inherent romance as cowboy life or the South Sea Isles.

Mr. Carroll cashed in on these possibilities. He strung a banner across his lobby reading "We Want Tommy," a fine political slogan modeled after the famous "We Want Teddy" which the Bull Moose used for T. R. in 1912.

He mashed the stanchion rails in front of the box-office to resemble a stump platform, such as are built on the streets for candidates to speak from. A cut-out of Meighan was placed on the platform.

Wilmington Theatre Invites Review and Criticism

Wilmington, Del.—A departure from the essay contest stunt was the cash prize offered by the Queen Theatre, for the best review and criticism of "Our Leading Citizen."

The offer—$25 in cash—was made through the Every Evening, newspaper, which sponsored the contest for the circulation building possibilities. The paper got behind it with abundant free publicity for both "Our Leading Citizen" and the Queen.

Freckled Faced Boys Spread News of "Penrod"

SAN DIEGO, CAL.—All the freckle-faced kids between the ages of 6 and 16, were invited to a free showing of "Penrod," at the opening performance of the Pickwick theatre. The boys had only to present themselves, with a coupon cut from the Evening Sun, with which Manager Dwight Hill had made a tie-up, and if they showed a well-mottled countenance they were admitted without cost. A special show was put on at 8:30 a. m. to accommodate the early gang.

Improvised Oil Wells in Lobby for "Gas, Oil and Water"

Atlanta, Ga.—Contrary to the popular idea that all the oil wells are located in Texas, exploitation for "Gas, Oil and Water" when at the Criterion Theatre, indicated some were right on the main street of Atlanta.

The manager built his own oil wells in front of the lobby and found they attracted sufficient attention to more than pay for the expense, since readers of the signs in connection with the "gushers" led the public to inquire as to whether or not the management really had discovered an oil well and was preparing to finance it. This started gratifying "mouth to mouth" advertising and is reported to have reaped results.

Tie-up with Shaving Cream Exploits "Hail the Woman"

Lansing, Michigan.—Believing that "Hail the Woman" might be regarded as a picture mostly for the feminine sex, Manager Hamer, of the Strand theatre, decided to make a special drive for male interest.

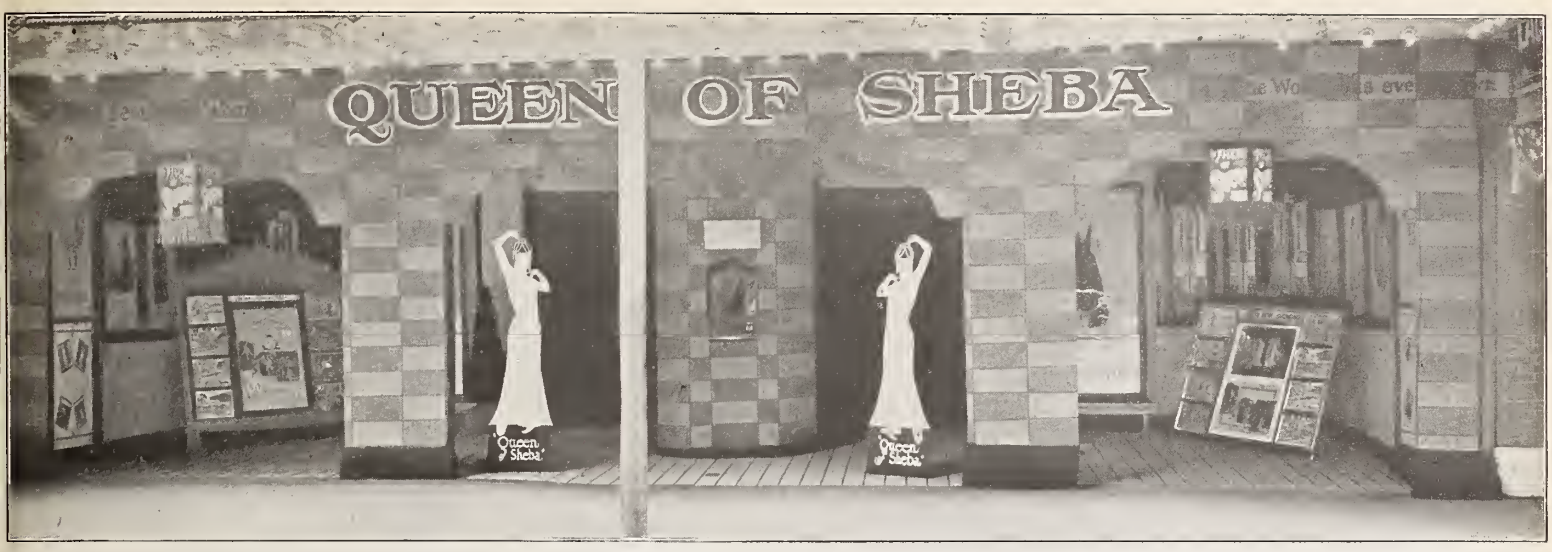
The Barbasol Shaving Cream Company was just putting out a new product and the arrangement was that a supply of small tubes be given, one to every man who attended the photoplay, accompanied by a pamphlet advertising the advantages of the man with a clean face. Advertising for the theatre, of course, included mention that there was a surprise for the men in connection with seeing "Hail the Woman."

Bread and Honey Samples Help with "Wild Honey"

El Paso, Texas.—A novel stunt was used by Manager J. M. Edgar Hart of the Palace theatre in connection with "Wild Honey." A French chef, entirely garbed in white duck, including the chef's cap, bearing a sign on the front, "Palace Theatre," and carrying small wicker baskets over either arm, dispensed honey on small squares of bread.

In the two and one-half days the picture showed the chef gave away nineteen loaves of bread cut into inch squares. The honey and bread were furnished by a local cafe, and the courtesy was returned them by advertising on the screen.

Decorations used for lobby display by the Palace Theatre, Amarillo, Texas, for the run of "One Clear Call."



Wall paper representing builder's blocks of Solomon's time was used to decorate the lobby of the Rialto theatre, San Antonio, Texas, for "The Queen of Sheba"

Directions Painted On Pavements Tells Autoists To Go "Smilin' Through"

Madison, N. J.—Exploitation painted on the sidewalks has been in common use for some time but G. T. Spoffard, of the Liberty Theatre, used this angle when he played "Smilin' Through."

Some of the main roads were being repaired, necessitating detour. For the benefit of motorists unfamiliar with these by-ways Manager Spoffard had the pavements painted "Go 'Smilin' Through' to Morristown." Another sign read: "To Dover" indicating the direction of the intersection with an arrow.

The city council was glad to consent to such a plan which gave the theatre abundant publicity and rendered a useful service.

Distributes Visiting Cards When "Sonny" Plays South

Richmond, Va.—When at the Broadway Theatre, "Sonny" distributed visiting cards, that is in an alias for Richard Barthelmess. A number of boys visited the residential section and left cards at each door reading: "Sorry I missed you. See me at the Broadway, 'SONNY.' "

Retail merchants fell in line with the exploitation of this attraction, the sign along the theatrical section varying from: "Sonny gets his shoes shined here" and "Try a Sonny Sundae" to "Sonny Buys his Lollypops here." By the time the retail merchants had finished their co-operation, "Sonny" was an animate individual with whom the entire city was acquainted.

This is the cabin and other decorations used by A. H. Cobb, of the Alamo Theatre, Griffin, Ga., for "I Am the Law"

Tied to Local Politics Picture Reaps Benefits

HUNTSVILLE, Ala.—Manager C. A. Crute shook up the town with his campaign on "Our Leading Citizen." His most important stunt was a tie-up with the local paper by which the leading citizen of Huntsville was selected and presented with a silver loving cup. The loving cup was presented at the theatre during the showing of a subsequent picture and resulted in front page stories and a packed house to see the presentation.

As the first shot in his direct campaign Mr. Crute teased the title over. A 24-sheet board was blanked out and a sign painter lettered on "Vote for Bentley, Our Leading Citizen." A Ford car with banners carrying the same copy was driven about the streets for three days. On opening day the banners were changed to read, "See Thomas Meighan as Dan Bentley in 'Our Leading Citizen,' Lyric Theatre Today."

For the engagement the lobby was turned into a campaign headquarters for a political race. There were desks, a typewriter, an adding machine, filing cabinet, etc., and on the wall several cards with campaign slogans. Also photographs of Washington, Lincoln, Wilson, Harding and Dan Bentley (Thomas Meighan) were draped with American flags and hung around the lobby.

Theatre Ties Up With Elks' Convention

Galveston, Tex.—This island city has a population which rarely changes from one census to another, but suddenly it grew five thousand persons larger because of the convention of the Elks.

Manager Charles Sasseen got on the good side of the visitors by displaying a large wall-board shield with the familiar Elk's Head and the greeting: "Welcome B. P. O. E." when he played "The Green Temptation."

Mr. Sasseen also built an attractive lobby with a set of one-sheet frames which occupy the direct center. On top of the frame were perched five miniature figures of Betty Compson attached by strings to a large head of Theodore Kosloff suspended from the ceiling. These figures were all cut-outs.

Local Election Helps Advertise "Our Leading Citizen"

Muskogee, Okla.—The season of the year was in Manager Ollie Brownlee's favor since it was election time, so he took advantage of this opportunity to exploit Thomas Meighan as The Leading Citizen and billed the town heavily with signs "Vote for Thomas Meighan Our Leading Citizen at the Palace Theatre."

Several automobiles were rented carrying banners with the title of the picture and also emphasizing the voting angle.

One thousand cards were printed of the candidate style, asking the patrons to vote for Thomas Meighan. These cards were handed out at the theatre and at all polling booths.

The lobby of the theatre was decorated with cut-outs from the twenty-four sheet and everything was in keeping with the campaign headquarters.

Washington Exhibitor Recommends Energetic Exploitation

Washington, D. C.—Sydney Lust, theatre owner and state-right distributor, is a strong believer in energetic exploitation of his theatres. For "Robinson Crusoe" at The Leader Theatre, an employe successfully impersonated the island hermit, a goat being duly provided; also the "A Prince There Was" presentation, featuring Thomas Meighan and tieing up with "Eskimo Pie." Mr. Lust recently blocked traffic with his outdoor exploitation of "Uncle Tom's Cabin."

Ballyhoo for "Robinson Crusoe" used recently by the Liberty theatre, Washington, D. C.

Showing wrecked automobiles used for lobby attractions by H. B. Clarke, manager of the Majestic theatre, Memphis, Tenn., on "Watch Your Step"

Appropriate Ballyhoo for "Watch Your Step"

Memphis, Tenn.—Manager H. B. Clark, Majestic Theatre, borrowed an old cut-down Ford for a ballyhoo. A man drove it all over town with a cop aboard as though he were being taken to jail. One sign on the car read, "Next time you will "Watch Your Step." And another sign read, "The Driver was in a Hurry to Reach the Majestic, but Watch Your Step." This ballyhoo was used on the streets several days in advance and served to get the title over.

When the picture opened the same car was placed in the lobby minus a wheel and showing other signs of having been in a wreck. The sign referred to above "The Chauffeur Was in a Hurry, etc," tied it up with the picture and with the ballyhoo. There were also in the lobby a 6-sheet cut-out of racing car and cards with sales copy for the picture.

Loew's Cleveland Houses Show Prologue Interest

Cleveland, Ohio.—For the past few weeks Loew's houses here have given superb demonstrations of prologue interest and artistry. "Good References" was played at the State Theatre, together with a repeat run of Charles Chaplin in "Sunnyside." The curtain rose on a scene representing the exterior of a Parisian cafe that was complete even to the striped awning and the small tables for apertifs, vin rouge and liquers in front. The scene was quickly changed into a tabloid musical revue with comedy elements, synchronizing with the themes of the double bill.

A week later the State Theatre ran "One Clear Call" and the Allen Theatre played "Star Dust." "In a Music Shop" was the prologue used for "One Clear Call," combining the elements of a musical revue, which had met with extreme favor at the hands of the State's patrons, with a classical symphony overture by the orchestra under the direction of Angelo Vitale.

"I Am the Law" Exploitation by Burke's Palace Theatre

FT. WORTH, Texas.—Manager Barry Burke arranged for "I Am The Law" a kind of atmospheric prologue for the patrons entering the theatre which certainly gave them the impression that it was much cooler in the theatre than on the hot streets.

The entire foyer and lobby front was boxed in with beaver-board, painted to represent the sides of a log cabin. Then all joints and edges of the logs were painted to the effect that they were covered with snow.

A cutout made by the art department showing cedar trees covered in snow and a scene typical of the arctic regions, stood just in front of the door or entrance...

On the floor salt and artificial snow were scattered, making it even cooler under foot.

Employs Ku Klux Klan Stunt to Exploit "One Clear Call"

Bellingham, Wash.—Manager Al. Finkelstein, of the Liberty theatre, used the Ku Klux Klan rider on the streets when he exploited "One Clear Call," but also took care to have this rider dressed in a garb that did not resemble the costume of any known organization. This added to the mysterious appearance of the rider, and increased the publicity value, which the management reports to have been effective in securing results.

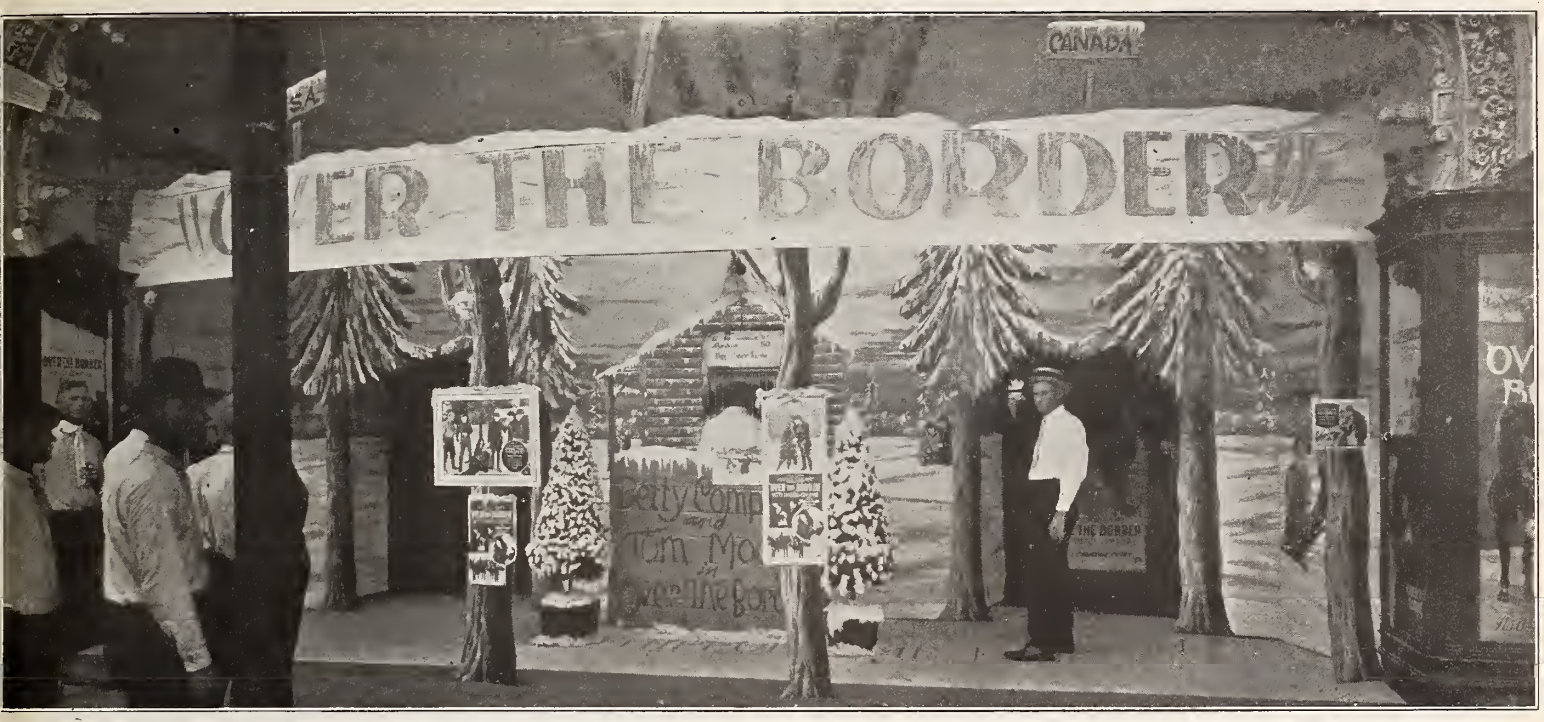
Lighthouse Front Makes Exotic Display for "Rose o' the Sea"

Oklahoma City, Okla.—A light house front is original inasmuch as the sense of personal touch makes it different from other displays of similar nature. In that respect the Empress Theatre presented a unique lobby front during its run of "Rose o' the Sea." The two entrances to the theatre were done over in trellis style, permeating the summer idea.

Between these trellises was a painted light house with a burning beacon at the top that guided passersby to the Empress evenings when the show was on. The manager couldn't have made a much more attractive display, but by way of a finishing touch he used a small cut-out of Anita Stewart near the bottom of the light house, while the hand painted announcement of the attraction was done with an eye to synchronizing curves.

At the right of the lobby front a handsome cut-out of the star was a further eye attractor.

Theatre lobby, the Liberty, Spokane, Wash., dressed for "Nanook of the North"



The lobby of the Hippodrome, Ft. Worth, Texas, decorated with real trees, artificial snow and ice for "Over the Border." The ticket office was used as the foundation for the cabin.

Exhibitor's Regular Catch Line Applied to Current Attraction

El Paso, Texas.—During the entire summer, Manager J. M. Edgar Hart, of the Palace theatre, has used a catch line, which, when the attraction, "Over the Border," was playing at his theatre, was applied to his exploitation. The regular line, "Kum Keep Kumfy Kool," is lettered on a large banner and stretched across the front of the lobby during hot weather. For "Over the Border" it was decorated with imitation snow and ice.

Directly in the center of the lobby of the Palace stood a division post, carrying the United States on one side and Canada on the other. In front of the post stood cut-outs of Betty Compson and Tom Moore, the suggestion being taken from a black and white still. The entire box office was enclosed in beaver board painted to represent a log cabin with ice and snow banked and hanging from its corners and crevices. All lobby frames were banked in imitation snow and cotton batting.

The lights of the lobby were dimmed and shaded a pale green, thus shedding an effective light on the wintry scene.

A display exploiting the coming of "One Arabian Night," used by The Strand Theatre, Lansing, Mich.

Banana Trees Used to Exploit "The Dictator"

TAMPA, Fla.—As a special lobby attraction for the showing of Wallace Reid in "The Dictator," C. D. Cooley, manager of the Victory theatre, transformed his lobby into a banana grove.

He got about twenty large banana trees, from eight to ten feet tall. The roots and dirt were placed in buckets and kept watered so that the trees held their fresh appearance all through the showing, making a most attractive lobby. The monster green leaves flapping in the breeze caught the attention of passers for a block or more in each direction. Though most of the people in the south are familiar with banana trees, still it was a novelty to see them in the theatre lobby and most everybody stopped and looked them over, and the posters and photos on the picture did the rest of the selling.

Lobby Transformed to Mexican Country for "North of the Rio Grande"

El Paso, Texas.—Manager J. M. Hart conceived the idea of building in the lobby of the Palace theatre a stage effect with scenery and cut-outs of the stars, "North of the Rio Grande." It was not only effective for a front of the house decoration, but served also as a prologue to the picture. In the display could be seen the Rio Grande flowing between the mountains; then in the proper perspective stood Jack Holt and Bebe Daniels in a characteristic pose. In front of the pictures of these two stood a tripod. Hanging on this was an iron pot with fire underneath. Red lights gave the effect of flames.

Painted on the beaver board front were typical scenes of Mexican country, with the cactus and barren country. In the upper right hand corner was a painting of Holt and in the left hand corner a painting of Miss Daniels.

On the tile floor painted in water colors, were the title of the picture and the stars' names.

Strand Theatre of Tampa, Fla., Gets Big Tieup for "Foolish Wives"

Tampa, Fla.—C. D. Cooley, manager of the Strand, made the Sunday edition of the Tampa *Tribune* look like a special edition exploiting "Foolish Wives."

There was a double page spread, with a heading that read, "'Foolish Wives' vs. 'Wise Wives,'" running clear across the two pages. Then down the center was a six-column house ad on the picture. Surrounding this were the ads of merchants, all with headings in which the wisdom of "Wise Wives" over "Foolish Wives" was played up.

This two-page spread was not all by any means, for scattered all through the paper, in the ads of the regular advertisers, was some reference to the title of the picture, "Foolish Wives."

Display of Domestic Requisites Makes Lobby Homelike

Des Moines, Iowa.—The special eye-catchers which Dan Burgun, manager of the Garden theatre, used for lobby display for "The Song of Life," a domestic drama, included a washing machine, a steam cooker and a dish washer. In addition, the "'home" touch was added by the buzz of a vacuum cleaner in front of the box office.

Lobby exploitation for "Over the Border," used by the Palace Theatre, El Paso, Texas.

Inviting decorations transformed the lobby of the Rialto, San Antonio, Texas, into a rose covered bower, with letters spelling "Smilin' Through," and "Norma," flashing on and off

Dancing Doll and Talking Machine Used for Lobby Attraction

Augusta, Ga.—Across the front of the Rialto Theatre lobby the main title was spelled out with large red hearts, one letter being painted in white on the center of each heart. The hearts were held in place on a frame covered with wide mesh chicken wire.

A phonograph was secured for the center of the lobby and on this was the very latest thing in the way of a dancing doll. The doll was about twelve inches high and according to Mr. C. F. Creslein, "shimmied" in a most realistic fashion.

Corralled Ballyhoo Show; Used It For "Smilin' Through"

Augusta, Kan.—Daredevils, ballyhoo artists, performing under the auspices of a shoe polish manufacturing company, were doing their tricks in Augusta when "Smilin' Through" was about to open for a run at the Isis Theatre. Manager Johnson seized the opportunity to proclaim the merits of his picture through heralds on "Smilin' Through" to the huge crowd that assembled to watch the stunts. A "Smilin' Through" banner was also used, far larger than the banner to advertise the shoe polish and it practically "stole the show." In reciprocation, however, Mr. Johnson repaid the kindness, because his banner read "Use This Shoe Polish and You'll Go 'Smilin' Through' 1922."

Friedl Devises Something For The Kids

Des Moines, Iowa.—Exploiteer Johnny Friedl injected a picture puzzle gag into a co-operative ad taken by a local clothing house.

He took a close-up still of Thomas Meighan and cut it into small bits. These were scattered about so as to make the face unrecognizable.

Printed in the ad, they made a fairly difficult picture puzzle. Anybody presenting the assembled photo at the store between 9 and 10 a. m. received a free admission to "Our Leading Citizen," playing at the Strand Theatre.

The caption threw the readers off the track. It said:

"Here is a photograph of our leading citizen. Who Is He? As a Lawyer he is a good fisherman. Not much of a politician, yet he will get into Congress. He stands for clean government and is a favorite with everyone not only here in Des Moines but with millions all over this country."

Exploitation Simplicity Puts Over Matrimonial Picture

Stratford, Ont.—When the Allen Theatre landed a double truck for "Is Matrimony a Failure?" they topped the display of co-operative displays with this caption: "Is Matrimony a Failure, Go to the Allen Theatre and Find Out."

This has simplicity and pulling power which the box-office later testified.

Local Ku-Klux-Klan Exploits "One Clear Call"

AMARILLO, Tex.—Three weeks in advance of "One Clear Call" at the Fair Theatre, manager C. R. Sullivan began his campaign by covering the town well with paper and also started trailer and slide three weeks in advance. All small paper was hung two weeks in advance and as a result of advance advertising, a tie-up was arranged with the Amarillo Ku-Klux Klan, using a photo of the masked men enlarged to 48 x 72 as a centerpiece. Saturday previous to showing Monday, six men were placed in Ku-Klux-Klan robes on horses and they rode the streets until Wednesday.

Exploitation by the Barrel Used with "My Boy"

St. John's, N. B.—This is the line of attack used by the Queen's Theatre, in putting over "My Boy": painted barrels were placed at prominent street intersections and captioned in accordance with Jackie Coogan's vernacular as indicated by the paper on the picture. It read: "We kids will have a barrel of fun at the Queen's Square Theatre. Jackie Coogan."

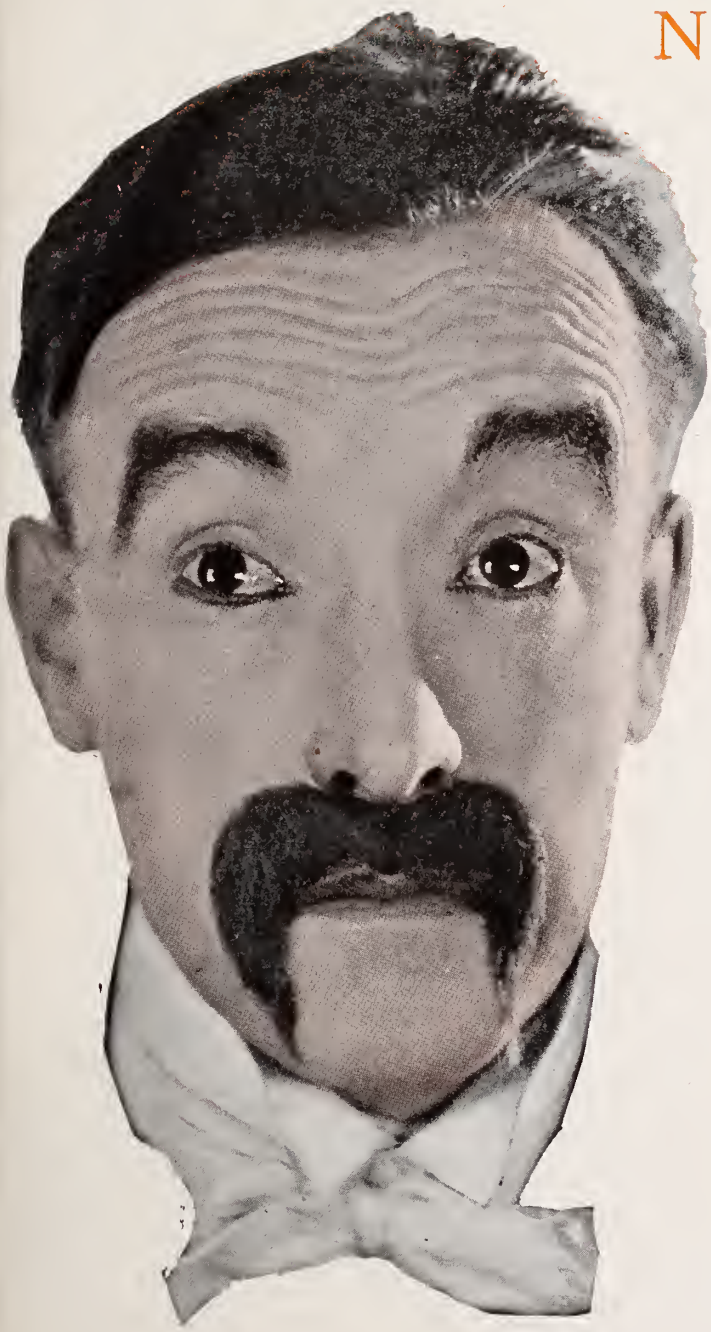
In one instance it was possible to get the traffic cop to step inside the barrel and direct traffic. While there aren't many cities in which exhibitors may get away with this stunt, yet it may prove worth trying. And in Canada, they managed to do it on a Sunday.

Looks like a window display, but it was a part of the lobby decorations for "The Bachelor Daddy" at the Palace theatre, Ft. Worth, Texas

"More Laughs, Longer Laughs, Longer Comedies"

"Snub" Pollard Comedies

Now in two reels



"Snub" Pollard

THE Hal Roach comedies starring "Snub" Pollard have played during the past two years more theatres than any one reel comedies made.

That proves positive merit.

In response to the demand Pollard is now presented in a series of two reel comedies, produced under the personal supervision of Hal Roach himself.

You are thus assured of "more laughs, longer laughs, longer comedies."

One every four weeks

Produced by HAL ROACH

Pathécomedy

TRADE MARK

"Our

Big laughs
from little kids

HAL ROACH *presents*

Gang" Comedies

Two reels each

EVERY father, every mother, knows how funny children unconsciously are.

Each tiny tot is a saint and a sinner, an innocent and an outlaw in his own little self. They do funny things because they haven't been taught by experience to fear the ridicule of others.

Hal Roach has caught big laughs from little kids, and from remarkably trained domestic animals.

You'll roar!

One every four weeks

Pathécomedy

TRADE MARK

Ruth Roland

in

The Timber Queen

RUTH ROLAND has made a world of money for exhibitors, and she has done it in Patheserials.

"The Timber Queen," *in all honesty*, is called by exhibitors, the Pathe sales force and the great big enthusiastic serial public *the best Western serial yet!*

When so many unbiased persons have taken the trouble to tell us this, you, Mr. Exhibitor, should certainly have this serial screened for you.

If you advertise it as it deserves, you can't help but make money, for the serial will back your every claim.

As fast and thrilling
as a runaway broncho.

Produced by RUTH ROLAND SERIALS, INC.
Supervised by HAL E. ROACH

Pathéserial

FIRST NATIONAL'S OUTPUT FOR THIS SEASON

Attractions Selected From Work of Great Stars and Producers Whose Reputations Are Real Asset at the Box Office

By Robert Lieber,
President of Associated First National Pictures, Inc.

PERFORMANCE is more potent than promises and we believe the selection of productions our company will distribute this season is the best evidence that can be given of Associated First National's business plans.

We feel that it is pertinent at this time to emphasize one outstanding fact concerning our forthcoming product, and that is that the pictures offered are a most carefully selected line from great popular stars and producers whose reputations are a real asset at the box office.

First National Attractions are this year culled from many studios and are, in fact, a selection of the finest works of many of the best paid and most brilliant artists of the screen. Therefore, First National takes pride in its offerings, which represent the best that artistic effort and skilled knowledge of actual box office drawing power have combined to give to exhibitors. It is the exhibitor who understands the public. He is constantly in touch with his audience and, unless he deliberately blinds himself to their likes or dislikes, he knows what they want.

Let no man in the industry hesitate about giving the exhibitor full credit for all he does to elevate the tone of motion pictures and at the same time to make them successful. He works hard. He is conscientious. Burdened with responsibility, he discharges every duty that confronts him. And always he asks only for fine pictures that play upon the better emotions of his patrons. Necessarily these pictures must make money for him. Like the banker or any merchant, the exhibitor is in business for money. The exhibitor of today realizes he cannot make money unless he shows the very best he can buy in the way of screen entertainment.

We believe that First National, composed as it is of exhibitors, has a clearer insight into the amusement sentiment of the public than any other organization. First National profits by this insight to the extent of insisting upon and obtaining quality and box office power in its attractions.

Business organizations, like individuals, learn by experience, and First National is no exception to the rule. My associates have determined that we cannot successfully handle several grades of product. The needs of the vast majority of our customers demand that we deal in none but productions which promise to be good enough to play at least a full week in the best theatres. In a word, we are specializing in Big Time attractions.

Robert Lieber

We recognize a constantly improving public taste and believe that our pictures must be of a quality which will win the approval of discriminating audiences.

We believe business will improve if our industry offers the public the proper inducements in worth while entertainment.

The product we now have scheduled is an absolute guarantee of the biggest season of big pictures in the history of the industry. The reason is that every one of our production sources from which we have obtained the releases that make up this schedule is hard at work trying to exceed what already has been accomplished.

In selecting First National's output for this season we have measured each subject by more rigid standards than ever before. Our experience of five years has convinced us that profits for producer, distributor and exhibitor come only from worthy productions. We propose to subject every production enterprise with which we are associated to more rigid preproduction examination.

While realizing that perfection is almost impossible, we still hope, plan and mean to earnestly strive for finer First National Attractions.

First National policy for the coming year may be summed up by stating that our goal is, "Better pictures at the right price."

H. O. Schwalbe

E. V. Richards

A. H. Blank

Samuel Katz

President and Executive Committee of Associated First National Pictures, Inc.

Joseph M. Schenck's Plans for His Stars

Noted Producer Tells of Plays for Norma and Constance Talmadge and Buster Keaton

Norma Talmadge *Joseph M. Schenck* *Constance Talmadge* *Buster Keaton*

BEFORE sailing for Europe Joseph M. Schenck, one of the greatest of American producers, whose plays are released through First National, gave out a statement in which he said:

That there will be a scarcity of pictures during the coming season and that in consequence a "feverish haste and excitement" in production may be looked for.

That the motion picture industry now is on a pre-war basis, which means that the "fly-by-night" producer has been eliminated from the industry.

That exhibitors already are clamoring for good pictures and are eager to sign up for future productions with reliable firms.

That big pictures will be the ones in demand during the forthcoming season.

That he is going abroad not only for recreation but for study. He will visit Paris, Berlin, Munich, Nuremberg, Vienna and Algiers. In the latter country he will make studies with the idea of sending Norma Talmadge and her entire company there for the filming of the exteriors for "The Garden of Allah."

That John Emerson and Anita Loos are to write two plays for Constance Talmadge.

That Buster Keaton finishes his twelfth comedy in September and then comes to New York for a vacation, after which he will begin work on a feature comedy, from a story by Keaton and Eddie Cline.

"Mr. J. D. Williams, manager of First National, was recently quoted as saying that the day of the big picture has arrived," said Mr. Schenck. "I agree with him that the big picture is bound to be the one in demand. By this I do not mean the spectacular picture, but one with a big story and a big star. Any star that brings money into the box office is entitled to good money. The condition of overpaying actors has been cured.

"Exhibitors now realize that there will be a great shortage in pictures and they are willing to sign up with reliable firms for future productions. They know that the public insists on having big pictures and that to make money they must supply the demand."

As to future production plans Mr. Schenck said:

"Norma Talmadge, having finished 'The Eternal Flame' and 'The Voice from the Minaret,' will next star in 'Within the Law,' a screen adaptation of Bayard Veiller's play. Following this she will be starred in 'The Garden of Allah.'

"Constance Talmadge, having finished 'East is West,'" will next be starred in an original story by John Emerson and Anita Loos.

Hope Hampton and "The Light in the Dark"

IN "The Light in the Dark," a First National Attraction, Hope Hampton, one of the most winning of stars has a play that is something new for the screen. This production has in it a compelling story, an unusually fine cast, marvelous photography, embracing color work such as never before has been shown on the screen, and superb direction.

Hope Hampton.

Supporting Miss Hampton are Lon Chaney, E. K. Lincoln, Theresa Maxwell Conover, Dorothy Walters, Charles Mussett, Edgar Norton and Dore Davidson.

The story deals with the finding of a cup, believed to be the Holy Grail. This cup exercises a tremendous influence over the person possessing it. Like the cup that descended to Sir Galahad in Tennyson's poem, it has a "mystic glow." But with the supposed power exercised by the cup, there is brought out in the play the power exercised by a good woman over those with whom she comes in contact.

Hope Hampton plays the part of this woman. Lon Chaney is seen as Tony Pantelli, a gangster. The conclusion of "The Light in the Dark" furnishes a tremendous surprise. The color sequence ing the picture forms a brilliant contrast to the excellent photography.

Hope Hampton's preceding picture, "Star Dust," proved a big box office attraction under the First National banner.

Strongheart *Laurence Trimble*

Wonder Dog and Director

"BRAWN OF THE NORTH" is the latest picture, for First National release, in which Strongheart, "the wonder dog of the screen" will be seen. This is said to be a better picture than "The Silent Call,"—and those who have seen the latter know what that means.

Here are Franchise Holders Who Helped Select This Year's First National Attractions

A chain is no stronger than each link. These men form links in First National's endless chain of pro perity

The Most Vital Problem Before Exhibitors

Is That of Big Productions of Future—History of Business Supplies Answer to Question

By J. D. Williams,
Manager, Associated First National Pictures, Inc.

PERHAPS the greatest and most vital problem before every exhibitor today is that of the source or sources from which the industry will obtain the big productions of the future. In the history of the business are facts which answer this question of grave and vital import to everyone identified with the screen.

Five years ago, eighty per cent of all releases were produced by units working under about three releasing brands. Centralized production activity was the vogue, and program booking the sales policy. The independent producers of that era were few in number, and the encouragement given to them by distributors and exhibitors was little indeed. The distributor preferred, for obvious reasons, to control production. Certain economies were effected in negative costs by the inescapable machine-like methods of centralized production control. Very few realized to what extent those methods restricted the ambitious, imaginations and abilities of those who actually gave to the releases of that day their box-office value, whether it was in story, star, performance, or direction. The exhibitor found it necessary to support the program booking policy to the exclusion of the worthwhile occasional independent production, because he needed a minimum number of releases virtually guaranteed to him for every change of program, and the distributing organizations controlling production were the only sources from which he could obtain his requirements.

Gradually this order of things changed. It is not necessary to review the evolution step by step. The important feature of it is that as various individuals tested and proved their ability to create entertainment that meant profit to exhibitors and increasing public demand for their efforts they experienced an awakening confidence and the ambition to be independent of the restraints and limitations imposed by the systems of dual unit control in the studios where centralization of picture-making was the policy.

J. D. Williams and Constance Talmadge. Taken while Miss Talmadge was appearing in "East is West," at Los Angeles.

When First National Exhibitors Circuit sought the support of independent producers, almost five years ago, its exhibitor members were greatly worried by the dangerously few individuals available, who had the ability to make a class of picture needed for their big first-run theatres.

Charles Chaplin was the first of the big stars to break away and become an independent producer. The great number who subsequently followed this policy, in pursuit of ambition and freedom from the restrictions of system and method, which hampered and subordinated personalities and abilities, do not need to be named individually. They are the backbone of the industry's production sources today.

Even as these independent units have progressed and built up their standards, and outdistanced previous remarkable accomplishments, they have within themselves created new identities, both stars and directors, who in turn have become the heads of their own production companies, and these newer creative artists are gradually, but surely, developing their genius to the point where it will compare equally with the abilities of those who at one time were their masters.

There are assistant directors, leading men, leading women, and others in the ranks of the players and creators of the independent productions today, who will be the production sources of tomorrow. There is no barrier to their future, excepting that of monopoly, and this can be accomplished only when the theatres of the country submit to centralized control, centralized booking, and thereby bar from their screens all independent production.

As long as there is a free field and adequate support from independent exhibitors, the foothold that the independent producers have today, by virtue of the promising number of them now actively at work, will increase, and as it grows in surety and permanency, it will automatically build up and elevate the entire business. The strength of independence, like the strength of unity, is in numbers, but with the added advantage of no restraints and unlimited possibilities where every real ability exists.

If all of the fiction magazines of the country were suddenly combined, the quality and standard of current literature would be shattered. The same is true of motion pictures.

The future of the industry rests first with the independent producer, and the growth and progress of the business will be in exact proportion to the ability, genius and creative faculties of those who make the pictures.

John M. Stahl. *Louis B. Mayer.* *Lewis S. Stone.*

JOHN M. STAHL'S latest production, presented by Louis B. Mayer for First National release, is "The Dangerous Age," a drama that is filled with heart interest and thrills. In "The Dangerous Age" Lewis Stone enacts a powerful role as the husband who tired of his ever-attentive wife.

Here's Chaplin, Better Than Ever

HERE is Charles Chaplin, better than ever. His latest production for First National release will be presented this Fall. This will be a story written and directed by Chaplin himself. As Chaplin is a master at writing and directing, as well as acting in comedy, it is a certainty that his next picture will be all fun, such as only Chaplin is able to create.

Charles Chaplin

Chaplin's last picture, "Pay Day," enjoyed phenomenal success. It played extended runs to capacity houses all over the world. What of his next picture? Reports from the coast are that it is the best he has ever made.

East is East and West is West, and Chaplin is Chaplin. As a star that folks living in the four points of the compass talk about and admire, he holds his own place in the first constellation. His best work has been seen under the First National emblem.

NATIONAL CAMPAIGN WILL ADVERTISE BARTHELMESS

Magazines, Billboards and Papers to Be Employed

Richard Barthelmess

HERE is news for exhibitors. It applies to those who have shown Richard Barthelmess pictures, released through First National, as well as those who have not. It means greater box office value for Barthelmess productions, which already have wonderful drawing power.

Inspiration Pictures, Inc., which makes the Barthelmess productions, announces herewith, through its President, Charles H. Duell, Jr., that within a few weeks it will begin a smashing National advertising campaign on Richard Barthelmess, already one of the most popular male stars on the screen.

The campaign opens with a page advertisement in the *Saturday Evening Post.* This will be devoted to the latest Barthelmess picture, "The Bondboy." Then will follow a poster campaign to take in one-fourth of the billboards in the United States. Following that will come a magazine and newspaper advertising campaign.

Richard Barthelmess, on the screen, typifies the average American youth of today. The parts he plays may be those of a returned soldier, tugging at the reins of civil life, a simple farm boy seeking to "make good," a clerk trying to work himself to a higher position by honest effort, a wealthy youth mingling with wage earners and falling in love with a plain but pretty and pure-hearted girl—in all of them he stands out as Young America today. And because he feels, looks and acts the part, he is beloved by young folks and old folks.

Looking at motion pictures just as a business man would view any other big industry, Mr. Duell considers that he has a star very much in demand, and so he is going to "sell" Barthelmess to the American public for the exhibitor just as a big flour, automobile or shoe manufacturer would "sell" his product to the public through National advertising.

Barthelmess today is a tremendous box office attraction. Such pictures as "Tol'able David," "The Seventh Day" and "Sonny," released through First National, have made big money for exhibitors. His next picture, "The Bondboy," will make even more money. It is the biggest Barthelmess success.

With the showing of "The Bondboy" will begin the National advertising campaign. One of the officials of Inspiration Pictures in discussing the campaign, said:

"Our advice to exhibitors—and First National will bear us out in it—is to book Barthelmess productions early. Bookings on 'Tol able David,' 'The Seventh Day' and 'Sonny' are heavy. Already there is a big demand for 'The Bondboy.' When the National advertising campaign begins this demand will have increased tenfold. 'The Bondboy' is one picture in a thousand. It is Barthelmess at his best."

Henry King

Directed by Henry King, "The Bondboy," like "Tol'able David," shows Barthelmess as a country youth. In it he is called upon to do the strongest and most varied acting of his screen career.

POWERFUL PICTURES WILL DOMINATE THE INDUSTRY

By B. P. Schulberg of Katherine MacDonald Co.

Katherine MacDonald

PRESENTLY, the strong picture will be the rule in this business rather than the exception.

The trend is already apparent and the soundness of "quality" productions is attested by the clamor the public is making over pictures into which thought, talent and honest effort have been poured.

Dementia, in its various phases, is responding to treatment.

The wild orgy of spending for spending's sake in the making of pictures is receding to the vanishing point, and the men who are producing pictures at the present time are doing it with a degree of financial sagacity hitherto unknown in our business. We shall provide lavishness where necessary, at all times, and splendor of set and scene, when called for; but waste will not be countenanced. In this connection I am speaking for the Katherine MacDonald productions, primarily, but I believe I also voice the intention of the majority of responsible producers.

That phase of picture thought involving a fixed belief on the part of producers that they could make pictures of indifferent quality and be certain the exhibitors would take them also has been cured to a large extent. The knowledge has finally percolated through the clouds of self-satisfaction that the public will not pay real money to see pointless pictures, no matter how well known the lead may be.

In addition to a commanding personality at the top of the cast, there must be in the cast real actors and actresses, each capable and known for his or her artistic talent.

We've got to have directors who have proven their ability and whose names are a guarantee, both to exhibitors and to the public, of honest picture values.

Paper-thin plots will not be tolerated. Stories have got to be stories in every sense of the word, with dramatic power and convincing scenic backgrounds.

We are closer to this ideal today than at any time in the history of the picture business, and tomorrow we will be even closer. We are certain to attain our goal if we keep on striving—and we must keep striving or give up entirely.

Katherine MacDonald productions are good instances of strong pictures well made. Take "Heroes and Husbands," a recent release, for instance. Here you have, first, a star who is well known, who is famous for her beauty as well as her power as an actress. She is supported by such actors as Nigel Barrie, Charles Clary, Mona Kingsley. The picture was directed by Chet Withey and the story written by Charles A. Logue. Next, there is "The Woman Conquers," directed by Tom Forman.

B. P. Schulberg

Then consider her latest First National release, "White Shoulders." Directed by Tom Forman, this is from the *Saturday Evening Post* story by George Kibbe Turner. Quality and sanity have come into the picture business. Bunk and insanity have gone out of it.

What Makes Box-Office Attractions Today?

Richard A. Rowland, for years president of Metro Pictures Corporation and senior member of the firm of Rowland & Clarke, of Pittsburg, with extensive holdings in Western Pennsylvania, recently joined the executive forces of Associated First National Pictures, Inc. He is associated in the administration of the company's activities with President Lieber, J. D. Williams and Harry O. Schwalbe. Mr. Rowland has earned a reputation for honest methods and square dealing in every branch of the industry in which he has served.

* * *

By R. A. Rowland

WHAT is a box-office attraction? First, a good story. From there on the responsibility rests with the star, the director, the title. If this combination hits around 80 per cent. the picture is invariably a success. But to strike the 80 per cent. there must be a certain amount of legitimate exploitation in order to call to the attention of the public the quality offered. From that point on the success of the picture is in the public's hands and mouth-to-mouth advertising must do the rest.

R. A. Rowland.

A picture based on a novel that has had a big sale is always a box office attraction. If the novel has a great sale and limited picture possibilities its success beyond the title lies in its treatment.

But it always is the story that counts. Your novel that has had a big sale would be impossible but for its story. Your successful spoken play would be impossible as such or as a picture but for the big thought or lesson it carries. Your original scenario must have a big story. And then the star, the director, the producer must do the rest to make it a box office attraction.

We now are in the epoch of the Big Time Attraction. Our pictures today, to be box office attractions, must have Big Time, just as vaudeville has it. We believe First National has Big Time Attractions for the forthcoming season. We believe First National is going to offer the best box office attractions of any company. We say this with all due respect to our competitors.

Assuredly the exhibitor who plays First National Attractions may safely anticipate a wonderful season for he will get Big Time Box Office Attractions.

Tully Tells of "Omar the Tentmaker" : :

By Richard Walton Tully

IF questioned off-hand as to what I hope to accomplish in my film version of "Omar, the Tentmaker," a First National Attraction, I should unhesitatingly reply,—to provide film-fans with a clean, 100 per cent entertainment. That always has been, and always will be, my endeavor in screen and stage productions. Seldom, perhaps, do any of us exactly hit the 100 mark, but it's a fine thing to aim steadily at the bullseye.

However, after the wonderful reception that has been accorded my first film, "The Masquerader," another First National attraction starring Guy Bates Post, I feel much more certain of my ground and the way the public will react to "Omar," in which Mr. Post will of course enact the bibulous, lovable poet whom he vivified so wonderfully on the stage for four consecutive years.

Of course at the outset, our biggest problem was to reproduce in Los Angeles the Persia of a thousand years ago when Omar Khayyam sang his immortal songs and lived his exciting life. Personally I had studied deeply in the lore of ancient Persia, and three years ago visited Persia for several months,—studying the people, their manners and dress, their architecture and their modes of living,—all of which, especially in the remote sections, have altered scarcely at all through the centuries. Then I was doubly fortunate in securing the advisory services of Francois Aga, the artist and Persian expert, as well as those of my permanent art-director, Wilfred Buckland, who seems to have at his finger-tips a conception of the proper setting and peopling of any scene anywhere on the globe and at any time in the world's history.

Full credit for painstaking effort and splendid ability in the making of "Omar the Tentmaker" should be given to James Young, the director, and to Georges Benoit, the cameraman.

This is all only a brief idea of what we have tried to do in filming "Omar the Tentmaker." I am not given much to prophecy, but I do unqualifiedly venture to predict that Mr. Post's recreation of the life of Omar Khayyam, will be universally acknowledged as the most perfect and enjoyable characterization the screen has ever seen.

Guy Bates Post.

Richard Walton Tully.

James Young.

Wilfred Buckland.

INCE EIGHT SHOW WORK OF SCREEN MASTER

Producer Has Put Every Ounce of Energy Into Them

IN eight special productions to be released as First National attractions during the 1922-23 season, Thomas H. Ince has done some of the best work of his remarkable career.

Thomas H. Ince

These pictures, listed elsewhere on this page, have a box office value that is apparent at a glance to any experienced showman. First, there is the name of Ince. Second, there is the story. Third, there is the cast, containing names popularly familiar to every motion picture patron.

Thomas H. Ince, termed by those who know him as "the dramatic dynamo of the screen," has put every ounce of his energy into these productions. The result is that they are filled with dramatic "punch." And the "Ince punch," indefinable, inimitable and elusive, yet definite, forceful and apparent, is that something which puts an unexplainable force into the pictures he creates. What Belasco is to the spoken drama Ince is to the screen. His was one of the first names to be identified with good and popular screen entertainment.

The studios of Thomas H. Ince at Culver City, Cal., are the most practical and the handsomest in the world. The Ince organization embodies a personnel that has long been identified with the noted producer. Every department of the great studios works under the direct supervision of Mr. Ince, who sets a pace for his staff. Every worth-while story passes across his desk for selection or rejection.

In business life a man's record is the only satisfactory manner of sizing up his worth. Mr. Ince has always produced pictures that made money for the exhibitor. "Mother o Mine," "Lying Lips," and "Hail the Woman" were big box office attractions. The "Ince 8," to be released by First National, will be greater attractions.

"Skin Deep" is a fast action drama with an unusual plot. "The Hottentot" is a screenful of love and laughter. "Jim" is a tremendous story of the conflict between a woman's ambition and a man's love. "The Brotherhood of Hate" and "A Man of Action" are high tension dramas, and "Someone to Love" has been pronounced one of the most remarkable dramas ever produced. Another dramatic triumph is "Sunshine Trail," while "Bell Boy 13" is filled with laughs and thrills.

The "Ince Punch" is evident in every foot of these First National attractions. They are real entertainment because Thomas H. Ince took all the time that was necessary to make them right and had all the resources that were necessary to produce them as he wanted them produced.

HERE ARE THE INCE 8

HERE are the eight special productions which Thomas H. Ince will release through First National during the 1922-23 season.

SKIN DEEP. A fast action drama of New York's East side. In it are Milton Sills, Florence Vidor and Marcia Manon.

THE HOTTENTOT. Adaptation of William Collier's stage success. Douglas McLean and Madge Bellamy.

BELL BOY 13. Douglas McLean.

JIM. John Bowers, Milton Sills, Marguerite De La Motte, Francelia Billington.

THE SUNSHINE TRAIL. Douglas McLean.

SOMEONE TO LOVE. Madge Bellamy, Cullen Landis.

THE BROTHERHOOD OF HATE. Frank Keenan, Lloyd Hughes, Marguerite De La Motte.

A MAN OF ACTION. Douglas McLean.

"SUZANNA" IS THE GOODS, WIRES MACK SENNETT

Inside Information on Mabel Normand's New Picture

WHEN Mack Sennett starts out to do a thing he does it right. He made and is making a continued success of his comedies. And now, as a producer of melodrama, he has put everything into "Suzanna," a First National attraction, in which Mabel Normand is the star, and he believes he has scored a pronounced success.

MACK SENNETT SAYS:

"SUZANNA is the finest romantic comedy drama I have ever witnessed. It has romance, heart interest and comedy, backed up by marvelous production. In fact, it is a symphony. We can safely promise the world IT IS THE GOODS."

——Telegram from Mack Sennett to E. M. Asher, his New York representative.

Mr. Sennett is of a retiring disposition. He rarely makes a statement. Recently when he visited New York on business an effort was made to interview him, but he refused to be seen. But he broke his usual silence when he returned to the coast and saw a working print of "Suzanna." He sent to his New York representative, E. M. Asher, the statement printed elsewhere on this page. And Mr. Asher supplemented that statement with the following:

"In the first place, work started on 'Suzanna' about the time I left Los Angeles, which was the early part of October, 1921. The production has just been completed but is not finally out, so you can see that this picture has been in work for ten months. In a recent letter from our auditor he advised me that the production would cost over $400,000. Mr. Sennett states that this picture is by far the biggest thing he has ever done and is a bigger, greater and more appealing production than 'Mickey' or 'Molly-O.'

"'Suzanna' is one of those pictures that is different. It is a romantic story of early California and contains a little of everything which goes to make up entertainment value, such as comedy, romance, thrills."

So much for what Mr. Asher says. An out-of-the-industry evidence of the power of "Suzanna" is the fact that the Macauley Co., one of the biggest publishing concerns in the country, has retained a noted writer to novelize the picture play. This is the first time that a prominent writer has made a novel of a big screen play. In the past pictures have been adapted from novels and plays.

"Suzanna," directed by F. Richard Jones, is a romantic story of picturesque old Mexico. Supporting Mabel Normand in the production are George Nichols, Evelyn Sherman, Walter McGrail, Eric Mayne, Winifred Bryson, Carl Stockdale, Lon Pott, Leon Barry and George Cooper.

Mack Sennett

One of the biggest and most thorough exploitation campaigns ever launched with a motion picture has been laid out for "Suzanna." Tieups for a song, phonograph record, albums, silks, hats, shoes, a prepared food and a brand of candy, all covering the United States and Canada, have been arranged. Two of the firms in the tieup have ordered ten million reproductions of pictures from "Suzanna" to be inserted in their cartons.

Mack Sennett has always been a producer of integrity, and when he writes that "Suzanna" is "the goods," he means it and is giving inside information to exhibitors.

Producers, Stars, and Directors Who Helped Make This Season's First National Attractions

The Best is None too Good—Ever. Big Pictures Are in Prospect From Every Director and Star Under First National's Banner

Maurice Tourneur, director of "Lorna Doone," for First National release

Sol Lesser, producer of "Trouble" and other Jackie Coogan specials for First National release

R. A. Walsh, who produced and directed "Kindred of the Dust," a First National Attraction

Allen Holubar, who directed "Hurricane's Gal," for First National

Jackie Coogan, star in "Trouble" and other First National attractions

Edwin Carewe, who is producing and directing "Mighty Laik a Rose"

Miriam Cooper, star in "Kindred of the Dust"

Dorothy Phillips, star in "Hurricane's Gal," one of the season's biggest successes

Marshall Neilan. His latest picture to be distributed by First National is "Minnie"

Oliver Morosco, producer of "The Half Breed," for First National release

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Isle of Doubt"

Syracuse Motion Picture Co.—5,483 Feet

(Reviewed by Charles Larkin)

THE Syracuse Motion Picture Company is to be congratulated upon its first effort in the field of film production. This is a picture much above the average of those released by some of the veteran producers. It possesses a cast of the first water. Such names as George W. Fawcett, Wyndham Standing, Warner Richmond and Dorothy Mackaill mean something when displayed in advertising. The picture combines the appeal of a society drama with the lure and adventure of the South Sea isles.

The plot has been worked out on the screen before, but in the present instance there are several original twists and situations injected. The direction of Hamilton Smith is praiseworthy. The photography is uniformly good throughout. We wish that it has been possible to let George W. Fawsett "live" a little longer into the picture. His "death" in the second reel removes one of the picture's biggest assets. Miss Mackaill is inclined to be too theatrical in her work. Warner Richmond does well in the heavy role. Mr. Standing is an ideal type for the adventure-loving bachelor.

The scene on the island where the villain, seeking to kill the hero, pursues him through the woods and shoots him—with blank cartridges—is well worked out and one of the big moments of the picture. There are a number of other dramatic situations in the picture, notably the shanghaiing of the villain, the husband's discovery of the plot to get him to divorce his wife and the attempt of the girl and the villain to steal food. The dancing of Veronica at the Hawaiian ball is real stuff.

The Cast

Eleanor Warbuton.....Dorothy Mackaile
Mrs. Warbuton.....Marie R. Burke
Gerry Patten.....Warner Richmond
Burton J. Warbuton.....George W. Fawcett
Dean Deland.....Wyndham Standing
Bill Hardy.....Arthur Dewey

Adapted from the novel by Derek Bram. Directed by Hamilton Smith. Distributed by Playgoers Pictures, Inc., through Pathe.

The Story—Dean Deland, adventure-loving bachelor, falls in love with Eleanor, a daughter of a socially ambitious family. Eleanor, however, is fascinated by a worthless chap. Assisted by the mother, the two conspire to have Deland marry Eleanor and then make his life miserable so that he will be glad to free himself for a financial consideration. The marriage takes place. One evening Deland overhears his wife and Patten talking over their scheme. Deland ships the mother to Palm Beach and takes his wife and Patten aboard ship which starts for a small tropical island. Here the real character of the two men is displayed in a series of thrilling situations. Deland wins the love of his wife.

Classification—A romantic drama of romance and adventure staged in a society atmosphere and a tropical isle.

Production Highlights—The work of Wyndham Standing, George W. Fawcett and Warner Richmond—film play veterans all. The Hawaiian ball and the dancing of Veronica. Some attractive interiors. The reading of the will. The

Exploitation Angles—This picture gives exhibitors opportunity to use the popular south sea island atmosphere in the lobby and as a prologue. The cast is a good one and can be played up in advertising. This one has an especial appeal for exhibitors in central New York state, also, because of the fact that it was made by the Syracuse Motion Picture Company. This fact should be emphasized by houses in that district presenting the film.

Drawing Power—Suitable for second class downtown theatres, towns and neighborhood houses.

REVIEWED IN THIS ISSUE:

The Isle of Doubt—Syracuse M. P. Co.
Barbed Wire—Sunset S. R.
Wildness of Youth—Abramson S. R.
Rich Men's Wives—Al Lichtman.
The Hidden Woman—American Releasing.
Paid Back—Universal.
Dust to Dawn—Associated Exhibitors.
My Friend the Devil—Fox.
A Little Child Shall Lead Them—Fox.

"Barb-Wire"

Arrow S. R.—5,000 feet

(Reviewed by Eugene Carlton)

THE title of "Barb-Wire" has virtually nothing to do with the theme of the production, which is general more than specific. It is just a rambling "wild west" story with enough two-fisted heroes and villains to receive the sanction of the ordinary western fan. Aside from the first and last parts of the story, there is little reason why any title befitting a western picture should not be tacked on this production.

However, despite a mediocre vehicle, the work of Jack Hoxie is good, as his acting alone saves the production from dropping into lower ranks. A quarrel over the fencing of a ranch is nothing unheard of in a western. Neither is the triumph of a hero over a villainous cattle king. However, when the latter becomes entangled in the barbwire with which he had threatened to hang the young hero, and, during the course of the "death struggle finale," is hurled from a cliff, then the unusual enters and provides virtually the only ".punch" of the picture. For a defendant in a trial to dash on horseback through the window of the court room would be a real thriller, if properly executed, but in this case the incident has been slightly "booted," and lacks the smack of reality. Summed up as a whole, however, it can charitably be said that the picture "gets by."

The Cast

Jack Harding.....Jack Hoxie
Joan Lorne.....Jean Porter
Martha Harding.....Olah Norman
Bart Moseby.....Wm. Lester
Nick Lazarre.....Joe McDermott
Bob Lorne.....Jim Welsh

Produced by Anthony J. Xydias. From the story by William Lester and Marin Sais. Directed by Frank Grandon. Photographed by William Nobles.

The Story—Young rancher starts to fence in his claim of government land and is warned not to do so by villainous cattle king. A "band man" conspires with the cattle king to "get" the young rancher. Latter hides in room of girl he loves to overhear cattle king's conversation, while the "band man" takes young rancher's hat and gun, committing a crime and leaving the hat and gun as evidence. Believing her son is doomed, mother of young rancher holds up the court at point of revolver and son leaps through window on back of horse which has been brought in courtroom as evidence. In a death battle on cliff with the young rancher, cattle king loses life.

Classification—Purely a western drama, with melodramatic touches and a love story mixed in.

Production Highlights—Fight on cliff; the saving of the life of the young rancher in street fight.

Exploitation Angles—Jack Hoxie's name and reputation as a western star cannot be over played.

"Wildness of Youth"

Abrahamson—State Rights—Seven Reels

(Reviewed by Lillian Gale)

THIS is what might be described as up-to-date melodrama. Although there is a suspicion of a theme, which would illustrate that youth will have its fling. It indicates that youth seldom takes advantage of mature advice and that those in the adolescent state often ignore living examples of elders who are "paying the piper" for indiscretions of their younger days.

There is a splendid cast. There are players whose reputations are founded upon work that brought them recognition, all of whom might have been able to deliver a better performance had their parts not called for unnatural situations. Mary Anderson deserves particularly favorable comment for work well done. Hers was the difficult role of an over-indulged daughter of a rich man. Her close ups will likely add to her list of admirers.

Joe Striker, a juvenile who is often seen these days, handles a thankless sort of role with commendable precision, while the old favorites, Harry Morey, Virginia Pearson, Thurston Hall and Julia Swayne Gordon do their share in their respective roles.

The late "Bobby" Connelly is particularly appealing as a deserted child and on the whole, those who follow melodramatic subjects and enjoy rapid happenings, pathos uninterrupted by comedy incidents and happy endings, will likely look with favor on "The Wildness of Youth."

The Cast

Louise Wesley.....Virginia Pearson
Jule Grayton.....Mary Anderson
James Surbrun.....Harry T. Morey
Andrew Kane.....Joseph Striker
Edward Grayton.....Thurston Hall
Mrs. Martha Kane.....Julia Swayne Gordon
Teddy Wesley....."Bobby" Connelly
Dr. Carlyle Preston.....Harry Southard
Senora Gonzalez.....Madeline La Varre
Roger Moore.....George J. Williams

Story and scenario by Ivan Abrahamson and Don Dundas. Direction by Ivan Abrahamson. Photography, Marcel Le Pickard.

The Story—Andrew, spoiled son of Martha Kane, whose husband dissipated her fortune and then disappeared, is in love with Jule, wilful daughter of a philanthropist and founder of an institution for homeless children. Louise Wesley, who would seem to be hiding her past, is superintendent of the home and admired by the rich Edward Grayson. He appeals to Louise to attempt to correct the impulses of his daughter.

A stock broker, with artificial veneer, is Andrew's rival, also old enough to be Jule's father. In his attempt to win he gives a week end party, inviting both the youngsters, but with the purpose of convincing Jule that he is preferable to the youthful Andrew. Nearby is a hut where lives an old man and his grandson. Incident brings the boy to ask aid of Andrew and when the child is blinded by a flash of powder intended for Andrew, it is necessary to find money to pay for an operation on the child's eyes. Through this many evils are righted and wrongs uncovered, with the outcome that the bad man meets an untimely end, leaving youth and love to conquer all other obstacles.

Classification—Society melodrama.

Production Highlights—Explosion of powder which blinds little boy. Courtroom scene when mother of child arrives just in time to save innocent boy accused of murder.

Exploitation Angles—Popularity of players.

"Rich Men's Wives"

Gasnier-Preferred-Lichtman—Six Reels

(Reviewed by Laurence Reid)

A GOOD box-office title likely to attract the eye everywhere, a couple of gifted troupers in House Peters and Claire Windsor, and a society background charged with real smart atmosphere—these will be sufficient to make this picture popular wherever shown. They will probably compensate for a obvious story which is trite and often stupid and which never gets down to the core of its subject matter—the "paying the piper among the wealthy disciples of jazz." It is only suggested, and so much incident and background are planted in the introductory reels that the plot seems to be an arbitrary side issue.

"The little child shall lead them" formula brings forth the happy conclusion and after the parents have learned their much needed object lessons the reconciliation naturally follows. Many patrons will be provoked over the husband who glowers continually before his guests—who has little sense of humor and who sends his wife away because he has refused to believe that she is the innocent victim of a flirtatious idler. He keeps the boy. The interlude at this point feature the remorseful husband and the pathetic wife—the former given to gazing at her portrait, the latter, bearing her cross in scenes of poignant pathos.

Naturally there is only one solution—the child must be taken ill. And this climax arrives when the husband and father, stepping out of the character by giving a dance for the parasites who disrupted his home, and allowing an "excitement eater" to introduce his boy as cupid in a bizarre scene when the dance proved boresome to the guests. The father catering to such an idea is a false touch, but the moment offers some heroics since the wife overcomes her modesty and steps into the room shouting defiance to all. She picks up the youngster and saves him from serious illness. The guests are sent away and the husband pleads forgiveness and receives it.

It is a woman's picture—the mother love spark being developed well enough to stimulate the feminine sex. Miss Windsor is occasionally too emotional in the hands of Gasnier, though she will surprise many with her technique. The society atmosphere is great. And the touching bit of the child kissing the mother through the glass door is a true heart-wringer.

The Cast

John Masters	House Peters
Gay Davenport	Claire Windsor
Mrs. Lindley-Blair	Rosemary Theby
Juan Camillo	Gaston Glass
Mrs. Davenport	Myrtle Stedman
Jackie	Baby Richard Headrick
Estelle Davenport	Mildred June
Mr. Davenport	Charles Clary
Maid	Carol Holloway
Nurse	Martha Mattox
Reggie	William Austin

By Frank Dazey and Agnes Christine Johnston. Directed by Gasnier. Distributed by Al. Lichtman. Corp.

The Story—Portrays excitement hunters among the wealthy idlers. Wife is pursued by professional lover and her husband misjudges her. She is cast from home and the child taken away from her. A time comes when she proves her true character and saves the child from serious illness. Reconciliation follows.

Classification—Story of marital infidelity and the breaking up of a home with the family reunited through a little child. Some effective scenes.

Production Highlights—The exceptional background, showing many lavish sets. The society atmosphere. The creditable acting of Claire Windsor and House Peters. The ball-room scene. The incident when child kisses mother through the glass door.

Exploitation Angles—Properly exploited for its idea of the craving for excitement among the idle rich and featuring House Peters, Claire Windsor and Gaston Glass among the cast, and playing up the box-office value of the title—will certainly put this one over. Some artistic dances

"Look Out Below" is the name of the Educational-Mermaid picture, from which the above is an extract.

"The Hidden Woman"

American Releasing—Five Reels

(Reviewed by Stuart Gibson)

THIS one, taken as a whole, isn't so much. It has redeeming features, not the least of which is a series of gorgeous shots in the Adirondacks—at least the subtitles refer to it as the Adirondacks—which do much to advertise what some brilliant chap has nicknamed "the great outdoors." As to the story, it is merely a variation of a theme long ago hoary with honest toil—the regeneration of a "poor little butterfly" through her regeneration of somebody else and her communion with the above-mentioned section of the world. Evelyn Nesbit is the ".poor little butterfly."

But observing the film through the eye of the average patron it will pass. It is like a good many others; but, so many argue, since the others paid, this one may also pay. There is a humdinger of a fight in it, and the aforesaid lovely outdoor settings, a small boy to act as hero at the psychological moment, and the really great fundamental theme of a woman's struggle with her soul—ever old, yet ever new.

There isn't any acting to speak of, that of Murdock MacQuarrie as the elderly reformer who finds that in his zest for reforming others he has let his own kin go to the dogs—a situation first introduced years ago on the screen by D. W. G., being the only part worth mentioning. Whether the situation which arises when the true love of the lady sends her away to a camp wilderness and then remains in the background throughout her series of dangerous crises with men and things is a likely one, may be overlooked.

The Cast

Ann Wesley	Evelyn Nesbit
Bart Andrews	Crawford Kent
"Iron" MacLoid	Murdock MacQuarrie
Vera	Ruth Darling
Bill Donovan	Albert Hart
Johnny Randolph	Russell Thaw
Mrs. Randolph	Mary Alden

Authorship, scenario, etc., uncredited. Produced under the personal direction of Allan Dwan.

The Story—Ann Wesley disregards her lover's pleas to settle down. She goes broke, is left with only a bit of land and a cabin in the Adirondacks and retires to oblivion, starting to teach school. Her interest in the downtrodden and world-weary arouses criticism from the reformers, but she persists in her course, regenerating and reuniting with his wife a ruffian who had been derided and cursed by the reformers. In the task she finds the "hidden woman" within herself.

Classification—Drama of regeneration, with a moral to be read by those who run.

Production Highlights—Ann's gay parties. The fight between the villain and the regenerated drunkard. Little Johnny's row across the lake for his teacher's honor. The truly magnificent outdoor settings.

Exploitation Angles—A woman's soul groping for light—and finding it. The come-back which proves that a man may be down but is never out. The Adirondacks settings.

"Paid Back"

Universal—Five Reels

(Reviewed by Laurence Reid)

THIS is a domestic drama carrying a sort of quadrangle for its plot ramifications. It is a story, conveniently told, relying upon melodramatic situations for its highlights. It revolves solely around a young wife's sacrifice—her determination to spare a friend from anticipated unhappiness, rather than have the latter's husband discover a liason which she had before her matrimonial adventure. The wife pays hush money to recover her friend's letters, and her elderly husband placing a wrong conclusion upon discovering the incident, sends her away. This moment occurs immediately after the wedding ceremony (a good, atmospheric touch).

What follows appears to be episodic. The villian, sensing a new erotic love with the forsaken bride, endeavors to compromise her. But it is her plan to lure him to the South Seas and keep him there by the point of a gun—so that he may not practice his wiles upon others of her sex. The story becomes lurid melodrama because there doesn't appear to be any real motive for her conduct. The bride has left her would-be despoiler severely alone during the voyage and to put up a good front, passes herself off, upon her arrival at the South Sea retreat, as his sister. There is no real excuse in having him accompany her to the island in view of what follows. Simply because he makes unholy love to her should occasion no reason for such revenge upon her part.

The hero is introduced rather late. And the director has resorted to a familiar incident to arouse the heroine's interest. She sees the youth for the first time punishing a brutal overseer. The power of a manly fist is supposed to awaken infatuation upon the screen! The rest of the picture concerns the girl's effort to frustrate the villain's attempt to elope with the hero's sister. One arbitrary incident is crudely treated. Papers from home arrive simultaneously with the young man's offer of undying affection. These papers announce the death of her husband. Thereafter it is smooth sailing, because the villain to escape the clutches of the angry hero, develops a fever and perishes in a swamp.

Gladys Brockwell returns to the screen as the heroine and flashes some of her old-time emotional talent, while Stuart Holmes takes care of the villainy in his customary style.

The Cast

Carol Gordon	Gladys Brockwell
Jack Gregory	Stuart Holmes
David Hardy	Mahlon Hamilton
Dorothy Britton	Lillian West
Carol's Servant	Kate Price
Elouise Hardy	Edna Murphy
Jason Lockhardt	Arthur Stewart Hull
Ship Captain	Wilfred Lucas

By Louis Duryea Lighton. Scenario by Hope Loring. Directed by Irving Cummings. Photographed by William Fildew. Produced by Universal.

The Story—Tretats of young bride, who, though innocent, is caught in compromising situation by husband. She succeeds in luring a philanderer to the South Seas, passing herself off as his brother. Eventually she finds real love and marries an American there after news is brought of her husband's death.

Classification—Story of quadrangle, revealing compromise, disillusionment, revenge and punishment—as well as romance.

Production Highlights—The work of a competent cast. Adequate atmosphere of the South Seas.

Exploitation Angles—The cast is the important angle to emphasize in this picture. Any mention of Stuart Holmes, Gladys Brockwell, Edna Murphy and Mahlon Hamilton is likely to stimulate patronage. For a prologue you can put over a South Sea background with some native dances and native music. Bill it as a domestic drama with a punch.

Drawing Power—Good for program audiences in neighborhood houses. The cast should collect the average crowd.

"Dust to Dawn"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

THE fine cast and the high artistic mounting given this production are the two biggest points of appeal. The story will go all right with an intelligent audience, but it will be unusually hard for many folks to follow its devious paths.. It takes a real artist to make a dual role of Marjorie Latham and Aziza, beggar girl of India, convincing. The fact that Florence Vidor is a real artist saves the situation. In the interpretation of the widely different characters, Miss Vidor contributes to the screen an appealing and colorful portrayal.

We think the picture would have been vastly improved if the sub-theme in India had been eliminated—keeping a few flashes only. It would make the story much easier to follow and not detract in any way from the power of the plot. This is another "dream" tale. Most of the action is supposed to take place in dreams. A girl is subject to such vividly realistic dreams that it is shown her personality has a counterpart in the body of Aziza, a beggar girl of India. The picture seeks to prove that it is possible for two personalities to live in the world with the same soul. Pretty deep stuff, as it were.

This feature has one of the finest mountings of any seen this year. The opening scenes showing the receiving of election returns and their broadcasting by radio are unusually well done. The shots of India are artistic gems, especially the views of the marriage procession in which the whole Barnum & Bailey elephant family must have been used. Miss Vidor's nautch dance is a colorful bit. In these India scenes beautiful photography and lighting is in evidence. There is an exciting chase on horseback between the Rajah and the beggar girl. The tiger hunt near the close is another thriller. The star's work as a woman of the underworld is praiseworthy. Jack Mulhall is adequate as leading man. The rest of the cast is good.

The Cast

Florence Vidor
Jack Mulhall
Truman Van Dyke
James Neill
Lydia Knott
Herbert Fortier
Norris Johnson
Nellie Anderson
Sidney Franklin

Adapted from Katherine Hill's novel, "The Shuttle Soul." Directed by King Vidor. Scenario by Frank Howard Clark. Photographed by George Barnes.

The Story—Falling in love with the man she is trying to save from a dangerous woman, Marjorie Latham, tells him she can never marry him for in her dreams her other self belonged to a Rajah in India. The girl seeking to save her brother from prosecution for forgery has agreed to win the banker's son away from the the above mentioned vamp. Thus she masquerades as a woman of the cabarets and finally brings the vamp to justice, showing that it was this woman and not her brother who committed the forgery. Then comes a lot of dream stuff in India with the Rajah being killed and Aziza, her other soul, dies on the funeral pyre. Free again she agrees to marry the banker's son.

Classification—A colorful drama of dreams, romance and adventure with the action jumping over and anon between America and India. A production marked by lavish investiture.

Production Highlights—The fine character work of Miss Vidor. The exquisite settings in every scene, but especially those in India. The scenes between the heroine and the vamp. The marriage procession and the human sacrifice scenes in India. The fine photography and lighting. The good cast. The election return crowds. The lavish interiors.

Exploitation Angles—The popularity of the star. The dream theme. Start a newspaper contest on the power of dreams and their influence on our actions. Miss Vidor's stunning gowns. The India atmosphere.

"My Friend The Devil"

Fox—Nine Reels

(Reviewed by Charles Larkin)

TO Charles Richman must go the honor of contributing to screen literature one of the finest, most powerful dramatic portrayals in the history of the motion picture industry. As Dr. Rameau in this very excellent film adaptation of Georges Ohnet's novel, Mr. Richman gives to the silent art a characterization of surpassing excellence.

The entire picture has been correctly mounted and costumed in the period in which it is laid. The settings are elaborate throughout, the photography being of unusual beauty and direction by Harry Millarde all that could be desired.. The only fault that one can find with this production is its length. The action is draggy in the early reels. By careful editing the picture could be cut to seven or eight reels at the most and would benefit tremendously as a result. The quicker the observer is taken up to those last two powerful reels the better. The picture abounds in dramatic situations. There are so many that space prohibits enumerating them all. The theme of the picture deals with the spectacle of a man who did not believe in God. This theme will be of value in aiding exhibitors' tie-up with local clergy in putting the picture over. The storm scenes at the beginning and finish have been well handled. But after all, the climax is the big thing here. It'll put the production over anywhere.

The cast is a very fine one. William Tooker as Dr. Brewster is convincing at all times. Peggy Shaw as the doctor's daughter is a fine type for the character. Barbara Castleton displays some real emotional fireworks. The scenes between her and the artist being especially fine. But to Mr. Richman must go credit for the outstanding work of the film. It will be a long time before we see another such bit of acting.

The Cast

Dr. Rameau.....Charles Richman
Dr. Rameau, as boy.....Bunny Grauer
Dr. Brewster.....William Tooker
Jacques Rameau.....Adolph Milar
Mrs. J. Rameau.....Myrtle Stewart
Anna Ryder, later Mrs. Dr. Rameau..Barbara Castleton
Maid.....Mabel Wright
Mrs. Ryder.....Alice May
Beatrice Rameau.....Peggy Shaw
Herbert Chandler.....Robert Kriezer

Adapted from Georges Ohnet's novel, "Dr. Rameau." Directed by Harry Millarde. Scenario by Paul H. Sloane. Photographed by J. Rattenberg.

The Story—Calling upon God to strike his brutal stepfather dead because of his treatment of his mother, little George Dryden sees his mother killed by lightning instead. He renounces faith in God and becomes an atheist. The lad later becomes a prominent surgeon, who believes only in science. He marries. His wife becomes involved in an affair with an artist whom he has aided. The event is kept quiet by Dr. Brewster, a friend. Fifteen years later, Dr. Rameau finds the truth in his dead wife's diary. In a frenzy he turns his daughter away. The girl becomes seriously ill. The famous doctor exhausts his knowledge in trying to save her. Unsuccessful, he calls upon the Almighty. The girl becomes well. So he acknowledges God.

Classification—A powerful drama splendidly acted by a superb cast. Featuring one of the most absorbing climaxes in the history of the silent art.

Production Highlights—The masterful interpretation of the role of Dr. Rameau by Charles Richman. The fine supporting cast. The exquisite lighting and photography. The attractive mounting given the picture. The tremendous climax. The prologue in which the mother is killed. The moments of passion, between the Doctor's wife and the artist.

Exploitation Angles—This is a special in every sense of the word. You can go the limit in boosting it as a dramatic masterpiece. You can put over a great book store tieup with "Dr. Rameau," the book, as the central display. Your medical societies will be interested in this picture. Get their co-operation.

"A Little Child Shall Lead Them"

Fox—Ten Reels

(Reviewed by Charles Larkin)

WOMEN of America, yes, men too, have a real treat in store for them in this excellent Fox special. Its theme is one of universal appeal—motherhood and the joys which little children bring into the household. Never has a picture been able to boast of more talented child actors and actresses than are shown here. Even the two year olds act like Dave Warfields. The story seeks to show that tyranny in the home inevitably results in distrust and unhappiness and we are taken through the lives of two sisters, one who has ignored the divine mission of woman and the other who dreams of the day when she shall be led by a little child.

While the production runs for 10,000 feet, there are only a few places where the action is slowed because of unessentials. Many of the scenes in the orphanage could be eliminated with propriety. Roger Lytton as the tyrannical Colonel Lewis is given the burden of the acting and he acquits himself in his usual fine manner

The production has been mounted correctly, many of the exteriors being unusually attractive. This is the sort of picture which motion picture audiences everywhere like to see. We would not be surprised if there was a run on the orphan institutions following the showing of the picture. There should be many adoptions as a result.

There are a large number of tense moments during the action, all of which have been well handled by Director Dawley. The scene in which one sister tells the story of a dog family and its trials and in which dogs are used is a fine bit of work. It will create a deal of comment.

The Cast

Colonel Lewis.....Roger Lytton
Betty Lewis.....Peggy Shaw
Barbara Draper.....Florence Billings
Frank Draper.....Ernest Hilliard
Bob Hale.....Robert Agnew
Mrs. Tyler.....Adelaide Prince
Ken, her son.....Niles Welch
Hannah.....Marie Reichardt
Two orphan children.....{Florence Haas / Jimmy Hapsley}

Story by "Mr. X." Directed by J. Searle Dawley. Scenario by Paul H. Sloane. Photographed by Bert Dawley.

The Story—Deals with the fact that tyranny in the home brings distrust and unhappiness. Setting forth the lives of two women; one seeking motherhood, the other shunning it. Proving that a little child is the solution of many domestic troubles. Showing how one woman is won over to real happiness through the adoption of two orphan children. Pointing a wonderful moral to all the world.

Classification—A drama of human emotions, teeming with the ingredients that strum at the heart strings. Placing motherhood in the sublime position where it belongs.

Production Highlights—The excellent acting by the children, especially the babies in the cast. Mr. Dawley's fine direction. The intelligent titles. The lavish exterior settings and the correct interiors. The scenes in the orphanage. The work of the cast. Scene where father learns of daughter's attempt to deceive him and of her lover's death in an accident. Scene in which husband discovers his wife has a child by a former marriage and learning that he is an adopted orphan himself. The winning of the sister to the joys of caring for little children.

Exploitation Angles—You have a great chance here to put over special showing for orphan asylums, tieing up with your local newspaper on stunt. Get the co-operation of Mothers' Clubs and other women's organizations. Give private showings for these clubs. Put on a special performance for mothers and their babies. Let the newspaper in on it. There are countless angles for exploitation in this picture play for the whole family.

SUMMER days are *dancing* days, and the best of all dancing pictures is "FRENCH HEELS," in which IRENE CASTLE comes back to the screen with the most fascinating array of new gowns and novel steps ever thrown on the silver-sheet.

"The kind of picture," says *Film Daily*, "that your women patrons will 'eat up.'"

Give your audiences a summer program of light, cheerful entertainment. It's too hot to get worked up over heavy, sensational pictures.

"FRENCH HEELS" takes us from Fifth Avenue to a lumber camp in the North Woods. The lake shots alone will bring a breath of the cool out-of-doors into your house, and IRENE CASTLE'S dancing will reflect what is in the minds of nine tenths of your audience.

"Her admirers," says the *Motion Picture News*, "will find plenty over which to enthuse. Says the *New York Evening Journal*: "Even without Mrs. Castle, 'FRENCH HEELS' would prove an interesting offering."

In other words, in "FRENCH HEELS," the Exhibitor has *star value* PLUS! If you haven't played it, Book it this Summer, while its appeal is greatest.

The Showman

HODKINSON PICTURES

The DeHavens, and two scenes from their first F. B. O. release, "Their First Vacation"

"The Chicken Parade"

(Aubrey-Vitagraph Comedy—2 Reels)

THIS is Jim Aubrey's newest Vitagraph fun film. First of all, it has a misleading title. There is no chicken parade such as we of the 20th century expect. Instead we see just one small shot of some real hens stumbling about after lapping up some hooch spilled from a truck. These scenes always bring laughs. The entire two reels, however, deals with one of the nation's leading industries—bootlegging.

The plot takes up the adventures of our hero in his pursuit of Tiny Jim, a 300-pound liquor vender. The best thing is this comedy is a flivver that does everything but talk. A large pair of ears, nose, eyes, mouth, etc., have been placed on the front of the Henry Built and the "critter" follows its master everywhere. The car even pursues Tiny Jim up a high oil derrick. The scenes inside the distillery are amusing and there are some good scenes showing hero and villain in a race in barrels which takes them over barn tops and into a lake.

The comedy is timely, fairly amusing and well mounted. The cast is adequate. Some of the scenes, however, are sticky, the well known syrup, flour, water tanks, etc., being used to excess. "The Chicken Parade" is better than most comedies now being released.—*CHARLES LARKIN.*

Typical New England

(Urban—One Reel)

Some beautiful scenes accurately filmed, showing places of interest in the New England States, where flock vacationists. It begins with views of a quiet little town in Massachusetts, known as "Dalton," followed by Lenox, showing "Main Street" and Pittsfield, with its noted golf course. Gloucester is shown and described as the great fishing center. Then Marblehead, with yachts gathered for the race feats. This is a pleasant reel to see, the scenes depicted being in spots that are most inviting.—*LILLIAN GALE.*

"A Spirited Affair"

(Star-Universal—One Reel)

BOOTLEGGING is becoming a popular idea for comedy expression. Here is a Star employing Roy Atwell and Lila Leslie as the chief comedians. Where is the whiskey stored? You will be surprised to locate it in a large doll which is mistaken for a baby. Atwell plays the role of a husband who carries a flask on his hip. When this is discovered by his "dry" uncle he quickly adjusts a rubber nipple and declares it is baby's bottle. When the old man asks for the baby he is shown the doll. The finish introduces the merry conflict between bootleggers and revenue officers. Many of the gags are familiar which, of course, makes the comedy only mildly aumsing. We are glad, however, that comedy directors can keep their liquor in something else besides a gas jet.—*LAURENCE REID.*

"Through the Storm"

Playgoers Pictures—Six Reels

(Reviewed by Charles Larkin)

"HONESTY IS THE BEST POLICY," is the theme of this H. G. Plimpton production, which runs for six reels, mainly because there are too many subtitles. These titles are verbose and are stuck in between every few moments of action. The picture has been mounted in attractive backgrounds, some of the exteriors being unusually beautiful. The story opens with a rather thrilling moment when during a storm the roof of a small country hotel is struck by lightning, collapses and kills one of two girls. The storm scenes are well handled.

The story is slight in plot and does not warrant stretching to 6,000 feet. The photography is below par, the lighting being especially poor in many of the scenes. The direction is amateurish. During the working out of the later part of the plot, Miss Stockton has opportunity to wear some attractive gowns as well as sports attire. There are some very finely staged interiors in the home of the rich aunt. This picture would be much more acceptable if half of the subtitles were edited down to half their size and at least a fourth of them eliminated.

Edith Stockton has the leading role. She has a good screen appearance but in her present role she is forced to work continually under emotional stress, so that we are given little opportunity to view real beauty which would be disclosed if the heroine could smile. Miss Stockton is inclined to be too stiff in her acting. Luis Kimball is not convincing in the leading male role. The remainder of the cast is mediocre.

Just what success the feature will have depends entirely on the class of the house in which it plays and the price of admission the patron pays. The ten-cent theatre can't play "Four Horsemen's" all the time. Maybe this will slide by without raising a storm of objections, considering that it is frankly a program release.

The Cast

Helen Stone	Edith Stockton
Lillian Atterbury	Mary Worth
Dr. Ernest Bruce	Louis Kimball
Jeremiah	Leonard Mudie
Sally	Gladys Stockton
Jack Henderson	Regan Stewart
Samuel Drake	James Cooley

A Horace G. Plimpton production. Photographed by Lawrence Fowler. Pathe Exchange, distributors.

The Story—Helen Stone, a failure in both city and country, is on her way back to town when an accident holds up her train. With a girl companion she starts for the one hotel through a storm. During the night, lightning strikes the inn, the roof falls upon the girls, killing the companion. Helen takes her place and starts with a letter of introduction to a rich aunt. Enthroned here with every luxury, her real identity is at last discovered and an attempt made to blackmail her. Driven by conscience she tells all, with the usual happy ending ensuing.

Classification—A melodrama in which most of the space is taken up with long explanatory subtitles.

Production Highlights—The collapse of the roof upon the sleeping girls. The girl's confession of her real identity and the situations attending it. Some attractive exteriors.

Exploitation Angles—Don't get too enthusiastic in advertising this one. Use as few superlatives as possible. Play up the melodramatic story telling of a girl's rise to a high position in society by passing herself off as another. You may tie up with some sporting goods store with the photos from the picture showing the golf course scenes.

Drawing Power—Will get by where patrons care naught for logic, acting, photography, etc., as long as they get a little thrill. Suitable for smaller houses in towns and neighborhood districts as well as cities.

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Reports Favorable on "One Clear Call"

"ONE Clear Call," Louis B. Mayer's latest John M. Stahl special, is not only proving a spectacular box-office success but is being held over for two weeks in many one week run houses, according to reports on the production received by Associated First National Pictures.

It was the first picture this year to play two weeks in Jensen and Van Herberg's theatre, Portland, Oregon; in San Francisco it held the same distinction with a two week showing at Turner and Dahnken's Tivoli theatre; and in the leading Jensen and Von Herberg theatre in Seattle "One Clear Call" was held over for a second week by popular demand.

All of these theatres did a tremendous business, with the evening shows packed and a record-breaking matinee attendance in spite of the hot weather conditions, according to First National.

South Sea Natives in Battle Scenes

Goldwyn is in receipt of a cablegram from director R. A. Walsh who is photographing Carey Wilson's "Passions of the Sea" in Tahiti, stating that he had made some great battle scenes with the South Sea natives for the climax of that photoplay.

The scenes on board ship were completed ten days ago. Walsh has made such excellent progress on the picture that he expects to have it completed several days in advance of the sailing of the ship on which passage has been booked for San Francisco. The company is expected back in the studio early in September.

Rupert Hughes' latest picture, "Gimme," and the $10,000 prize winning scenario, "Broken Chains," are in the process of cutting at the Culver City studios.

"The Song of the Lark" Praised in Review

James W. Dean, whose reviews of motion picture productions have wide circulation throughout the United States, writes as follows about Pathe's short feature called "The Song of the Lark":

"Let those who decry the tawdriness of the films, the expounding of salacious themes, pause to consider 'The Song of the Lark,' a new two-reel drama directed and written by Arthur Maude."

Police Picture Widely Booked

Many First Run Contracts Secured for "In the Name of the Law"

FOLLOWING up its representative first run bookings in New York, Los Angeles and Detroit, "In the Name of the Law," the Emory Johnson police drama which is now being distributed by the Film Booking Offices of America, will soon be seen in many of the largest first run houses in the country.

A flood of contracts has reached the F. B. O. home office in the past two weeks which prove that the exploitation possibilities of this picture, as outlined by the F. B. O. publicity and advertising department, and illustrated by them during the pre-season run of the picture at the George M. Cohan theatre in New York have been fully appreciated by exhibitors throughout the country. In every theatre which the picture will play an effective tie-up will be arranged with the police departments and in many cities the picture will be dedicated to the local police chiefs.

The picture is always shown to the city and police officials before the opening of the run and the result, to date, has been a lavish indorsement of the production as a truthful document which presents in an entertaining way the home life of the American policeman in a vivid and fascinating manner.

Among the first run houses which will show "In the Name of the Law" for a week's run or longer in the near future are the Apollo in Indianapolis, the Walnut in Cincinnati, the Strand in Buffalo, Loew's State in Cleveland, Fay's theatre in Rochester, the State theatre in Pittsburgh, the Columbia in Dayton, Ohio, the Colonial in Richmond, the Strand in San Francisco, the Pantheon in Toledo, the Walnut in Louisville and the Columbia in Erie, Pa.

"Blood and Sand" Sets Record

Valentino Picture Establishes New Attendance Figures at N. Y. Rivoli

PARAMOUNT'S Fred Niblo production, "Blood and Sand," starring Rodolph Valentino, continued its record-breaking performance at the New York Rivoli throughout the second week of its run, according to figures submitted by the Rivoli management to Paramount's statistical department. The first week it grossed both in attendance and receipts more than any other picture in the history of the house, 62,344 people paying $37,006.42 to see it.

Starting its second week on Sunday, August 14, when the picture grossed nearly $200 more than on its opening day a week previous, by closing time Monday the total receipts had topped all previous records for the first two days of a second week of a run at that house by more than $3,600, according to the report. The previous second-week record for that period was held by George Fitzmaurice's production, "Experience." Incidentally, the Monday receipts far exceeded those for any other picture on a second Monday at either the Rivoli or the Rialto.

The daily record for a second week was broken every day without interruption to the end of the week and when the figures were totalled it was found that "Blood and Sand" not only had beaten the second-week record, held by "Beyond the Rocks," by $6,244.32, but had also exceeded the best previous record at the Rialto.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Exploitation Force Is Near Completion

The work of completing the personnel of the Film Booking Offices exploitation field force is now nearing completion under the direction of Nat G. Rothstein, director of publicity, advertising and exploitation of F. B. O. Al Boasberg will remain at the Home Office to supervise the work of the men in the field. Hal Horne is now in the Omaha territory assisting exhibitors in staging campaigns on "In the Name of the Law," which has been widely booked throughout the Middle West.

Charles Geigerich will exploit in the Eastern States. Frank Leonard is working from the New York office and will stage a campaign in Newark where "In the Name of the Law" will enjoy a week's run at the Strand Theatre. Harold F. Wendt has been stationed at the Cleveland exchange, M. B. Rice at the Seattle Exchange and Charles Kramer at the Chicago office.

Lasky Studios Resume Full Activity

THINGS are humming again at the Lasky studio with the return from location of several companies and the starting of new Paramount pictures.

"The Cowboy and the Lady," featuring Mary Miles Minter and Tom Moore, directed by Charles Maigne, topped the list of people used last week with 112, including principals and extras. A cowboy dance was the occasion.

George Fitmaurice's "Kick In," with Betty Compson, Bert Lytell and May McAvoy, is next on the list with some forty or more people. "The Impossible Mrs. Bellew," a Sam Wood production starring Gloria Swanson, follows with thirty-five or more.

"Buffalo Bill" Praised by Exhibitor

A. B. Cheatham, manager of the Ideal theatre, Charlotte, N. C., reports he is breaking all records for his house with "In the Days of Buffalo Bill," Universal's current historical chapter-play, starring Art Acord. In a recent letter to the Universal home office, Cheatham accorded high praise to the Buffalo Bill picture.

"It seems that the Universal has put out another record breaker in the way of a serial," he wrote.

"I just thought it might be of interest to you to know 'In the Days of Buffalo Bill' played to more paid admissions on the first episode than any serial we have ever put on at our Ideal theatre. It broke all records on the opening chapter."

Indian Sports Shown in Review

The latest issue in the Sport Review, edited by Grantland Rice, produced by Jack Eaton for Artclass Fictures and released by Goldwyn, is of educational value as well as of interest to those who like to see sports reflected upon the screen.

Sports in which the descendants of the "noble red man" indulge in a two-day midsummer carnival at Banff in the Canadian Rockies are pictured in this film, beginning with bow and arrow shooting, the red man's primitive weapon, and ending with a woman's race.

Horseback wrestling, in which two Indians, riding bareback, attempt to drag each other off the horse, is said to be almost as exciting to the spectator of the film as is the event itself to the Indians.

Doug. Gives "Robin Hood" Archery Trophy

ANNOUNCEMENT is made by Louis C. Smith, secretary-treasurer of the National Archery Association, that the forty-second annual tournament and convention will be known as the "Robin Hood Tournament," and will be held at Cooperstown, N. Y., August 22-25 next inclusive.

In making this announcement Mr. Smith, whose headquarters are in Boston, tells of new trophies which are to be competed for this year by members of the association who come from all sections of the United States. Among these trophies is an exceptionally handsome cup which is being given by Douglas Fairbanks, and will be known as "The Douglas Fairbanks Robin Hood Trophy." This cup is to be awarded for one year to the winner of a special Robin Hood contest in the nature of a long-range wand shoot.

Broadway Favorities in Starland Revue

Every member of the "Strut Miss Lizzie" Darktown musical comedy, New York show, contributes to make the first subject which opens Starland Revue Number 10 a peppy one. Creamer and Layton, the composers, show how they composed the musical numbers for the show, and the girls dance to their lively tunes.

Phyllis Jackson and Josephine Head do a classic dance called "Three Waltzes" with which they delighted the audiences at "The Pin Wheel." William Kent, Broadway's famous clown now playing in "Good Morning Dearie," stages a tragedy in his own home at Long Beach, but all finally ends well, and he and friend wife are happy again.

Noah Beery Is Added to "Tentmaker" Cast

Richard Walton Tully has added Noah Beery to the cast of "Omar the Tentmaker," a First National attraction, in which Guy Bates Post is the star. Beery will be seen in the role of the Shah.

In addition to Beery the cast supporting Post, under Director James Young, includes Virginia Brown Faire, Nigel de Brulier, Rose Dione, Boris Karloff, Patsy Ruth Miller, Douglas Gerrard, Lefty Flynn, Evelyn Selbie, Walton Long, Will Jim Hatton and others.

Frank Nelson to Repeat Stage Success

Frank Nelson, who won much success with his crook role in the stage play "Turn to the Right," two seasons ago, has been given a similar part in Jack Holt's newest Paramount picture, "Making a Man," which has been adapted from one of Peter B. Kyne's stories.

Fox Signs Screen Favorites

Special and Program Productions to Contain Exceptional Array of Talent

AN unusual and brilliant number of screen celebrities has been engaged to play prominent roles in both special and program productions to be released by Fox Film Corporation during the season of 1922-23, according to announcement from New York headquarters of the organization this week.

Players who have been starred or featured, screen favorites, and names widely known in the motion picture world have been signed to Fox contracts. Many will support present stars, and others will appear in the giant specials for the season's schedule of production.

"Kentucky Days," being made on the West Coast under the direction of Jack Ford, will bring Bessie Love into the Fox fold. She will also play opposite John Gilbert in "St. Elmo," as soon as the present feature is completed. Others who will appear in the Ford cast are Virginia Valli, George Hackathorn and little Pat Moore.

Marc McDermott will play the lead in "Lights of New York," a Fox special for the coming season, release date for which will be announced shortly. Estelle Taylor, Marguerite Seddon, and Clarence Nordstrom will support the actor.

Niles Welch, Peggy Shaw, and Ernest Hilliard will grace the cast of "A Little Child Shall Lead Them," another special on the Fox schedule. In "A Fool There Was," the cast lists such names as Lewis Stone, Estelle Taylor, Irene Rich, Marjorie Daw, William V. Mong, and Wallace McDonald. Besides Charles Jones, the star, "The Fast Mail," the Fox special adaptation of Lincoln J. Carter's melodrama, boasts Eileen Percy, Adolph Menjou and James Mason.

"Supporting John Gilbert in "Monte Cristo," special, are Estelle Taylor, Virginia B. Faire, Gaston Glass, Renee Adoree, Spottiswood Aitken, Robert McKim, William V. Mong and Jack Cosgrove.

Following is a list of names, representing an array of talent from the stage and screen which will be seen in the season's product:

Helen Ferguson, Beatrice Burnham, Mahlon Hamilton, Tully Marshall, Violet Mersereau, Roger Lytton, Holmes Herbert, Nigel De Brullier, Florence Billings, Adelaide Prince and Barbara Bedford.

Ince Specials Due for Release

Season's Output to Be Distributed Through Associated First National

ALL Thomas H. Ince productions for the coming season will be released through the Associated First National under an agreement just reached by the independent producer and the distributing organization.

Nine specials which have been in production at the Ince studios will be released shortly under the agreement which comes as the culmination of several months of negotiations between Mr. Ince and officers of the First National to determine the exhibition values of the forthcoming pictures. Satisfactory arrangements were reached as soon as the features in question could be seen in completed form or near completion by First National officials.

The Ince schedule is the most pretentious ever offered in a single season by an independent producer, according to John McCormick, Pacific Coast representative for the First National who announces the following productions for early showing:

"Skin Deep," with Milton Sills, Florence Vidor and Marcia Manon heading the cast;

"Some One to Love," a C. Gardner Sullivan story. Madge Bellamy, Cullen Landis and Noah Beery are in the cast;

"The Hottentot," with Douglas MacLean, Madge Bellamy and Raymond Hatton;

"Jim" (working title), with Milton Sills, John Bowers and Marguerite de la Motte;

"The Brotherhood of Hate" (working title), with Lloyd Hughes, Frank Keenan and Marguerite de la Motte;

"A Man of Action" (working title) with Douglas MacLean, Marguerite de la Motte and Raymond Hatton;

"Sunshine Trail" (working title), with Douglas MacLean and Edith Roberts;

"Bellboy Thirteen," a Douglas MacLean comedy;

Maurice Tourneur's "Lorna Doone," with Madge Bellamy, John Bowers and Frank Keenan.

"Screen Snapshots" Is Given Praise

The following letter from Fred A. Miller, managing director of the California Theatre, Los Angeles, is quoted by Pathe as a representative indication of the appeal which the new series of "Screen Snapshots" has for exhibitors and their patrons:

"I have booked the entire series of 'Screen Snapshots' from Pathe for the California Theatre, and am convinced that it is the cleverest novelty reel on the market today."

Katherine MacDonald Support Selected

Among capable players chosen by B. P. Schulberg to support Katherine MacDonald in "The Lonely Road," a First National attraction, are Orville Caldwell, Kathleen Kirkham, Eugenie Besserer, Vera Lewis, William Conklin and Charles French.

Pathe Cameraman on Brazil Flight

J. THOMAS BALTZELL took to the air with the New York to Brazil seaplane expedition Tuesday, August 15, proud and confident cameraman. He carried with him most inspiring recollections of the farewell dinner given in his honor the night before by Editor Emmanuel Cohen and members of his Pathe News staff.

Mr. Baltzell, whose experience and fully tested resources as a news cameraman won for him this important assignment, is twenty-five years old. He is married and lives in Washington, D. C. During the last five years he has done much of the serial photography screened in Pathe News.

Negative of Mr. Baltzell's "Log of the SC-1" will be rushed back to New York from different ports touched, for printing and distribution in regular issues of Pathe News.

Ballroom Bullfight Is Latest Twist

Bull-fights, real or comic, are now the vogue in motion pictures since "Blood and Sand" flashed its torrid way across the cinema horizon. And so it is that a "ballroom bullfight" is announced as one of the striking features of a vivid party given in "The Impossible Mrs. Bellow," a new Gloria Swanson Paramount picture.

It was a rather remarkable setting for a bull-fight, the Turko-Oriental room in the luxurious villa of a Russian Prince at Deauville, France. Hundreds of players, representing the fashionables who throng that famous watering resort, used pillows to sit upon instead of chairs, smoked the Turkish water pipe, were served by Orientals in fezes and otherwise immersed themselves in the color and atmosphere of the East.

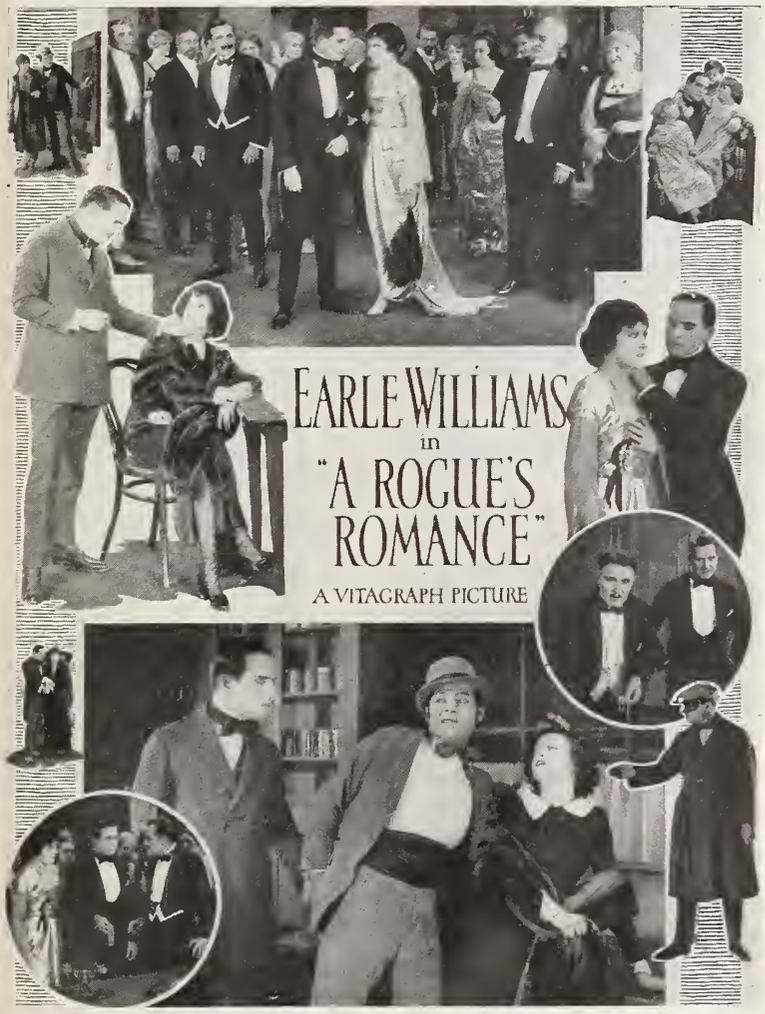
"Through the Storm" Is Loew Attraction

The Loew time, in Greater New York, has added another to its Playgoers Pictures attractions in "Through the Storm," the five-reel photoplay featuring Edith Stockton and Louis Kimball. This romantic and spectacular drama, which is a Horace G. Plimpton production, has proved a hot weather favorite, with its wealth of attractively mounted exteriors, according to Associated Exhibitors.

Besides the featured players the cast is composed of Mary Worth, Leonard Mudie, Gladys Stockton, James Cooley and Regan Stewart.

"A Rogue's Romance"

EARLE WILLIAMS AND RODOLPH VALENTINO



A STORY of the clash of wills of two strong men; a story of the glittering, fascinating, subtle Parisian underworld; a story of the power of love conquering evil and crime.

The "demimonde" of Paris presents a manysided picture with its gangs of ruthless Apaches, its well dressed, gentlemen crooks, and above all its dainty *grisettes* and insinuating *cocottes*. The two extremes of this colorful, treacherous, variegated life were represented by a certain Monsieur Picard and an individual known in the dens and dance halls of Montmartre as the "Ferret."

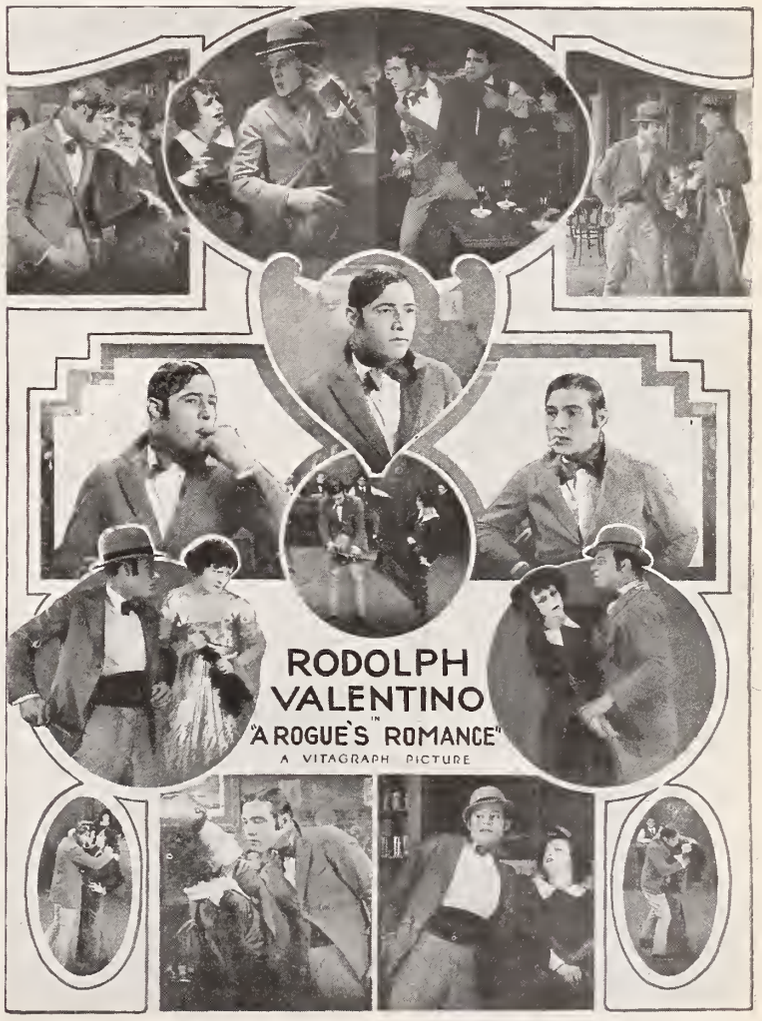
Monsieur Picard had the manners and bearing and accent of a gentleman, which easily gained him entre to the highest society in France. He mingled freely with the richest and noblest members of the "beau monde" and was thus able to plan at leisure his methods of robbing them. He stood for the type of man who becomes a criminal merely for the excitement and adventure of the life and not from sordid desires and inclinations—all in all, a handsome, gay, well-bred man of the world.

On the other hand was the sinister figure of the Ferret. He was a good looking, devil-may-care young fellow, swarthy of face and dark of eye, just about as safe and easy to handle as a rattlesnake coiled to strike. Picturesquely dressed in velour trousers and loose-fitting coat, with a bright crimson sash wound round his waist, it was not hard to understand why the women loved him. And they worshiped him all the more because he treated them like slaves. A kiss or a blow, but never a kind word, was all his girls got from him.

One day, in the Cafe D'Or, a dance hall and rendezvous of thieves and wrongdoers, Picard and the Ferret met and became enemies. The Ferret and his woman, Mimi, had just finished a swirling, tumultuous Apache dance. Picard, to show his appreciation, handed the girl a fifty-franc note, and complimented her for her dance. The Ferret looked Picard insolently in the face, shrugged his shoulders and then roughly seized the money from her. In an instant Picard had him by the wrist in such an iron grasp that the Apache's fingers fell apart. With a smile Picard restored the bill to Mimi.

"She's mine—and what's hers belongs to me," snarled the Ferret, caught like a fox in a steel trap. "Don't mix in the affairs of the Ferret, Monsieur Picard. The Ferret never forgets."

The Ferret did not forget. At the same time, Picard falls in love with Helene Duprenay, whom he meets when he forces his way into her country chateau. Loving a burglar in spite of herself, Helene refuses to listen to his protestations of love until he has redeemed himself by receiving as noble a tribute from society as the croix de guerre he won on the field of battle. This becomes Picard's single aim in life. But the Ferret stands ever in his way. It is a tense, deadly duel of wits and strength in which the best man finally wins.



Adv.

Strong Support Assured Agnes Ayres

FOR "A Daughter of Luxury," which Paul Powell will direct, with Agnes Ayres as star, another of the exceptional casts which distinguish all Paramount pictures has been chosen.

Those who will appear in the production with Miss Ayres are Tom Gallery, Howard Ralston, Edith Yorke, Edward Martindel, Sylvia Ashton, Clarence Burton, Zasu Pitts, Robert Schable, Bernice Frank, Dorothy Gordon and Muriel MacCormic.

The story is an adaptation by Beulah Marie Dix of the play, "The Imposter," by Leona Merrick and Michael Morton.

Century Changes Name on New Comedy

Johnny Fox's latest Century, directed by Al Herman has been changed from "At the Fair" to "Slam! Bang!" as being more typical of the jazz it portrays.

Besides Johnny Fox, Maudie, the clever Century mule, plays a big part in the story which shows how a boy and his trained mule get in and out of all sorts of trouble and mischief. The story was written by Al Herman, who directed it.

Ena Gregory, the little blonde Australian beauty, takes the feminine lead. Others in the cast are Percy Pembroke, Joe Bonner, Ed Carlie, Lillian Biron and Tom Dempsey.

"Monte Cristo" Wins Praise

New York Critics Are Unanimous in Their Approval of the Fox Special

WITHOUT exception, the New York newspaper reviewers were whole-hearted in their praise of "Monte Cristo," the Fox special, which opened an indefinite engagement at the Forty-fourth Street theatre, Monday, August 14th.

Following are a few extracts from the New York papers:

The Herald: "'Monte Cristo' thrilling as a photoplay—Dumas' romance of love, hate and vengeance screened with fine effect. A wealth of pictorial and dramatic detail. One of the real achievements of the modern screen."

The Times: "The action of the story is swift, sure and smooth—those who stood with Edmond Dantes at the first showing of 'Monte Cristo' felt its thrill as keenly, perhaps, as any audience ever did at the famous play."

The Journal: "If you wish to renew your youth, see 'Monte Cristo.' All the adventure and romance of Dumas' novel woven into the Fox production."

The Sun: "'Monte Cristo' is a film of rare pictorial beauty. It is doubtful if any previous films excel it in any respect. It is full of real thrills."

The Mail: "The world is 'Monte Cristo's'—screen version of the gorgeous melodrama preserves most of its thrills—it is glorious picture stuff, this greatest of adventure romance."

The Telegram: "If you want real thrills, go to the 44th Street theatre and watch Edmond Dantes, the hero of 'Monte Cristo,' come to life on the screen."

The World: "You will be entertained to your heart's content. We lay a wager on its success."

Good Reports on "The Timber Queen"

With the Pathe serial "The Timber Queen's" screen career barely a month old, Pathe reports the receipt of an unusually large number of commendatory letters from exhibitors who saw in the latest production starring Ruth Roland a fine opportunity to stimulate business. The following telegram is quoted from Manager Charles H. Barron of the Kansas Theatre, Wichita, Kansas:

"I am pleased to state that my campaign on 'The Timber Queen' went over with a bang. Ruth Roland is the talk of Wichita. We stood them out matinee and night for three days."

International News Shows Gliders

Striking shots of the French, American and other gliders, speeding in motorless flight in the tests just completed at Clermont-Ferrand, France, are included in International News No. 66, just released by Universal.

This subject is said to give the audience a strange and weird sensation. The sight of aeroplanes in flight without motors is one which grips the imagination.

"Orphans of Storm" in Chicago Run

BELATED, but none the less important in the motion picture industry is the news that comes from the new management of the remodeled Roosevelt theatre, Chicago, of the remarkable run all during the month of July of D. W. Griffith's "Orphans of the Storm," a United Artists Corporation release.

This Griffith production was booked by the new management of the Roosevelt as the proper vehicle to open the remodelled house and to serve as a demonstration of the future Roosevelt policy of presenting only the biggest and best of feature productions.

The original engagement was for the first two weeks in July. Despite the terrific heat of Chicago July "Orphans of the Storm" is reported to have played to capacity for six performances daily for the entire two weeks.

F. B. O. Expands Short Subject Program

SEPTEMBER will see the first big expansion of the short subject program of the Film Booking Offices. During that month the first of three series of comedies will be available for exhibitors. They are "Their First Vacation," the initial Carter DeHaven comedy, "Pop Tuttle's Movie Queen," the first Plum Center Comedy starring Dan Mason, and "Sweet Thirteen," which will introduce Gloria Joy in a series of Sherwood MacDonald two reel children's comedies.

Heretofore the sort subject program of the F. B. O. has consisted of two single reel short subjects, Hy Mayer's Travelaughs and Starland Revue. Starland Revue, in presenting intimate scenes of Broadway players and plays, has struck a responsive chord throughout the country, according to F. B. O.

"The Christian" Now Being Edited

The last scenes for Goldwyn's picturization of Sir Hall Caine's novel, "The Christian," were taken on Wednesday of last week by Director Maurice Tourneur after several nights of work with mobs to supplement the big mob scenes taken in London last June.

The work of editing "The Christian" has already begun under the direct supervision of Paul Bern, Goldwyn's editor-in-chief, and of the director. A complete print of the photoplay will be sent to Sir Hall Caine in London immediately after the assembling and editing is finished, and the author will himself write the titles for it.

Bosworth Joins Neilan For Picture

Hobart Bosworth, well-known stage and screen star, after considerable negotiations and purely through his friendship for Marshall Neilan, has held up his own productions in San Francisco and gone to Los Angeles to play the part of Shane Butler Keogh in "The Strangers' Banquet," Mr. Neilan's first production in association with Goldwyn.

Bosworth played the lead in the first motion picture ever made in Los Angeles, the Selig version of "The Count of Monte Cristo."

"Rupert of Hentzau" to Have Stars

For "Rupert of Hentzau" to be produced as a special by the Selznick Company, Myron Selznick is reported to have selected a cast which includes no less than four players who have been rated as stars for the past several years.

The announcement is temporarily held up pending the actual signing of one of these stars to a contract.

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Standing Star In "The Isle of Doubt"

WYNDHAM STANDING is the star of "The Isle of Doubt," a six-reel feature which Playgoers Pictures announces for release September 10th. This picture, which was adapted from the novel by Derek Bram, is said to combine the appeal of a high class society drama with the adventure and lure of the tropics.

Standing portrays the hero, Dean Deland.

The "girl" of the picture is played by Dorothy Mackaill, a popular figure on both the stage and the screen. Miss Mackaill has sung and danced at the London Hippodrome, and in the big Century Theatre shows and the Ziegfield Midnight Frolics.

In the cast also are George Fawsett, Warner Richmond and Marie Burke.

"Souls for Sale" to Be Pictured

Rupert Hughes has begun the adaptation of his latest novel "Souls for Sale" for the screen. This is a story of life in the motion picture colony in California, and ran originally in the Red Book magazine.

It is said that the picture will differ in many ways from the printed version. The author-director's last picture "Gimme" which now is being edited at the Goldwyn studios, was written directly for the screen in collaboration with Mrs. Hughes.

Quick Bookings for Educational

Earliest Pictures of Program Are Receiving Commendation of Critics

ENTHUSIASTIC praise from critics and quick bookings from big first run houses in all parts of the country are greeting the earliest pictures in Educational's 1922-1923 program of short subjects as they become available for release or for pre-release private reviews, according to the Educational office.

A real sensation is reported created by the Earl Hurd Comedies, the single-reel novelties presented by C. C. Burr in which Mr. Hurd is combining "shots" of real actors with animated cartoons in a manner that leaves the audience guessing as to how it is done.

Typical expressions from exhibitors are those reported to Educational's home office from the Boston and Des Moines branches. The buyer for a string of theatres in New England declared "One Ol' Cat," the first picture of this series, the "best thing I ever saw." "The greatest one-reel special ever released. Entirely different from anything ever made," is what the buyer for the Blank Enterprises said when taking these comedies for these big first run houses in Iowa.

Critics in and out of the industry speak very highly of these short novelties, reports Educational.

"Garrison's Finish" Completed

Mary Pickford Helping Edit Brother Jack's Story of the Race Course

ALL the camera work has been completed on Jack Pickford's "Garrison's Finish," this young star's first photoplay production for early autumn release by Allied Producers and Distributors Corporation, and the further work of editing and titling is well under way in the hands of Elmer Harris, who prepared the screen version of the race-track story. In this task Mr. Harris is aided by the personal supervision of Mary Pickford, celebrated sister of the star-producer.

Competent critics and motion picture experts who have seen the first working prints of "Garrison's Finish" declare it to be a real picture in every sense of the word; assert that it has in it everything that goes to make a photoplay of the highest class, predict an immediate public approval of the production and the star's artistry, and prophesy its certain success.

"Garrison's Finish" is Jack Pickford's first independent production, and he plays the leading role of Billy Garrison, the all-square jockey who is double-crossed by another rider, but who eventually wins out and comes under the wire a winner.

Century Makes Changes in Titles

Changes in titles of pictures have been announced by the Century Film Corporation. The title of "Freshie" has been changed to "The Fresh Kid," as another picture bore the former title. "Too Many Babies" has been changed to "The Cabby." It features Maudie the mule. Others in the cast are Louise Lorraine, Jackie Morgan, Jerry Mandy, Bill Irving and Hap Ward.

Baby Peggy's picture, filmed in the Yosemite Valley, is called "Peggy of the Mounted." It parodies the life of the mounted police.

Clever Impersonations in New Revue

Starland Revue, number 9, contains clever impersonations of Francis White done in a tip-top manner at the Moulin Rouge, a popular midnight amusement place on Broadway, New York, as well as some swift toe-dancing by Veronica Marquise, the sensation of more than one midnight show. Scenes from "Abie's Irish Rose," the Jewish-Irish farce show just enough of this new Broadway play to interest the local theatregoer, and give the folks far away from New York an opportunity to know what it's all about.

"Sherlock Holmes" in Tenth Week

THE John Barrymore picture, "Sherlock Holmes," which will be the second photoplay released by Goldwyn for the new season, has now reached its tenth week at B. S. Moss' Cameo theatre, New York, and that following a week's engagement at the Capitol theatre where it came close to equalling the biggest week's receipts in the history of that mammoth theatre.

The appeal of this picture is due to the strong hold which Conan Doyle's famous detective has upon the popular imagination, coupled with the very human and authoritative embodiment of the part by John Barrymore.

"Sherlock Holmes" is scheduled for release by Goldwyn on October 29.

Noted Character Women in "Gimme"

Georgia Woodthorpe and Kate Lester, two of the screen's best known character women, are in the cast of "Gimme," by Mr. and Mrs. Rupert Hughes, which will be the eminent author-director's next Goldwyn production.

Miss Lester and Miss Woodthorpe are both old-time players of the stage. Miss Woodthorpe contributed a delectable piece of acting to the screen version of "Bunty Pulls the Strings," in the role of the Widow Drummond. Miss Lester is known as the "grande dame" of the screen, having appeared as the society leader in "Dangerous Curve Ahead," and many other pictures. Helene Chadwick has the leading role in "Gimme."

Cast Named for "Without Compromise"

Emmett J. Flynn, who directed "A Fool There Was" and "Monte Cristo," two Fox specials for the season of 1922-23, has begun work on "Without Compromise" the next William Farnum vehicle, with an exceptionally notable cast of artists, according to word from the West Coast Studios of Fox Film Corporation. The picture will be a screen adaptation of the widely read story by George Hubbard and Lillian Bennett-Thompson.

The names of some of the players who will participate in "Without Compromise" are: Tully Marshall, Robert McKim, Hardee Kirkland, Alam Bennett, Eugene Pollett, Will Walling, Otis Harland, Fred Kohler, and Jack Dillon.

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Chaney Will Be Seen as Hunchback

LON CHANEY has been engaged by Universal to star in "The Hunchback of Notre Dame," that company's forthcoming Jewel production of "Notre Dame de Paris," Victor Hugo's immortal novel.

Chaney's selection is said to be the result of an almost unanimous demand upon the part of exhibitors and others in the industry. Ever since Universal first announced the intention of filming the Hugo story, suggestions have come from all sides that Chaney and no one but Chaney should be cast for the title role, acording to Universal.

Chaney welcomed the chance to interpret the quaint Parisian dwarf for the screen.

Selznick Turns Down "Evidence" Offer

The Selznick Pictures Corporation has received an offer for the stage rights of the Elaine Hammerstein picture "Evidence." It was refused on the grounds that it might conflict with the screen presentation. Several years ago the Select Picture "Scandal" was produced as a play and enjoyed a year's run on Broadway. In this case the showings did not conflict as they would with "Evidence."

The original story of "Evidence" was written by Edward J. Montagne of the Selznick staff. He is also the author of "Under Oath," Elaine Hammerstein's latest picture.

Hot Weather Fails to Halt Picture

Torrid weather has had almost no effect on the bookings of "When Husbands Deceive," with Leah Baird, according to Associated Exhibitors, who released the feature August 20th.

Many first run exhibitors are now signing contracts for the picture in order to give it an early place on their fall programs. One of the first of these was Edward Reed, who has just announced his intention to offer this as the feature attraction at his Strand, the largest picture theatre in Providence, R. I., during the week of September 4th.

Something New in "Dusk to Dawn"

"Something absolutely new" is the promise Associated Exhibitors has been making in its preliminary announcements of "Dusk to Dawn," the current Florence Vidor relcase. The new feature is to be out August 27th. Based on Katherine Hill's widely discussed novel, "The Shuttle Soul," with its stirring situations and its exotic touches, this photoplay is said to have opcned to the star dramatic possibilities of which, according to all reports, she has taken full advantage.

Goldwyn Line-up Wins Approval

Exhibitor Comment Reported Favorable On Eight Super Special Releases

HARDLY had last week's trade papers got off the presses when Goldwyn began receiving letters and telegrams from prominent exhibitors congratulating the producing firm on the line-up of eight super-features for release between October 8 and December 31.

Judging from the tenor of exhibitor comment so far as received, Goldwyn has struck a responsive chord with its new policy of fewer pictures, but big pictures, and also with its first releases. Many of the messages received state that the writers expect to show every picture that Goldwyn puts out for the entire new season even though they are to be sold individually.

There has been special satisfaction expressed that the first of the releases is to be a new Rupert Hughes picture "Remembrance." They feel that a companion picture to "The Old Nest," doing for Father what that picture did for Mother, should rival that screen classic in popular appeal.

Frequent mention is made of the John Barrymore picture, "Sherlock Holmes." The combination of Barrymore and Conan Doyle's immortal detective arouse the utmost confidence before the film is seen, according to Goldwyn.

Critics Like "The Masquerader"

Chicago Reviewers Are Unanimous In Their Praise of Post Picture

GUY BATES POST in "The Masquerader," a First National Attraction, was praised lavishly by the motion picture critics of the Chicago newspapers when it opened there at the Chicago theatre. Here is what the Chicago critics had to say:

Carl Sandburg in the Daily News—The acting of Guy Bates Post and his supporting cast in this picture, as well as the direction and swiftness of narrative, makes it an out-of-the-ordinary specimen of silver sheet thespics.

Bob Reel in the Evening American—"The Masquerader," at the Chicago, marks Guy Bates Post's debut on the screen. His stage presentation of this play was wonderful; his film performance is beyond description.

Observer in the Herald and Examiner—"The Masquerader" is one of this year's screen classics. Merit and quality characterize it from beginning to end.

Caroline Frum in the Tribune—Here is a picture it is a pleasure to recommend. It is the best thing I have seen on the screen for a long time.

Genevieve Harris in the Evening Post—"The Masquerader" is a thorobred among film plays. It has manner, distinction, that something which we may sum up in the language of the day as "class."

Paramount Plans Song Tieups

Music Publishers Will Distribute Compositions Dedicated to Pictures

THREE important song tie-ups for forthcoming Paramount pictures have just been effected by the Paramount publicity department.

The first of the pictures to be thus popularized is the Fred Niblo production, "Blood and Sand," starring Rodolph Valentino. The well-known music publishing firm of Watterson, Berlin & Snyder has published the song, "You Gave Me Your Heart (So I Give You Mine)" and has dedicated it to the Paramount picture. The cover design includes a full-width still from "Blood and Sand," followed by the lines, "Dedicated to the Paramount Picture, 'Blood and Sand,' Starring Rodolph Valentino, With Lila Lee and Nita Naldi." Professional copies are now in the hands of singers and the song already is said to have made a hit in New York.

Another song recently issued is "The Old Homestead," which, according to the cover, is based on the Paramount picture, with Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgeway. This is published by the Philip Ponce firm.

Out in Los Angeles, Aubrey Stauffer, well known as a Paramount scenario writer, has composed a song for the exploitation of "The Young Rajah," another picture in which Rodolph Valentino is starred and which is adapted from the play by Alethea Luce and the novel, "Amos Judd," by John Ames Mitchell.

Jolson Pleased With "Grandma's Boy"

"GRANDMA'S BOY" is the greatest comedy picture I ever saw, and I've seen them all," declared Al. Jolson, arriving back in New York from Los Angeles the other day. Just to show you what I thought of it:

"I went to California expecting to make some pictures of my own. I saw Harold Lloyd at the Symphony and—well I got cold feet. That line of Pope's came to me, the line about fools rushing in where angels fear to tread, and I beat it back to New York without daring to look a camera in the face. I had a long, hard, hot, dusty trip across the mountains and deserts, but it was worth it all—just to see 'Grandma's Boy.'"

It was a fervent tribute which the king of stage comedians paid the young man he is now pleased to describe as the monarch of screen funmakers.

Cecil DeMille Ready for Work

Cecil B. DeMille has returned to the Lasky studio from his two weeks' vacation cruise aboard his new yacht and is busily engaged in preparing for the forthcoming Cecil B. DeMille production which is scheduled to start within thirty days.

To date the story, cast and other details of this picture have been shrouded in mystery. The producer devoted his entire time prior to his vacation to the work of cutting and titling "Manslaughter," which will be released by Paramount about the time studio production work on the succeeding picture starts.

Maigne Company Back from Wyoming

Charles Maigne and his company making "The Cowboy and the Lady" for Paramount, with Mary Miles Minter and Tom Moore in the featured roles, have returned to the Lasky studio from Wyoming and are now at work on interior scenes for this Clyde Fitch play adapted by Julien Josephson.

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Selznick News Is Full of Action

Selznick News 1068-C is packed full of action and is almost certain to give theatregoers a real thrill, according to the Selznick office. First there are pictures of the head-on railroad collision at Horine, Mo., in which two giant locomotives hurled themselves at one another. Another wreck at Gary, Ind., in which four were killed, shows the engine and train piled over a wide area.

Following the wrecks come scenes of Uncle Sam's battering war flivvers going over the top at Camp Meade, Md. The sight of these lumbering tanks, battering everything beneath their relentless bows, furnishes a thrill.

Clean Pictures Success Even in Summer

During the month just past the Aldine theatre, in Philadelphia, had for its manager, Arthur S. Kane, president of Associated Exhibitors and of Arthur S. Kane Pictures Corporation. Mr. Kane was conducting an experiment. He set out to prove to his own satisfaction—and he succeeded—that even in midsummer the public stood ready to patronize clean pictures.

Leasing the Aldine from Felt Brothers for thirty days, Mr. Kane installed, successively, Jules Verne's "The Isle of Zorda," Alfred Lord Tennyson's "Lady Godiva," George Eliot's "Silas Marner," and "The Power Within," by Dr. Norwood, a popular Philadelphia clergyman. The public response was gratifying. Large crowds packed the house, even on the hottest nights, declares an Associated Exhibitor's statement.

Goldwyn Strengthens Picture Cast

Not satisfied with a cast that boasts House Peters, Antonio Moreno, Pauline Starke, Rosemary Theby, George Siegmann, William V. Mong, Carl Harbaugh, Mary Jane Irving, William Haines, David King and Myrtle Lind, Goldwyn has made two additions to the cast of Carey Wilson's romance of the South Seas, "Passions of the Sea," formerly called "Captain Blackbird."

The two new additions to the cast are William Moran and Eric Mayne.

Urban Classic Shows Battle Fleet at Sea

"The United States Battle Fleet on the High Seas" is the title of the newest Urban Popular Classic series which is being released weekly by Vitagraph.

The fleet is seen at anchor before sailing; then comes the majesty of sailing; first the submarines, then the destroyers, then the battleships. The cameras keep in touch with the fleet until it arrives at another naval base, recording the daily life at sea.

Coast Reviews Praise Picture

Pathe Reports Enthusiasm Over First of New Johnny Jones Comedy Series

WEST COAST newspaper reviews, and a budget of advices to Pathe from Producer J. K. McDonald show both the critics and celebrities of the Hollywood Film Colony buzzing over the latest completed picture in the new series of Johnny Jones Comedies, called "Makin' Movies." One specimen of critical judgment sufficiently represents that aspect of the preview result, The Hollywood News printed this:

"'Makin' Movies,' which delightful comedy was given a preview at Hunley's theatre on Saturday evening, was without a doubt a forecast of what pictures are coming to. This is one of the cleanest and most delightful comedies ever flashed on the screen, and unless the writer is mistaken, is destined to break several long records for two-reel pictures.

In his advices to Pathe, Producer McDonald writes: "We have been utterly besieged with telephone congratulations all day long. Rupert Hughes told me in the presence of Will Hays and Jesse Lasky that 'Makin' Movies' was the greatest kid picture he had ever seen, feature or otherwise."

Lloyd Picture for N. Y. Strand

Manager Plunkett Arranging Prologue for Opening of "Grandma's Boy"

JOSEPH PLUNKETT, managing director, has selected the Harold Lloyd-Associated Exhibitors "Grandma's Boy," produced by Hal Roach, as the feature for Labor Day week at the Mark Strand Theatre, New York City.

Plunkett is arranging an elaborate prologue to introduce Lloyd's first five-part picture. The exact nature of this he declines to reveal, but he promises that it will be thoroughly in keeping with the importance of the picture. Members of Mr. Plunkett's staff decorated the Strand lobby with stills and a huge portrait of the star more than a week ago.

Arthur S. Kane, president of Associated Exhibitors, announced this week that on Sunday last, August 20, "Grandma's Boy" entered upon the 15th week of its world's premier run at Dr. H. B. Breckwedel's Symphony theatre, Los Angeles, thus smashing the record for the continuous run of any picture, feature or other, in that way.

Mr. Kane took occasion also to comment on the unparalleled triumph which "Grandma's Boy" has achieved wherever else it has been seen.

Jack London Pictures Started

Eight Two-Reelers Being Made from Famous Tales of the "Fish Patrol"

PRODUCTION has begun at Universal City on a series of eight two-reelers adapted from Jack London's celebrated "Tales of the Fish Patrol," virile short stories of the marine police who preserve order among the lawless foreign fishermen in the waters around San Francisco. Jack Mulhall is starred in the series. Edward Kull is the director.

Titles for the entire series have been chosen. The first will be known as "White and Yellow," and will present a vivid cross section of the drama of life among the white and yellow men who vie for fish and fortune in San Francisco Bay.

Following the first, the other seven will be released, one every second week, in the following order: "King of the Greeks," "Pirates of the Deep," "The Law of the Seal," "The Fight in the Fog," "Dangerous Waters," "The Yellow Handkerchief," and "Wolves of the Waterfront."

The "Tales of the Fish Patrol" series will alternate week by week in Universal's two-reel drama schedule, with a series of Lumber Jack dramas starring Roy Stewart.

Kull already has had his "Fish Patrol" company at Balboa and other beaches for several days' work. No efforts are being spared to make these two-reelers into pictures of feature calibre according to Universal. The cast is being selected during the filming of the series.

Carter Will Continue with Selznick

Douglas Carter, the colored comedian will not, as has been reported, head a comedy company which is producing all-negro films in St. Louis. Carter has just signed a contract with the Selznick Company and expects to be with that organization for some time to come.

He is one of the featured players in "Love Is An Awful Thing," the latest Owen Moore comedy. In addition he is President of the United Order of Colored Native Sons of California and if he ever

Valentino Completing "The Young Rajah"

Rodolph Valentino will soon complete "The Young Rajah," under the direction of Phillip Rosen. In this Paramount picture adapted by June Mathis from the play by Alethea Luce and the story, "Amos Judd" by John Ames Mitchell, the star plays not only a Harvard man, who in reality is a Hindu potentate, but represents in vision scenes, which show the splendours of the Far East, characters familiar to all students of Hindu history and mythology.

The picture will be completed shortly and in a matter of two weeks Valentino will start, under the direction of Alan Dwan, his new production "The Spanish Cavalier."

Hackathorne Signed for "Merry Go Round"

George Hackathorne, character juvenile, has been engaged by Universal for "Merry Go Round," Eric von Stroheim's new film masterpiece. Hackathorne's most recent work with Universal was the portrayal of the half-wit in "Human Hearts," the Universal-Jewel starring House Peters, which now is playing its pre-release premiere in the Central theatre, New York City.

In "Merry Go Round" he is to interpret the role of a hunch-back, an appalling creature of the Prater, as Vienna's pleasure park is known.

"Town That Forgot God" Has Appeal

"The Town That Forgot God," another super-special which Fox Film Corporation announces for release during the season of 1922-23, possesses a universal appeal in its silent delineation of the small American city and its folk. Harry Millarde directed the production which deals entirely with the provincial community. The cast is one selected from the best group of small town character-types on the stage. Bunny Grauer, the juvenile actor, plays the lead.

Cooley Is Engaged for Selznick Cast

Hal Cooley has been engaged by Myron Selznick for one of the principal parts in the support of Elaine Hammerstein and Conway Tearle in "One Week of Love."

Jessen's Studio Notes by Wire

LASKY

William DeMille's next picture, titled "Notoriety," an original by Clara Beranger, includes Bebe Daniels and Lewis Stone among the principals.

Allan Dwan will direct Rudolph Valentino in "The Spanish Cavalier," and Nita Naldi will play the feminine lead opposite.

The leading male role in "A Daughter of Luxury," starring Agnes Ayres, will be played by Tom Gallery. The director will be Paul Powell.

Monte Katterjohn has completed continuity for "His American Wife," adapted from Hector Turnbull's story. It will serve as a starring vehicle for Gloria Swanson. Conrad Nagel will play opposite the star, under the direction of Sam Woods.

Jack Holt is expected on the coast shortly after working in "Making a Man," under the direction of Joseph Henabery. The picture was made in the New York studio and photographed by Gilbert Warrenton. Director and cameraman remained in the east.

The cast for "The Pride of Palomar," a Cosmopolitan production under the direction of Frank Borzage, includes Marjorie Daw, Joseph Dowling, George Nichols, Warner Oland, Tote DeCrow, Anna Hernandez, Evaline Shennan and Jessie Heddard.

PATHE

Malobee Productions, formed by Leo Maloney and Ford Beebe, have completed ten of the range rider series, short westerns, for Pathe. These include Josephine Hill, opposite Mr. Maloney.

Harold Lloyd's five reeler, entitled "Dr. Jack" will be shipped next week.

Craig Hutchinson has been engaged by Hal Roach to alternate with Charles Parrott in the production of Snub Pollard two reel comedies.

CHRISTIE

Al Christie is directing a burlesque on "The Prisoner of Zenda," temporarily entitled "Choose Your Weapons," featuring Bobbie Vernon, with Charlotte Stevens, Earl Rodney, Natalie Johnson and Maud Truax.

INDE-PENDENT

Sidney Franklin has been engaged to direct "Brass," adapted by Monte Katterjohn from the Charles G. Norris story of the same name.

"Little Heroes of the Street," directed by William Beaudine, featuring Wesley Barry and Marie Prevost, is complete and ready for shipment.

William Zeiter will direct "The Beautiful and Damned," from a continuity by Olga Printzlau.

Among the Shulberg productions are three subjects in the making. They are "Ching Ching Chinaman," under the direction of Tom Forman; "Thorns and Orange Blossoms," made by L. J. Gasnier, and "The Lonely Road," starring Katherine McDonald, under the direction of Victor Shertzinger.

Ray Leek has been appointed publicity director for Schulberg.

METRO

Cast for "Peg o' My Heart," starring Laurette Taylor, includes Mahlon Hamilton, Ethel Grey Terry, Russell Simpson, Lionel Belmore, Vera Lewis, D. R. O. Hatwell, and Nigel Barry. The production is under the direction of King Vidor, and the continuity is the work of Mary O'Hara.

Irving Willatt is casting "All the Brothers Were Valiant," starring Billie Dove.

The next picture which will be made with Viola Dana as star, will be "Emy Lou," an original story by Bernard McConville.

The Clara Kimball Young subject, "Enter Madame," is complete.

Fred Niblo returned from New York. His first production is now reported to be one untitled, as yet, to be followed by "Captain Applejack," the screen rights of which were purchased by Louis B. Mayer for a Fred Nible production.

John Stahl has completed "The Dangerous Age."

The Reginald Barker Company engaged in the filming of "Hearts Aflame," have returned to the studio, after spending some time on Canadian location.

Hugh Fay has been engaged by Hunt Stromberg to direct Montana comedies, and is now making "The Punctured Price." Harry Gribbon, Eugenie Gilbert and Alfred Hollingsworth have the important parts. The next Montana story is titled "Silk Purses and Cauliflower Ears."

UNIVERSAL

There are three subjects nearing completion, in the U editing department. They are: "Wolf Law," starring Frank Mayo; "Confidence," starring Herbert Rawlinson; "The Girl Who Ran Wild," from Bret Harte's "M'liss," starring Gladys Walton.

There are others, all ready for shipment, such as "The Kentucky Derby" and "The Flirt."

"The Fourth Musketeer," title of number seven in "Leather Pushers" series, starring Reginald Denny, is now in the making.

The next story for Herbert Rawlinson in line for production is "One Wonderful Night," from a play by Louis Tracy. Stuart Faton will direct the picture.

Sigmund Moos, manager of the leasing department of the U. is scheduled for return from a trip to Germany.

Irving Cummings has completed the feature "The Jilt," with Ralph Graves, Marguerite De La Motte and Matt Moore.

1st NATIONAL

Phyliss Haver has been engaged to play opposite Buster Keaton. Eddie Kline, who will direct, will make exteriors at Big Bear Valley and Sacramento.

When Norma Talmadge returns from abroad in November, "Within the Law," with Miss Talmadge as the star, will go into production.

Charles Chaplin has completed his latest picture, but has not yet bestowed a title on the picture, which is in the editing stage.

Mack Sennett will star Phyliss Haver in five feature comedies, which will be directed by Richard Jones.

HERE AND THERE

Eddie Lyons back from New York after making contracts with Shallenberger for series of twelve comedies starring Lyons and twelve additional two reel Mirthquake comedies, starring Bobbie Dunn, production beginning at once.

Harry Cohn is beginning a series of two reelers. These are comedies for C. B. C., featuring three year old son of Chuck Reisner, whose name is probably not "Dinky," but who answers to the same. Father Reisner will direct.

Cohn is also beginning a new series of Hallroom Boys comedies, with Sid Smith and George Williams. Noel Smith and Al Santell will alternate as directors.

Ed LeSaint is now completing a continuity for "Only a Shop Girl," and will, also direct this feature.

Harry Garson is preparing to make a series of independent productions. The first will be from the poem by James Whitcomb Riley, "An Old Sweetheart of Mine." Elliott Dexter and Enid Bennett will head the all star cast.

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In the Independent Field

Conducted by CHESTER J. SMITH

Warner Product Sold in South

THE entire series of forthcoming Warner Brothers' productions have been purchased by M. Mitchell, of the Standard Productions Company, Atlanta, for the southern territory. The rights include Georgia, Florida, Alabama and North and South Carolina.

Mitchell has secured "Your Best Friend," featuring Vera Gordon, "Ashamed of Parents," "Parted Curtains," and the seven productions being made at the Warner coast studios, three of which are Harry Rapf pictures. These include "A Dangerous Adventure," with Grace Darmond; "Rags to Riches" and "Heroes of the Street," both featuring Wesley Barry; "Main Street," by Sinclair Lewis; "Brass," by Charles G. Norris; "The Beautiful and Damned," by F. Scott Fitzgerald, and "Little Church Around the Corner," by Marion Russell.

Standard Productions are Leave Home" and "School also handling "Why Girls Days."

Rose Coughlin Joins Bennett Cast

Of more than ordinary interest to the trade this week is the announcement of Whitman Bennett and C. C. Burr that these enterprising producers had secured the services of Rose Coughlin, justly reputed to be one of the world's most famous actresses, to portray the important part of the Owl in the "Secrets of Paris," now being made by Bennett and Burr. Aside from the actual value of the story itself, which is based on Eugene Sue's "Mysteries of Paris," the addition of Miss Coughlin to the all-star cast is considered one of the wisest moves made in casting this year.

First Arthur Trimble Picture Finished

The filming of the first of a series of twelve two-reelers featuring little Arthur Trimble, the new boy star, has been completed at the Hollywood Studio, according to an announcement broadcasted by Frederick G. Becker, Master Trimble's director.

Two more of these specials will be produced before arrangements for a release will be attempted, says Mr. Becker. Production on the second of this series was started at once.

Equity Plans Great Campaign

Widest Publicity to Be Arranged for "What's Wrong with the Women"

GREAT preparations are under way in behalf of "What's Wrong With the Women," which Equity Pictures will issue on the independent market. Daniel Carson Goodman's production, which was produced in New York without any great advance publicity campaign has already been shown to trade paper critics.

Equity is now completing plans for a publicity campaign which they claim will make this picture one of the most talked-of screen offerings of the season.

"It is not our intention," stated Mr. Goodman, "to capitalize a title. We have a story behind all this, which fully justifies our selecting such a name, and because of this we feel that we have the right to create advance interest in the picture by means of the title. There need by no fear that our advance publicity, which will be as great as any ever given a motion picture, will react to disadvantage. We want people to come into the theatre prepared to see an intelligent and fair-minded discussion of the feminist question because we know that 'What's Wrong With the Women' will afford just that.

"I need only point to the reviews in the trade papers under date of August 12th to prove that we have sincerely and faithfully depicted the current unrest among women and just as sincerely proposed an answer."

Nigh Turns Over "Notoriety"

All-Star Production Is Delivered in Entirety to Weber and North

THE director of "Why Girls Leave Home" and "Schooldays" played true to form this week when he made his entry into the offices of L. Lawrence Weber and Bobby North flanked by a corps of assistants carrying cases of film totaling 100,000 feet in length. The huge load represented the scenes shot on "Notoriety," Will Nigh's latest high-powered production. The director is known foor the excess footage he takes. It generally amounts to ten times the length used in the finished film, and always guarantees him against missing any of the high lights of the picture.

It took Will Nigh over two months to make "Notoriety"—the longest he ever took on any of his output. He finished "Why Girls Leave Home" and "Schooldays" in half the time that "Notoriety" took. The reason lies in the magnitude of the production, according to Nigh.

In number of stars it has more than both of his previous hits put together. In "Why Girls Leave Home" Nigh had only two big names at his command. In "Schooldays" he had only one—Wesley Barry. In "Notoriety" he has taken the star of "Why Girls Leave Home" — Maurine Powers, and added first-hand performers like Mary Alden, Rod La Rocque, George Hackathorne, J. Barney Sherry, Richard Travers and four others.

The action deals with the temptation of a country girl, played by Maurine Powers, to become notorious and cash in on a society scandal that she gets mixed up in by accident. Her name and face appear in newspaper headlines and the feeling is pleasant. Along come theatrical agents with offers to star her, now that she's so prominent in public print.

The final cast includes Maurine Powers, Mary Alden, Mona Lisa, Rod La Rocque, George Hackathorne, Richard Travers, J. Barney Sherry, Ida Waterman, William H. Tooker, Anders Randolph and supporting cast. Every name has its laurels in picture performance.

Aywon Announces New Picture Sales

Nathan Hirsh, President of the Aywon Film Corporation, New York City, announces the following recent sales: three Snowy Baker pictures and six Big Boy Williams pictures to Mr. Zambreno of the Unity Photoplay Co. of Chicago, for the territory of Northern Illinois; six Big Boy Williams pictures to the Columbia Film Service of Pittsburgh, Pa., for the territory of Western Pennsylvania and West Virginia; three Snowy Baker pictures to Luporini Bros. for the territory of Argentine, Paraguay and Uraguay; Fidelty, Woman Above Reproach, Winning of the West, Sons of the West, Gold of the Desert, Evolution of Man to Mr. Werner of the United Film Service of St. Louis, for the territory of Southern Illinois and Eastern Missouri.

Prints Being Rushed on "Sure Fire Flint"

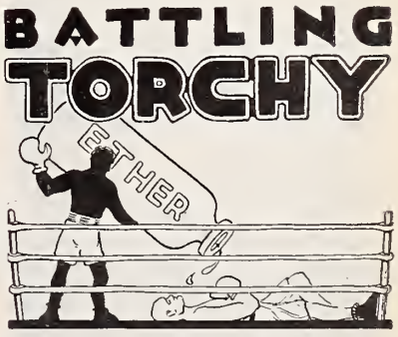
EXCHANGEMEN throughout the country who have contracted to distribute "Sure-Fire Flint" in their respective territories received heartening news this week when C. C. Burr, the producer, starring Johnny Hines, announced, that in order to meet the urgent demands of the state-right distributors on this production for early distribution, he has arranged with the Lyman H. Howe Film Laboratories of Wilkes-Barre, Pennsylvania, to give special day and night service in the developing of enough prints to route them to all exchanges with all possible speed.

This arrangement was decided upon by Mr. Burr because of the general exchange demand for this second Hines feature, which is reported to be bigger in story and production than "Burn 'Em Up Barnes."

Billboard Campaign on Burr Picture

Exhibitor and exchange congratulations are daily pouring into C. C. Burr's office on the intensive nationwide out-door billboard campaign Burr has instituted in behalf of "Sure Fire Flint," starring Johnny Hines. In New York City alone, the Thomas Cusack Company has 48th Street, directly opposite the Strand Theatre, the other at Broadway and 7th Avenue.

Coincident with the outdoor campaign in New York, Burr also contracted for campaigns of like immensity in every principal city throughout the country.



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Arrow Releases Sold in Boston

J. S. JOSSEY, who returned this week from Boston, brought with him a contract signed by Patten and Conville, under the terms of which Independent Films, Inc., acquire the New England rights to three Arrow releases, "The Innocent Cheat," "Chain Lightning" and "The Splendid Lie."

"The Innocent Cheat" is the Arrow-Ben Wilson special which created a favorable impression during its various engagements in and about New York.

"Chain Lightning," another Ben Wilson production, is a race-track story, with its locale laid in the Southland. Ann Little enacts the leading role.

"The Splendid Lie," in which Grace Davison is starred, is a society drama.

Press Book Issued on "Curse of Drink"

Bobby North showed the benefit of his twenty-five years of showmanship when he flashed a twenty-page press-book on "The Curse of Drink" before interested buyers and picture men this week. The book was a surprise. From cover to cover it is different from the regular run of campaign literature that goes with every new release.

The front page is the main departure from the beaten path. Instead of the usual advertising screamer that decorates a press-book cover and is supposed to be the main noise on the feature there is a colored drawing of a buxom babe "asleep at the switch." The drawing is taken from "Judge" and shows a baby overcome by the influence of the milk bottle, dead asleep. The caption underneath is the title of the picture "The Curse of Drink."

Extra play is given exploitation a page full of practical suggestions is published.

Territories Sold on Serial

Sam Grand Purchases New England Rights on Selig Animal Pictures

SAM GRAND, Federated member for New England, made a special trip to New York this week to close negotiations with the Export & Import Film Company on the Selig serial, "The Jungle Goddess," which that company is distributing.

Grand had been dickering for this wild animal serial ever since its completion, it is reported. No figures are mentioned in the announcement of the sale by Export & Import but it is understood to have been a record price for a serial in this territory. Grand will release the chapter picture about September first and intends to start an extensive exploitation campaign.

Louis Auerbach also announced that following the signing of the contracts on this deal Grand got into touch with Bobby North, whose Apollo Exchange bought the Greater New York and Northern New Jersey rights on the serial some time ago and who has reported unusual heavy bookings thereon, and together the two film men closed for the Upper New York State rights on "The Jungle Goddess."

It is said that within the next thirty days several of the country's biggest independent exchangemen will close on the Selig serial for September first release. Sol Lesser is now distributing it in California, Arizona and Nevada; Bob Lynch in Eastern Pennsylvania and Southern New Jersey; Tom Brannon in North and South Carolina, Georgia, Florida, Alabama and Tennessee and Bobby North in New York.

Backer Western Series Is Sold

Sales Manager Announces Closing of Territories on J. B. Warner Pictures

THE Franklyn E. Backer series of Westerns starring J. B. Warner has been sold for Western Pennsylvania and West Virginia, to the Quality Film Corporation of Pittsburgh, of which Harry Lando is president. The Lando Film Distributing Company has also bought this same series for Ohio and Kentucky.

The territory on this series is being closed up rapidly, Jack Von Tilzer, General Sales Manager of East Coast Productions having just closed with G. A. Wedig, who controls the All Star Features of Detroit, for all of the state of Michigan except the upper peninsula. Von Tilzer is now on a tour through that section and reports much enthusiasm on the part of State Right buyers as soon as they see the Warner features screened. These Westerns were directed by Clifford S. Elfelt. Each feature is a five-reeler adapted from a well known magazine.

Elfelt, who was in New York to confer with Mr. Backer for several days, has returned to the West Coast, where he will continue to direct Warner. This star will soon start an entirely new series, Mr. Elfelt and Mr. Backer having decided upon this series as a result of the success of the current Warner pictures.

"Big Stakes" is now being released in the territories closed for the series, and "Flaming Hearts" will be the next release.

Big Scenes in Burr Picture

Eugene Sue's Romance, "Secrets of Paris," Reported About Half Finished

THE Charles C. Burr-Whitman Bennett production of the "Secrets of Paris," taken from Eugene Sue's romance, "The Mysteries of Paris," is about half finished. Kenneth Webb, who is directing the picture, is more than pleased with the manner in which the big scenes have come out. The biggest scene is the fight between the Prince (Lew Cody) and The Strangler (Montague Love). This battle takes place in the famous Rat Hole, a cafe so well known to all readers of both Sue and Victor Hugo. It was the hang-out of all the thugs, cut throats, street women and the dreaded apache in Paris. The role of the Prince is one that appeals to Mr. Cody. He claims it to be the best part he ever had and he is making the most of it. Another big scene is that of the cabaret and dance of the apache. In this Dolores Cassinelli as a true adventuress is shown in a part that gives her every opportunity to bring out all her latin temperament.

The scene in the dungeon showing the rising of the waters of the Seine, coming in this cellar in which the Prince and Mayflower (Gladys Huelette) are held prisoners, has been most cleverly carried out, according to Mr. Bennett, who has taken special care that this scene is realistic in every detail.

Tieup Is Effected on "Curse of Drink"

Joe Weil, of the Export & Import Film Company, has effected a tie-up with the Leslie-Judge Company on the Blaney melodrama, "The Curse of Drink," the American distribution rights of which were taken over by Larry Weber and Bobby North.

An extensive twenty-four sheet and one-sheet teaser campaign will mark the first step in the popularizing of this feature.

Equity Closes Foreign Contracts

CONCOMMITANT upon the announcement last week of the stupendous deal made by Equity Pictures Corporation for their latest production, "What's Wrong With the Women," is the fact that contracts have already been closed for the sale of this Special for Australia and New Zealand and for the South American countries: Arentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

The buyer for the first-mentioned territory is the Australasian Films, Ltd. of New York City; and Jacobo Glucksmann of New York was the purchaser of the rights for the Spanish-speaking countries.

Boy Actor Engaged for New Picture

Before the Pine Tree production, "The Broken Silence," was complete, Joseph Depew, ten-year-old actor, was engaged for the title role of "Timothy's Quest." He was the first boy Director Sidney Olcott and the author, Kate Douglass Wiggin, agreed could play the most important part in the screen version of her popular novel. Therefore a vacation planned for the youngster was deferred. Following several weeks in Maine, where exteriors of the production were filmed, there were three weeks in the studio. And before the engagement was terminated, Joe was sought for three more pictures.

Last season Joe scored a decided "hit" in the stage play, "The Hero," with Richard Bennett, and established his histrionic

Hallroom Boy Comedies Going Well

THAT all signs point to the new series of Hallroom Boys Comedies going over bigger than ever is the opinion voiced this week by two of the buyers of this newest series of two-reel gloom-chasers based on the adventures of Percy and Ferdie Hallroom.

Pete Oletsky, head of Federated Film Exchange of Baltimore, who bought the newest series recently, sent a day-letter to Jack Cohn immediately upon receipt of a print of the first of the new pictures, saying:

"Hallroom Comedies went over big in this territory. Everyone a knockout."

Morgan A. Walsh, manager of Federated Film Distributors, Inc., of San Francisco, also wrote to the New York offices of the producers that his organization was very enthusiastic about the new series of Hallroom Boys Comedies.

Copeland Interviewed for Urban Chats

DR. ROYAL S. COPELAND, New York City's Health Commissioner, gives a pictorial interview in the newest issue of the Urban Movie Chats. He gives away the secret of how to keep cool in hot weather.

Two of his most important pieces of counsel are these:

"Don't talk politics."

"Don't wear yourself out waving a palm-leaf fan.

Phil Goldstone to Make "Mother and Dad"

Phil Goldstone, who arrived in New York from the coast during the week, announced that his second picture will be titled "Mother and Dad." He will start work on it on his return to the coast in about a week.

The first of the Goldstone pictures, "Deserted at the Altar," will be released on the state rights market in October.

"American Toreador" Purchased in N. Y.

Aywon Film Exchange reports purchasing the rights for the territory of Greater New York and Northern New Jersey for the American Toreador, featuring Virginia Warwick and Jim Fatten. This feature is being prepared with an elaborate advertising campaign. Release date is set for October 1st.

"Why Do Men Marry" Is Latest Unity

THE advantage of a title carrying a specific idea is illustrated in the special production, "Why Do Men Marry?" which, it is now announced, will be marketed by Unity Pictures, Inc., in the independent field commencing September 15.

The Unity offices in New York have selected this production to blaze the way for several big pictures which they will put out this year. Edy Darclea, who is featured in "Why Do Men Marry?" will be the star of the subsequent productions. Her success in the Fox special, "Nero," has stamped her not only as a woman of rare charm but an actress of exceptional ability. In "Why Do Men Marry?" she has the advantage of a modern story, lavishly produced, and a logical opportunity to wear gowns which will be of special interest to women. It is said that Miss Darclea wears a different gown in practically every sequence of the picture.

An attractive and practical plan book on "Why Do Men Marry?" has been prepared by Victor Nurnberg, and will be off the press the first of next week.

Increased Activity in Serials

Arrow Executive Points Out Popularity of Conservative Serial Pictures

W. RAY JOHNSTON, Vice-President of Arrow Film Corporation, notes an increased activity in the serial market, due, he believes, to the ever-growing popularity of this particular type of screen entertainment.

"I don't think," said he in a recent interview, "that the lurid, sensational serial, filled with impossible situations and spiced with equally impossible 'thrills,' is what the theatre-goers want. But if you give them real entertainment in serial form,—a rational and logically constructed picture, well produced and well executed,—it's a proved truth that the result at the box office is invariably highly gratifying.

"This, I feel sure, accounts for the popularity of 'NAN OF THE NORTH,' which, since its release, has been registering heavily in every section of the United States. It was made by Ben Wilson, and Ben,—as the old-timers know,—was the first man to begin developing the serial picture.

"During the past week we have signed four important contracts on 'Nan of the North.' In Western Pennsylvania and West Virginia it will be marketed by Federated Film Exchange, in Northern Illinois and Indiana by Progress Pictures Company of Chicago, in Ohio and Michigan by Standard Film Service Company of Cleveland and in Delaware, Maryland, Virginia and the District of Columbia by Liberty Film Exchange of Washington."

Enthuse Over "Rags to Riches"

Premiere Presentation on West Coast Brings Good Reports to Warner Office

THE premiere presentation of the Wesley Barry picture, "Rags to Riches," a Harry Rapf production made for the Warner Brothers, was recently given at the Strand Theatre, Pasadena. According to Rapf the production was received with enthusiasm by a large audience, and the response exceeded his wildest expectations.

In a telegram to Harry M. Warner, Rapf said: "Showed 'Rags to Riches' at Strand, Pasadena. Picture went over way beyond expectations. Turned out great audience picture. It has class and a big story full of laughs."

J. H. Goldberg, of the S. & O. Pictures Corp., Los Angeles, who was one of the spectators at the showing, wired the Warner offices as follows: "Had the pleasure of seeing 'Rags to Riches' and certainly must compliment you upon making one of the greatest productions of year. It is a work of art, thrilling, unique and original in every respect."

The cast supporting Barry includes Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Minna D. Redman, Gilbert Clayton, Elaine Manning, Eulalie Jansen and "Snitz" Edwards. The story was written by William Nigh and Walter De Leon, and it was directed by Wallace Worsley.

Foreign Rights Sold on Neal Hart Series

EXPORT & IMPORT FILM COMPANY, INC., which controls the foreign rights on a series of Neal Hart five-reel features this week announced the sale for Cuba and Venezuela of six subjects, namely: "Hell's Oasis," "Danger Valley," "God's Gold," "Black Sheep," "Kingfishers Roost" and "Skyfire."

WE TOLD YOU SO!

"The exhibitor has learned that booking HALLROOM BOYS COMEDIES is like walking into a haberdashery and purchasing an Arrow Collar."

—Morgan A. Walsh, Mgr., FEDERATED FILM DIST., San Francisco.

THEY THINK SO, TOO

Fed. Film Exch., Boston.
Apollo Exch., N. Y.
Celebrated Players Film Corp., Chicago, Milwaukee, Ind.
Fed. Film Exch., Wash., Balto.
Standard Film Service Co., Cleveland, Detroit, Cincinnati.
Masterpiece Film Attractions, Phila.
Fontenelle Feature Films, Omaha.
Regal Films, Toronto.
Fed. Film Dist., Los Angeles, San Francisco.
Grand-North Exch., Buffalo, Albany.

ALMOST ALL SOLD

NEW 1922-23 SERIES

THE BEST INDEPENDENT COMEDIES

New England Sold on "Curse of Drink"

THE five-star state-right feature, "The Curse of Drink," was sold by L. Lawrence Weber & Bobby North, American distributors of the picture, to Sam Grand, leading exchangeman of the New England territory. The block of states is one of the most important in the country and includes Maine, New Hampshire, Vermont, Connecticut and Massachusetts.

Negotiations were rapidly closed. All the time necessary to execute a deal was that taken to screen the picture.

Sam Saxe Joins C.B.C. Sales Force

Sam Saxe, formerly associated in an executive and sales capacity with Selznick, has joined the sales forces of the C. B. C. Film Sales Corporation.

He has a thorough knowledge of the industry and has for years studied its wants and needs. Mr. Saxe is now making an extended trip through the Middle West.

London Comedienne Signed for Series

Gladys Westby, a diminutive comedienne from London, England, has been signed by A. D. V. Storey for a series of two-reelers to be released by Storey Pictures, Inc., for the State Rights market.

Big Advertising
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BIG PICTURE

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"NOTORIETY"

Any bigger than it is

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Mary Alden — Geo. Hackathorne
Mona Lisa — J. Barney Sherry
Ida Waterman — Richard Travers
Anders Randolf — Wm. H. Tooker

Ready for Independent Release in September by

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway New York City

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Buffalo

Sarah Rappaport, formerly with Filkins & Murphy, is now a member of Educational exchange staff in the Beyer building. Miss Rappaport is one of the veterans along Film Row. John H. Lyons has been engaged by Manager Howard F. Brink as a member of the sales force. Gail Lesch is the new bookkeeper and cashier and Eddie Jauch is booker. Eddie is also obtaining a lot of play dates in his spare time, according to Mr. Brink.

Ralph Mau has resigned as assistant booker at the Paramount exchange to become associated with Ralph Myerson in Macy Pictures, a new local company formed to put over a local Topics film.

George A. Hickey and his Goldwyn staff will move into the Beyer building, 509 Pearl street, on or about October 1, occupying the north half of the first floor. The exchange will be equipped with every modern device and will be one of the finest in the state. Mr. Hickey is now all set for his fall drive on the big 20.

Paul B. Elliott, formerly with Vitagraph in Syracuse and with Pathe in Albany is now covering the Southern Tier for Paramount. It looks like the local gang is going to draw down a big slice of that Paramount Week prize money as the office is now second on the list for the entire country. All one hears in the exchange these days is talk about the 1923 models in automobiles. Everyone in the office will probably have a new car if they get the expected kale.

R. S. Bendell is now in charge of the new Albany office of Film Booking Offices of America. Mr. Bendell has been a member of the local staff for a long time. He has also been connected with several other Buffalo exchanges. The Strand here will put on a big exploitation campaign in connection with the week's run of "In the Name of the Law," early in September. The home office of F. B. O. will send an exploitation man to assist in the campaign.

Henry W. Kahn was in New York last week for a conference with Metro office officials. A. C. Hayman, president of the new Strand company in Niagara Falls accompanied Henry to Gotham.

Kansas City

A farewell party marked the departure of H. N. Holmes from the Kansas City Universal branch office. Mr. Holmes, who was assistant manager, has accepted a position as special representative for the Film Booking Offices of America in the Kansas City territory and will be under his staunch friend, "Curley" Calvert. Friday night Mr. Holmes gave a farewell party at his home and the event incidentally marked the birthday of Calvert, although just which birthday it was "Curley" would not divulge. Art Johnson will succeed Holmes in the Universal office.

M. J. Meyer, former representative of Richards and Flynn exchange in Kansas City, who seven months ago was forced to resign because of ill health, again is on the old job.

Thomas Dodd, booker at the Kansas City Pathe Office, has been promoted. Last week Dodd ventured forth into the Northern Kansas territory in search of contracts. He will be succeeded in the office by "Curley" Wilson.

"Physical results" of the success of C. E. Gregory, the prize winning salesman of the Kansas City Goldwyn office, could be seen this week in the form of a 1922 red sport Buick roadster. Had the contest lasted a while longer it is difficult to surmise just what Gregory might have been driving about the streets.

R. E. Recob, formerly with the Kansas City Universal office, again is back on the same job after an absence of three years, during which time he was with the Federated Exchange in Oklahoma City.

Another addition to the sales force of the Kansas City Associated Exhibitors office was made this week — Roland Ringo, who will spend most of his time in the territory.

Washington

John J. Scully of the New York office of Educational was in Washington the week of August 14th, looking after the local Educational exchange, prior to the appointment of a new manager. This is Mr. Scully's second trip here this month, and is due to the resignation of J. Howard Beaver, Washington manager of the Educational Film Exchanges.

Mr. Beaver's resignation was effective, Saturday, August 19, as he is already handling his new duties as exchange general manager for Tom Moore's franchise in the Al Lichtman organization.

Leo G. Garner of The Reliance Film Corporation, of Washington, and his office manager, Fred Ballinger, join with Manager Nat Sauber of Rialto Productions of Washington, in stating that they are absorbing the Rialto exchange, whose office is being discontinued and moved into the quarters of the Reliance, in the Mather building. Sauber will be assistant manager of sales in the consolidated organization. The Reliance exchange has given up the handling of Triangle re-issues, and is to handle new releases of all types of product on the states-right plan, it is announced.

Publicity Director Edmunds of the Associated First National exchange states that a private showing of "Heroes and Husbands" was recently held at the residence of former President Woodrow Wilson, on S Street, Katherine McDonald being still his favorite film star. The first showing in public of Miss McDonald's new release was the week of August 6 at The Metropolitan of the Crandall chain.

J. E. Storey of the Pathe Exchange, Inc., general representative of the home office, was a visitor at the Washington office of Pathe, Saturday, August 19. His tour of the Southern territory under his supervision convinces him that business is promising, and much better further South than here or in the North.

District Supervisor Kendall of the Eastern territories of Vitagraph has been a Washington visitor the past ten days. While here he has been directing the local exchange, as "Gene" Wilson, the Washington manager, is making a fall trade promotion tour and annual contract clean-up of Eastern Shore Maryland and Tide-water Virginia.

Manager Etris of The Savoy and Garden theatres of the Crandall chain here announces the recent marriage of his son, R. Wesley Etris, general manager of the Crandall houses at Martinsburg, W. Va., the Apollo and Strand there being under young Mr. Etris' direction. The bride was Miss Mary Farnsworth of Martinsburg, and the wedding took place in the Episcopal parish rectory there.

Cleveland

The Cleveland Exhibitors' League staged a picnic on Tuesday, August 15, which was a roaring success. Exchanges were represented as well as exhibitors, making a friendly gathering of over 500 people. Walter Lusk, manager of First National Exchange, was the star of the picnic. In the ball game between the Exchange Managers and Exhibitors, which the exchange men won 9 to 6 in seven innings, Lusk did a Babe Ruth that should have reduced his waist line several inches.

The exchanges supplied the prizes for games. They were all motion picture products.

Max Shencker, of the Family theatre, walked off with five prizes. Translated into practical terms that means that he won $75 worth of film service. He starred in a sack race, a married man's race, a 50-yard dash and a fat man's race. It sure paid Shencker to attend the picnic.

Joe Leavitt of the King theatre won a whole show, including a news reel, comedy and feature.

Martin Printz of the Lakewood won a Lande prize, which includes a whole show complete, and a whole week's poster service. This was in a three-legged race.

Martin Brown, secretary of the Exhibitors' League, succeeded in winning a feature from S. E. Gerson and another from Frank Greenwald in a sack race.

Dr. Brody of the Homesite theatre, who doctors professionally and exhibits for pleasure, won a feature in a three-legged race.

Even the girls came in for their share of the profits. Gertrude Sledz of the Hodkinson exchange won the bobbed-hair backward race, and had to pass around the nice box of candy, which was her reward.

A. M. Shiessel, assistant manager at the Hodkinson office, show what training will do. He won the managers' race—a box of cigars.

Mrs. Elmer G. Derr, president of the Cinema Club of Cleveland, was conspicuously present at the picnic. And "Uncle Mannie" Mandelbaum, president of Associated First National Exhibitors Company of Ohio, did the honors.

Mr. E. Mandelbaum, president of First National Exhibitors Company of Ohio, had a new title handed to him this week when his daughter, Mrs. William Blau of Cleveland, presented him with a granddaughter. Congratulations!

St. Louis

George Levine, general manager of Universal short subjects, is expected to call at the local Universal office during the coming week. He is touring the Universal exchanges.

Barney Rosenthal, Universal manager, is in New York City.

Manager George Ware of the local Vitagraph office reports much interest in Larry Semon Week, September 3 to 9.

R. A. White, sales manager for the Fox Film Corporation, spent August 21 and 22 in St. Louis. He is touring the Fox exchanges.

Milton Simon of New York City has been made manager of the St. Louis F. B. O. office. He took charge Saturday, August 19. He succeeded Gus Garrick.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Making the Theatre Fire Proof and Reducing the Insurance Rate

Automatic Sprinklers Applicable to All Houses for Small Cost

By J. Donald Pryor
Fire Prevention Expert Grinnell Co., Inc.

FIRE losses in theatres and motion picture houses from 1918 to 1920, inclusive, totalled $5,427,000 according to carefully kept records of the Actuarial Bureau of the National Board of Fire Underwriters.

Such figures are significant not so much because of the huge property loss, but because such wholesale burning of places where the public congregates in large numbers is bound now and then to result in holocausts like the recent Rialto Theatre fire in New Haven where nine died and several score were injured.

It is beside the point to go into a detailed account of how motion picture theatres should be built to be safe. Thousands of theatre owners have their houses. They can't rebuild them. They want to know how to safeguard them and their occupants without ruinously expensive and impractical building alterations. They want to know how to make them conform to building laws and safety requirements present and *to come*. They want the answer to their dilemma to be definite and specific. And further, they want it to take into account the fact that many of these theatres are converted mercantile buildings located in congested city blocks, hemmed in on every side so that there is a limit to possible exit facilities.

Under such circumstances there is only one answer—Automatic Sprinkler Systems. Ninety-nine out of every hundred fire protection experts would agree on that. They would agree with Fire Chief Fancher of New Haven who said after the Rialto theatre fire: "If the Rialto Theatre, particularly the stage section, had been properly equipped with an Automatic Sprinkler System, I am confident that the fire would never have spread into the auditorium and that consequently there would have been no panic nor loss of life."

Automatic Sprinkler Protection can be applied to any building. Practically every worth while manufacturing and mercantile property is so equipped. The very simplicity of this protection has in some measure blinded the public to its marvelous adequacy. Briefly, a system consists of a series of pipe running near the ceiling. At regular intervals Sprinkler Heads are installed. These heads consist of a bronze body protecting a fusible metal strut capable of withstanding a tremendous water pressure so that the chance of accidental opening is nil. When a fire starts, the heat ascends. The soldered strut melts and automatically releases a shower of water right over the fire and there only—one head covering a space of ten by ten feet. The opening of a head automatically sounds a fire alarm and if the system has A. D. T. Sprinkler Supervisory Service, also calls the fire department.

This excerpt from the Chicago *Tribune* of February 23d shows what such protection means—"Crossed wires had started a blaze in draperies over the stage of the playhouse. Heat from the flames started Automatic Sprinklers to working. Before the Fire Department arrived—less than three minutes—the last spark had been extinguished."

That is one recent fire. It has been practically duplicated in fifty-four other theatre fires under Automatic Sprinklers as recorded by the National Fire Protection Association. It is impossible in an article of this length to go into a detailed discussion of the extent to which sprinkler protection might be required in various types of motion picture theatres. Some would require protection only in stage sections, others in concealed spaces over the auditorium, some complete protection throughout. These are questions of detail on which the engineers of any reputable Sprinkler Company would be glad to advise theatre owners without cost or obligation.

In general it would seem proper to use the same methods in equipping motion picture houses as has been generally applied to theatres throughout the country. For instance, it has not been considered feasible or necessary to equip the auditorium itself, but it has been found desirable to equip all other portions.

The auditorium is usually high studded and this is not favorable to good sprinkler protection. Furthermore, any fire in the auditorium would be promptly discovered if it occurred while a performance was being given. Similarly, the foyer would not ordinarily need to be equipped with sprinklers from a standpoint of safety to life.

All of the stage portions should be equipped both above and below the stage floor, also the basement, if any, under the auditorium, and all store rooms, dressing rooms, closets or concealed spaces. If there is a false ceiling over the auditorium or an attic, this should be equipped with sprinklers with the possible exception of a concealed space which is absolutely vacant and unused, without electric wiring, or anything else, and where such space is shut off by substantial boarding from the stage or other portion so that a fire cannot readily spread into same.

If the projection room is constructed in a standard manner and is in the auditorium portion, Automatic Sprinklers would not be necessary. If, however, it is in a room or shut off from the auditorium,

(*Continued on page* 1190)

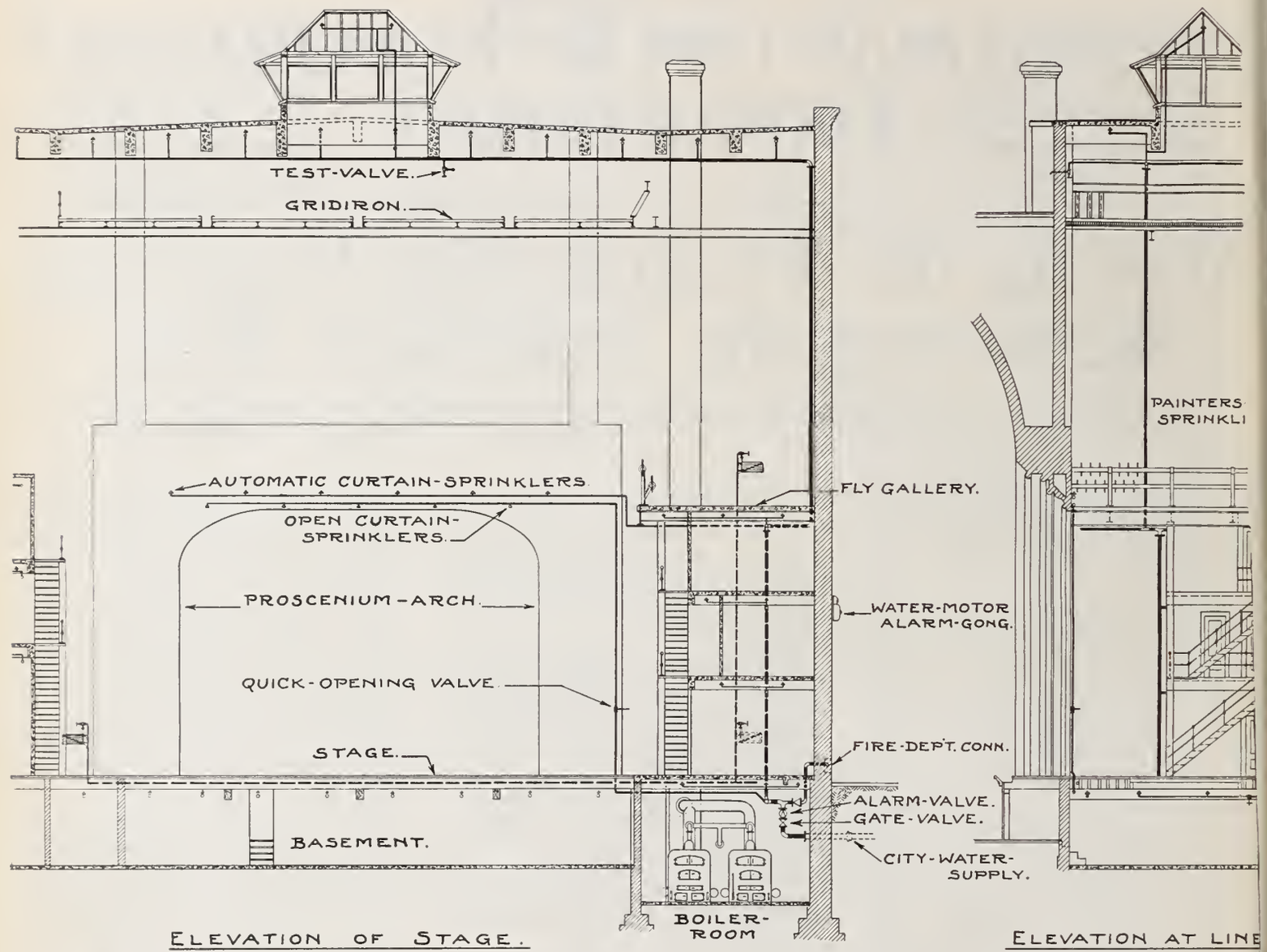
To the Exhibitors Advantage

Fire protection for the Motion Picture Theatre is a subject every serious-minded exhibitor should give most serious attention.

There are several advantages enjoyed by the house that has taken the greatest precautions: The assurance of a minimum chance for a disastrous panic, greater popularity for the house among the theatre patrons and a decidedly lower insurance rate.

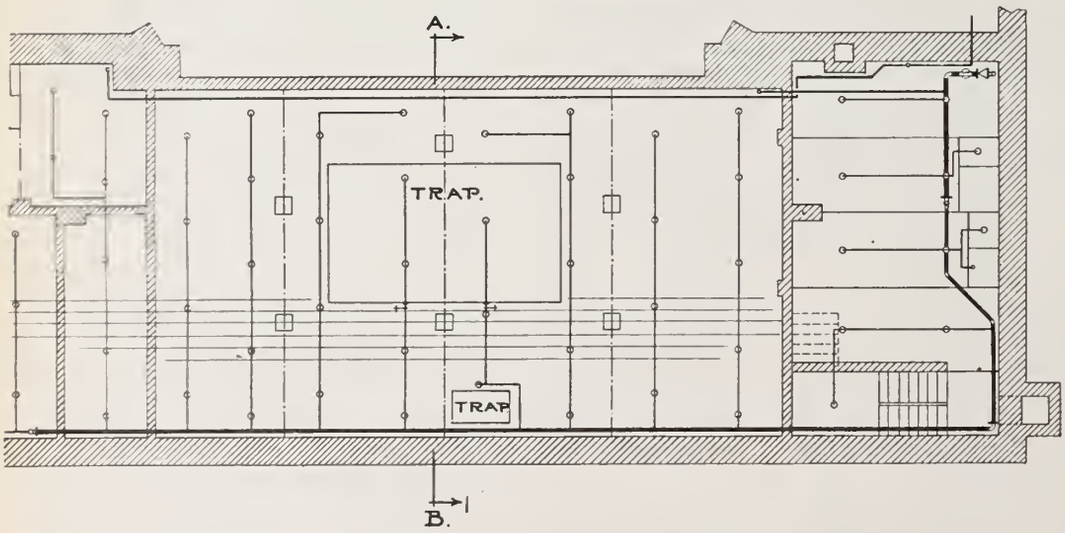
There is no better protection against fire hazard than through the installation of an efficient automatic sprinkler system. The investment necessary is relatively small, in fact, insignificant when viewed from the safety standpoint.

The advisability of installing some such projection should be investigated by all. Consult with a representative of any dependable Sprinkler Concern.



ELEVATION OF STAGE.

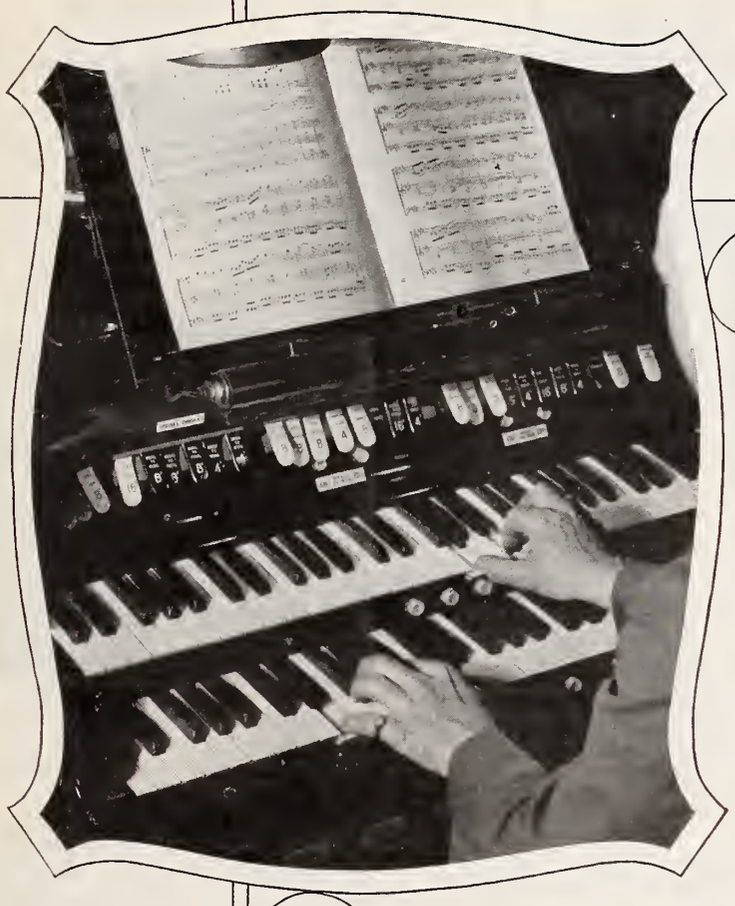
ELEVATION AT LINE



PLAN OF SPRINKLERS IN BASEMENT.

Standard arrangement for a system of Grinnell Automatic Sprinklers installed in a motion picture theatre having for water supply a direct connection to the City Main; also a Fire Department Connection, so that when necessary the firemen can pump directly into the system

The city water supply is controlled by a gate valve and a Grinnell straightway alarm valve. This alarm valve is connected to a water motor alarm gong located on the outside of the building, which operates automatically upon the opening of a sprinkler in case of fire. Automatic sprinklers are installed throughout all portions of the building, including the basement, boiler room, dressing rooms, fly-galleries, under roof and over drop curtain. A line of open sprinklers is also installed over drop curtain which is controlled by hand-operated quick-opening valve located at convenient point so as to be reached from stage floor. A stand-pipe system with hose attached is also installed as shown for emergency use. The test valve shown connected to the system under roof is for the purpose of testing the operation of the alarm valve and to determine whether or not full water pressure is on the entire system at all times. Sprinklers installed under trap in stage are arranged so that they can be shut off and readily disconnected in order not to interfere with the operation of the trap



The Barton Console
in the
Baldwin Theatre,
Royal Oak, Michigan
Fred D. Beardsley, Mgr.

The Gloom Chaser

Life is too short to put in a cheap organ that does not draw the crowds—especially when you can have a Barton Orchestral Organ, a full house and a line at the box office window.

A Barton Organ is a magnificent instrument in the hands of any organist—it will follow every emotion of your screen stories and enable you to put on effective musical interludes—organ solo or orchestral.

The Barton is a full pipe organ with orchestral instruments of great range and variety—the Barton exclusive divided manual makes possible hundreds of exquisite combinations never before obtained. It will delight your steady patrons and bring back the new ones.

The Barton isn't expensive—you can own one easily.
The Barton special plan cares for that—write for it.

IT'S A **Barton** ORCHESTRAL ORGAN

The Bartola Musical Instrument Company
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C cago, Illinois

National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Adjustment of Mirrored Reflector

With the prismatic condenser lens, the most satisfactory practical method of setting the mirror is to close the dowser and observe the image of the coils formed on the fire shutter through a small hole in the center of the dowser. For the mirror adjustment it is not important that this hole be exactly in the optical axis. With the lamp operated at normal current, the mirror may be moved into a position where an image of the reflected coils will be observed. The mirror is moved back and forth until this image is of the *same size*

Fig. 40—Filament Image Projected on Rotary Shutter for Observation in Adjusting Lamp

as the image of the filaments. It is then slightly tilted or moved laterally and vertically until the image of the reflected coils appears in the spaces between the coils of the filament image, as shown in Fig. 41. On several of the projection machines the lamp house may be moved to one side. In this case, the image of the coils coming through the dowser hole may be shown greatly enlarged against the wall of the projection room, making it easier to observe the position of the reflected coils. It is very important that the two images be adjusted to the same size. It will be noted that the image of the reflected coils is inverted and reversed; the right segment of the direct image shows as the left segment of the reflected coils.

The most accurate method of setting the mirror is to reduce the lamp current, open the dowser and fire shutter, and to observe the images of the coils on a black card held in front of the objective lens or on the blade of the rotary shutter if the coil images happen to be focused upon it. Its application is limited since a well defined image is not formed outside the projector head where the card can be held, or in the plane of the rotary shutter, except with certain lens combinations.

Where plano-convex condensers are used, the mirror adjustment using the pinhole in the dowser should be supplemented when adjustment must be made while the theater is in use, by observing the meshing of the filament and reflected coil reflections on the surface of the rear condenser element. The best results with plano-convex condenser equipment are, however, obtained by observing the uniformity of illumination and color on the screen. One of the limitations of such condensers is the need for this procedure, which is usually impracticable.

Where an accurate mirror adjustment is neglected and the image of the reflected coils is superimposed on that of the coils themselves, materially reduced and uneven screen illumination results. The unevenness of screen illumination is less marked with the prismatic condenser.

The mechanism of a motion picture projector always causes some vibration, hence all clamping screws must be kept tightened to preserve the alignment of the optical elements. The adjustments should be examined from time to time, and in case a lamp is replaced during the progress of the performance, the adjustment should be checked at the first opportunity.

The Complete Equipment

A complete equipment in which are incorporated the most recent features of design, including the prismatic condensing lens, a lamp setter, and other desirable features discussed above is shown in Fig. 42. Two plano-convex lenses are mounted on the same holder with the prismatic condenser in such a manner that they can be quickly moved into position for slide projection. This is accomplished by pushing the lamp housing to one side on the base provided; guides and stops limit its movement to the correct positions for motion picture and slide projection. The ammeter is carried on the housing in full view of the projectionist and the regulator is mounted on the base directly behind the housing. The removable socket and lamp

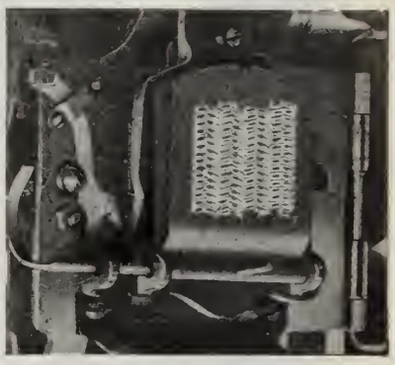


Fig. 41—Pinhole Images of Lamp Filament and Reflected Coils on Fire Shutter for Observation in Setting Mirrored Reflector

setter shown in Fig. 37 (published in previous issue) form a part of this apparatus.

Such equipment, designed especially for the Mazda lamp and providing a convenient means of making the necessary adjustments, greatly simplifies the mechanical operations of projection, enables the projectionist to devote close attention to the picture on the screen, and permits the advantages of Mazda lamp projection to be realized to the fullest extent.

This is the last installment of this series of articles on Mazda Projection. The material here printed in the past may be obtained from the National Lamp Works in the form of a bulletin.

(*Continued on page* 1184)

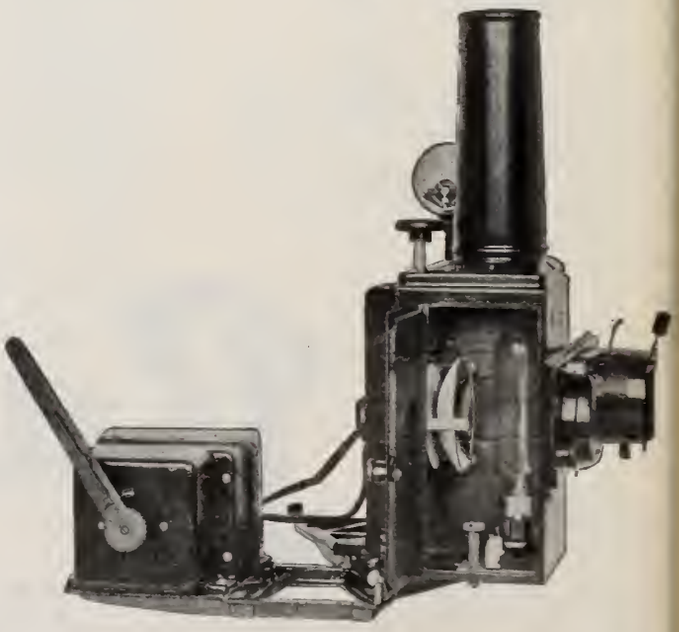
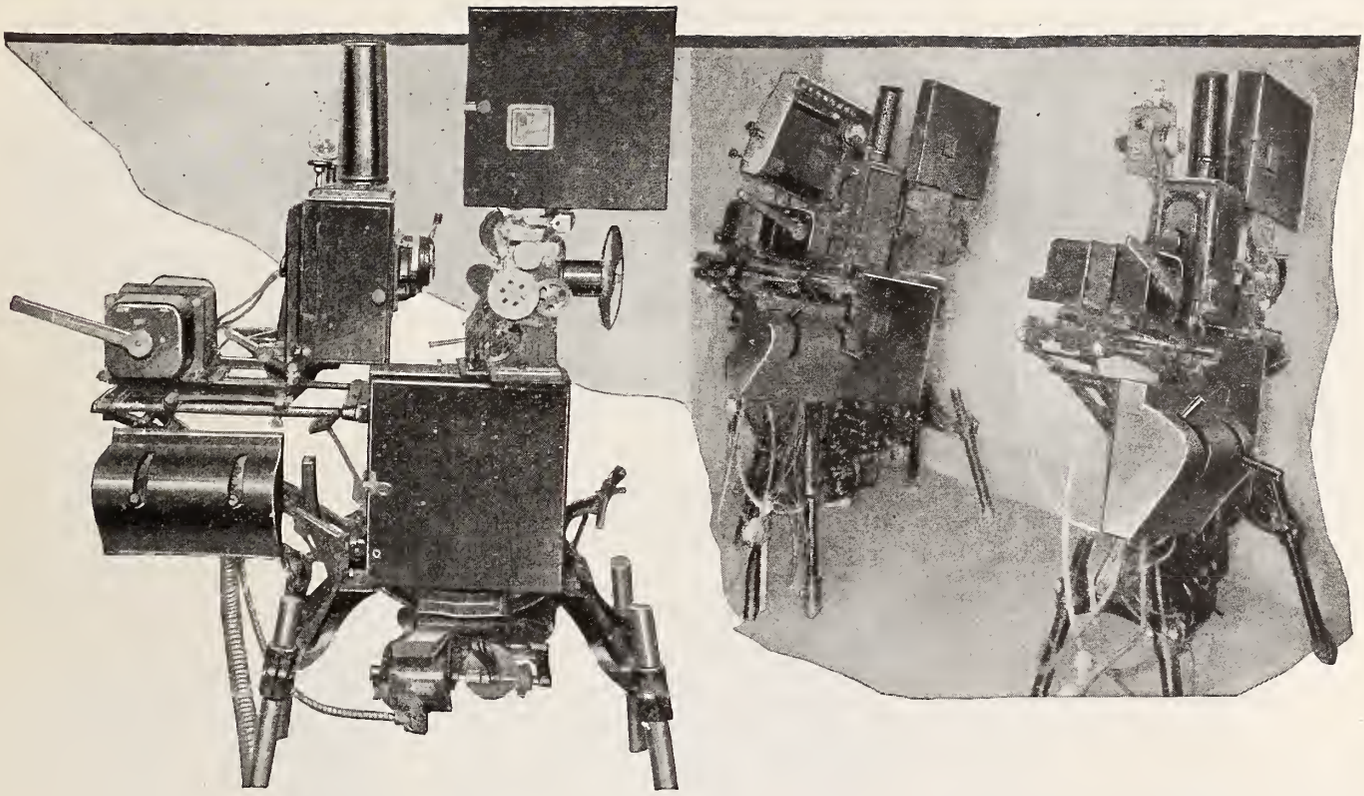


Fig. 42—Complete Equipment for Adapting Mazda Lamps to Standard Projectors



More Light for Less Money With the G-E Incandescent Lamp Projector

Pictures equalling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a.c. arc equipment and is the equal of the d.c. arc outfit up to 50 amperes.

The simplicity of the Incandescent Lamp Projector (no adjustments during operation) and its healthfulness (no fumes or dust) recommend it to projectionists everywhere.

Send for literature and price including all necessary fittings for attachment to any American made projection machine.

General Electric Company

General Office
Schenectady, N.Y.

Sales Offices in
all large cities

95C-S4

N. A. M. L. FORUM

(*Continued from page* 1182)

Dear Sir:

Please publish this in the MOTION PICTURE NEWS advising correspondents or publishers of my correct address.

To the Forum of the league, dear member of the N. A. M. L., I wish to inform you of my change of address, 188 East Eighth street, formerly 181 East Sixth street, Oswego, N. Y.

Please be advised that I haven't given up writing for the Forum. The last of my write up was to get every one of the members toward the changing of the name in which J. Stull suggested first, I was the second one to favor his suggestion, in which his suggestion looked more distinguished to me than N. A. M. L.

It is, I know it! And so do you! If you will set yourself down to a pen or a typewriter and write in for it? Then with all probabilities we can get it through. It won't be if you don't act. There were only a mighty few in suggesting it. With all that there are in the league. So let's hear more of you in favor of this.

I am closing here and thanking you, I am,

Very sincerely,
G. E. BOARDWAY, No. 1273,
Oswego, N. Y.

Gentlemen:

I am enclosing herewith 25 cents for which please send me a bronze N. A. M. L. button. My number is 1071.

We have just installed a pair of Motiograph De Luxe projectors at the Majestic theatre where I am employed, and I hope to send you a picture of same in the near future.

Trusting to receive this button by return mail, I remain,

Very truly yours,
ALBERT T. WESENER,
1726 N. 11th St.
Sheboygan, Wis.

Dear Sirs:

Have been a member of this league for over a year as you will see by my registration number and I am sure interested in the work the league is doing for the betterment of projection. I have only received one set of films which were inspected by a member of the league, but they were sure in good condition.

Have been operating at the Liberty theatre for almost six years with two Powers 6As and have so far had very good projection.

I would like very much if you would send me some more labels as I have been out of them for some months. I am very much interested in the N. A. M. L. section of the NEWS which I read every issue.

Yours for better projection,
ARCHIE GOSS,
Liberty Theatre,
Brigham City, Utah.

Brother Goss has, by this time, received his new supply of labels.—EDITOR.

Who Can Answer These?

Here's a real live letter from one of our members.

Motion Picture News,
New York City.
Attention P. M. Abbott

Dear Sir:

I've been following the series of articles on Mazda lamp projection that have appeared in the past issues of the NEWS and wish to tell you that the series has been a real education in itself. There are many interesting things explained of which I previously knew little.

There are a few questions I'd like to ask as I am a user of Mazda lamps:

(1) What causes the glass globe of the lamp to bulge out in a spot once in awhile?

(2) How about using the hole in the dowser for centering the condenser and lamp filament?

(3) When do you think the crystal beaded screen can be used to advantage?

(4) I've read that large screens are not good to use, how do you figure that out?

The fellows that send in their letters don't seem to ask many questions. How about it, Brothers? When you ask a question and somebody answers it, we all learn something.

I'd like to have the fellows give their opinions on my list of questions and start some real live dope along for our columns. I'm out to give real service to my manager and learn my business from A to Z. Who's with me on starting some real live discussion?

Yours for good projection,
RALPH HARRINGTON,
70 Westover Rd., Caldwell, N. J.

The Editor could give his answers to these questions but would rather hear from some of the brothers who have their own ideas on these matters. Who's going to give Brother Harrington the best list of answers?

There is no doubt but what Harrington is right on the usefulness of discussion in these columns. Ask some real questions (no one knows it all) and get some real answers. Editor.

Let your ideas help some one else

Dear Sirs:

Please find enclosed my application to join the N. A. M. L. I'm now stationed at Great Falls, S. C. I have been reading the MOTION PICTURE NEWS for some little time and haven't seen anything in it from this neck of the woods or rather whole South Carolina. We have a very up to date projection room, equipped with two of the very latest Powers' machines, enough for any projectionist to be proud of and it is at any time open for any projectionist to look it over. There is one thing I can kick against and that is bad films as I'm not yet a member of the league. I can truthfully say that films have been going away in better condition than they came.

Hoping to hear from you and other projectionists soon regarding the N. A. M. L.; any information will be appreciated.

Very truly yours,
HARVEY KING,
Box 113,
Great Falls, S. C.

Dear Sir:

As I did not know the address to send my application in to become a member of the National Anti-Misframe League, I am sending my application to you. If it is not correct you will find an extra stamp. Kindly forward it to correct address. Thanking you for the trouble.

Very truly yours,
F. J. BALLON,
St. Anne, Ill.

Gentlemen:

Enclosed find money order for 25 cents for button, also for membership card. I joined several years ago. My number is 197. I lost my original card some time ago. So if possible, I would like to have another re-issued to me.

Respectfully yours,
EMMETT P. BARBER,
Box 502,
San Antonio, Texas.

Dear Editor:

Please find enclosed application blank for membership in the N. A. M. L. Also 25 cents in stamps for N. A. M. L. button.

Very truly yours,
STEWARD D. MOORE,
Princess Theatre,
Rensselaer, Ind.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

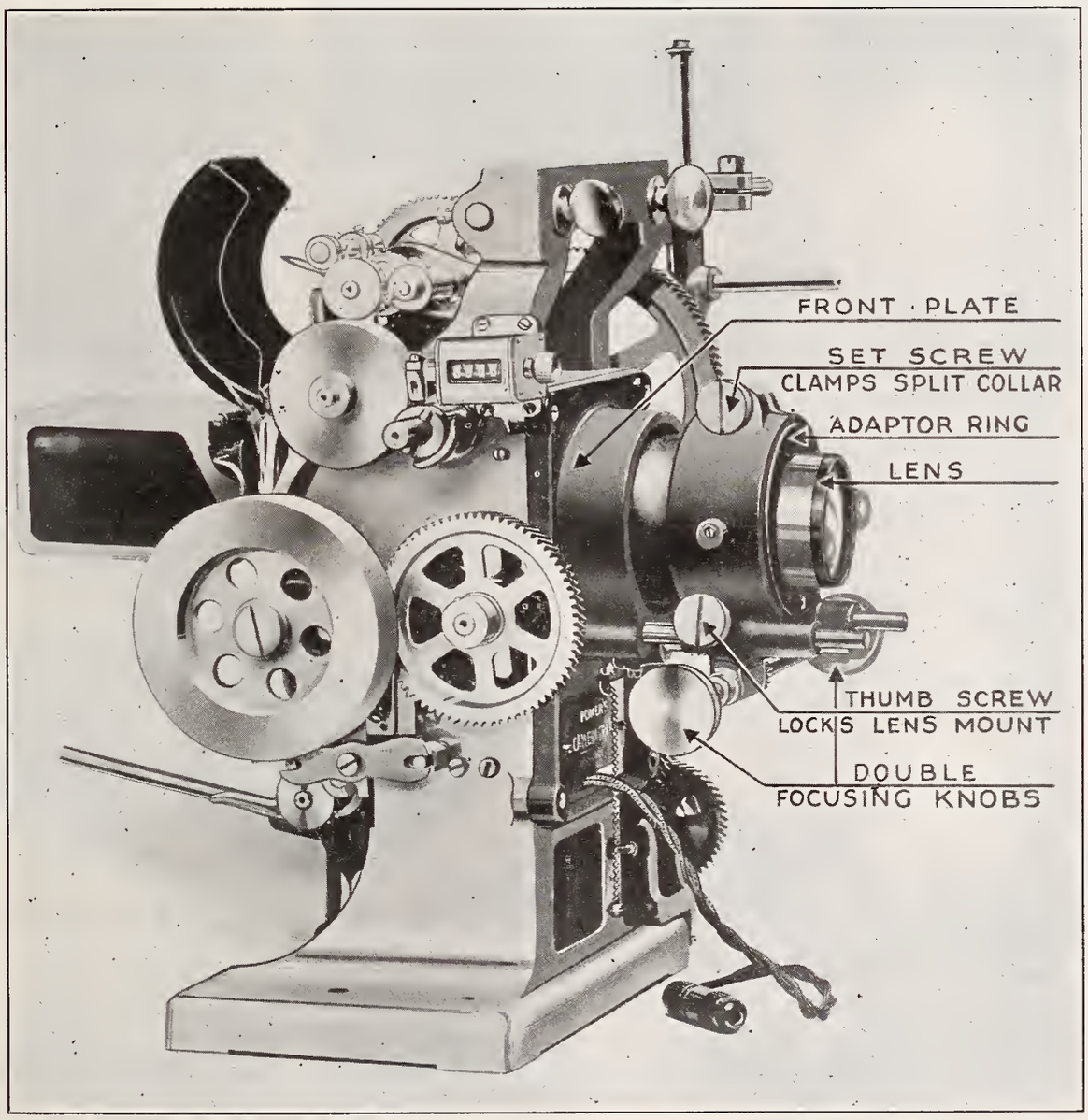
NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

NEW FRONT PLATE AND LENS MOUNT FOR POWER'S PROJECTORS

Has a rack and pinion adjustment with double focusing knobs so that the lens may be easily focused from either side of the projector. The front plate is a solid casting which provides a rigid support for the lens mount. A thumb screw securely locks the lens mount after the picture has been brought into accurate focus.

The mount proper consists of a split collar which is securely clamped by means of a set screw, thus holding the lens firmly in position. Adaptor rings can be supplied to hold any projection lens of standard diameter, and lenses may be changed without difficulty or delay.



POWER'S NEW FRONT PLATE AND LENS MOUNT CAN BE ATTACHED WITHOUT DIFFICULTY TO ANY MODEL OF

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

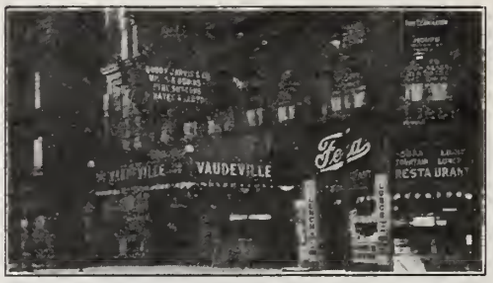
Shows Continue in Old Theatre; Construct New One on Same Site

The McVicker's theatre, Chicago, now being erected by Jones, Linick & Schaefer, will be given over exclusively to motion pictures, according to the important announcement coming from the office of Aaron J. Jones.

The original McVicker's theatre, Chicago, photographed in 1858

McVicker's theatre has housed Marcus Loew brand of vaudeville for the past eight years, but with the razing of the old structure and the rising of the two million dollar house on the site, vaudeville has passed out.

"We have performed a unique feat of engineering," said Aaron J. Jones, in speaking of the new theatre. "While the house was still in operation, we began work on the new foundation. That was as long ago as December 1st. Bit by bit we removed the old foundation from beneath the building, inserted our new brick and stone, sunk our caissons and put in our steel. In fact the proscenium arch of the new building, and everything back of the stage line, including plumbing and tile flooring in dressing rooms, was completed before the theatre closed its season on May 1st. With the opening of our new theatre on September 15th, we will have broken all records by completing our rebuilding process in less than eighteen weeks from the time the doors of the old house closed. I am leaving for New York next Tuesday to arrange all the details for the New McVicker's theatre. We will play the very biggest first run motion pictures obtainable, with unique and stupendous presentations, and with synchronization by an orchestra of forty pieces, much on the order of the Capitol and Strand theatres in New York. Money will be no object in preparing our entertainment. I am going to gather about me the finest artists, stage directors, conductors and assistants that it is possible to secure."



Second McVicker's theatre to occupy the old site which was the home of legitimate drama and later vaudeville

Million Dollar Niagara Falls Theatre Opens

With Senator James Walker, Hope Hampton, Jules Brulator, Lew Cody and other luminaries of the film world in attendance, the beautiful new $1,000,000 Strand theater in Niagara Falls has its opening Saturday evening, August 26. Miss Hampton's new picture, "The Light in the Dark," in which is incorporated a reel of new Eastman color process, is the feature.

The Strand, which was built by a company, headed by A. C. Hayman, has a seating capacity of 2,200, and is one of the finest equipped as well as lavishly decorated theatres in the country The interior murals by Raephael Beck, all symbolic of Niagara Falls legend, are real gems..

Architects drawing of the new McVicker's theatre a fitting monument for this historical site

Why Take the Chance Another Day

"Protectall"

Will Save You From

FILM FIRE

THE "Protectall" CO., 752 S. Wabash Ave., Chicago, or Southern Address, 701 Throckmorton St., Ft. Worth. Mail particulars.

Name .....

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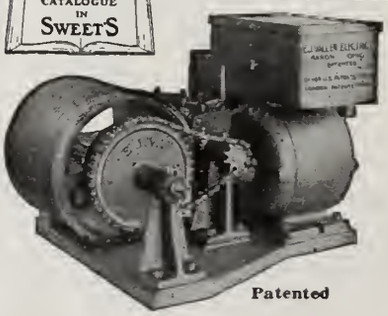
THE VALLEN AUTOMATIC CURTAIN MACHINE

SEE OUR CATALOGUE IN SWEETS



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Noiseless
Positive
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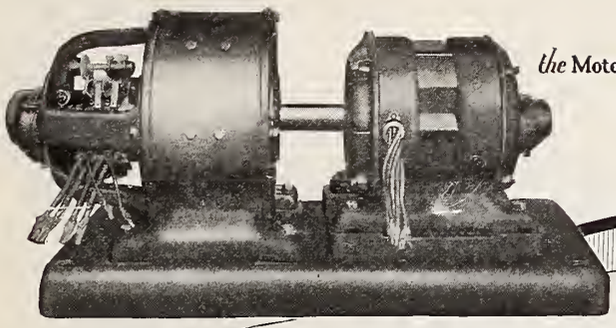
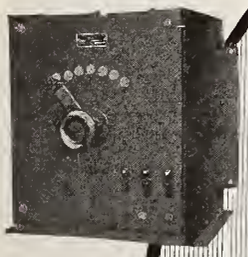


the Motor Generator



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New Owners Make Extensive Improvements

The Gralyn theatre in Gouverneur, N. Y., has been sold to James and Harry Papayanakos, former owners of the Olympic, Palace and Antique in Watertown. Extensive improvements will be made and a large orchestra will be installed. Harry Papayanakos will be resident manager and J. Claire Carpenter, former owner and now manager, will be associated with him.—Taylor.

Motiograph Projectors Installed in State-Lake House

The installation of two of the newest model Motiograph de Luxe projectors has been completed at the State-Lake theatre, Chicago, one of the finest and most popular theatres in the United States. Projection problems offered by this house are very difficult and the splendid picture being thrown by the new machine is very gratifying to both the house management and Amusement Supply Company officials who made the installation. The throw is 148 feet and the angle of projection 24%. The new blue enamel machines are equipped with the new Motiograph 125 Amp. lamp and lamphouse. Other important Motiograph installations in the Chicago loop district are now under way.

Theatres and Studios for Transatlantic Boats

The Orient Steam Navigation Company, a British firm, successor to the Old P. & O. Steamers, famous for over fifty years with tourists, has announced the equipment of their newer boats with motion picture auditoriums, up-to-date projectors, and with camera material for taking motion pictures aboard ship.

A similar suggestion was made at the Picture Theatre convention here last spring, by Secretary of the Navy Denby, now returning from Japan, China and the Philippines, for use by American S. B. ships.—(Knappen.)

S. M. P. E. Fall Convention October 9th to 12th

The fall convention of the Society of Motion Picture Engineers has been officially set for Oct. 9th to 12th, the convention to be held at the Powers Hotel, Rochester, N. Y. From all indications the selection of papers to be presented at this meeting will prove of great value for the advancement of this industry. Papers treating of Laboratories, Studios, Projection and Theatre Equipment are among those listed.

New Theatre Opens with Dime Admission

The New Jewel theatre, Poplar Bluff, Mo., was opened to the public on August 15. This amusement house seats 600 persons and is one of the finest in that section of the country. Henry Turner, owner of the Jewel, has announced a general admission price of 10 cents. He was in St. Louis arranging programs for his new house—Barrett.

Truxton Theatre Changes Hands

Oscar Stein has puchased the Truxton theatre, Washington, D. C., and Truxton Theatre Corporation from Sidney Lust of the Super-Film Attractions and has spent several thousand dollars in renovating the house.—Knappen.

New Corporation Formed

Clarksburg, West Virginia, is to have a new theatre; the Fairmont Theatre Company of 444 West Pike Street, being recently capitalized and incorporated as a $50,000 concern. Among the incorporators are: Claude Robins, Philip P. Steptoe, Louis A. Johnson, Leslie P. Canfield, and Charles C. Robb.—Farley.

Building House of 1,200 Capacity for $40,000

B. F. McKeller is building a theatre in Greenwood, S. C., that will have a seating capacity of twelve hundred on two floors at an approximate cost of $40,000. Work on the theatre has been progressing for some time and it is hoped to have it open in about two months.—Stellings.

Reel on "How To Make Radio"

Standard Film Service of Cleveland is putting out a single reel made by Russell Productions, Inc., called "HOW TO MAKE A RADIO FOR 60c." Every effort is being made to use this reel as a booster for fall business. Standard Film is putting out a booklet which contains the subtitles in the reel, and which will assist the novice in following out the directions indicated on the screen. Contests will be held in neighborhoods, the best radio made according to the directions of the picture to get a complete standard radio equipment as first prize. "How to Make a Radio for 60c." is being booked only in conjunction with the first chapter of the serial "Cap'n Kidd" (Loeb).

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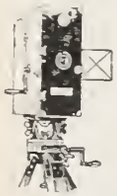

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Making the Theatre Fireproof

(*Continued from page* 1179)

this room should be equipped with sprinklers.

Experience with theatres has shown that practically all fires which do any serious damage occur outside of the auditorium itself and a system of sprinklers installed in the portions above mentioned gives practically complete protection from the standpoint of fire loss as well as safety to life. There have been no serious fires in such properties where the Sprinkler System was in service.

Liberal allowances in rates are made by the insurance companies for theatres and motion picture houses equipped with sprinklers as above mentioned, but there is no uniform percentage of rate reduction. Judging from the protection afforded, a reduction of at least fifty per cent. would seem to be warranted but each case would have to be taken up as a special problem and insurance companies will name rates for this protection. It should be borne in mind that in most cases a considerable percentage of the rate without sprinklers may be due to surrounding buildings, that is, exposure conditions, and the reduction in rate due to sprinklers would depend largely on that portion of the rate which is not related to exposure.

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The big truth to learn is that Automatic Sprinklers can be successfully applied to any theatre and that their application will render comparatively old structures safe from the standpoint of both property and life.

House Open During Repairs

The Fairyland theatre arranged an unusual method by which repairs were made to the house and at the same time not closing down entirely. The first three days of each week during August the theatre was closed, with performances on as usual during the latter half of the week.—Gibson.

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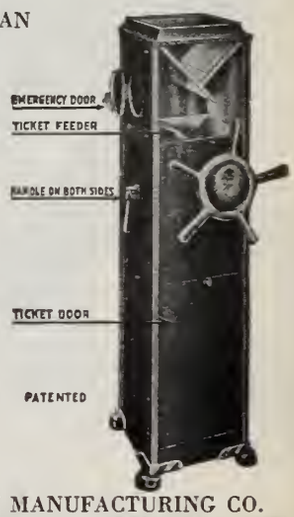

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

OKLAHOMA CITY

Lilly & Wheeler of Commerce, Texas, have bought both houses of Barnes and Hunter at Sulphur Springs, Texas. The Buford, one of the houses, will be closed temporarily, but is expected to reopen some time next month.

The Amus-U theatre at Cordell, Okla., made quite a hit when it gave the people of that place complete election returns by radio in conjunction with the regular night performance. The theatre charged only the usual admission prices and after the show everyone was admitted free to get the returns.

Jack Schaefer, chief in Hodkinson's Dallas, Texas, office, has returned after a trip to the home office in New York City.

R. I. Payne, assistant manager of the Dallas, Texas, branch of the Consolidated Film and Supply Co., is vacationing in Galveston, Texas.

H. J. Bailey, branch manager for Vitagraph at Dallas, Texas, has resigned and gone to New York to live. He was succeeded by J. E. Huey of Dallas, as branch manager.

Jack Corbett, for a long time with Southern Enterprises at Dallas, Texas, has been transferred to Atlanta, Ga. He is succeeded as branch manager at Dallas by Rockey Newton who was formerly assistant to Mr. Corbett.

W. F. Lange has purchased the Queen theatre at Nordheim, Texas, from H. F. Heldt.

The Oasis theatre was opened at Abilene, Texas, August 10. E. G. Langley, R. E. Brookshire and E. A. Holmes are the owners.

WASHINGTON, D. C.

Saturday, August 19, the Pathe people gave a screening in their Washington projection room of No. 67 Pathe Weekly, showing the Tank Corps at Camp Meade, a picture taken by one of Tommy Baltzell's camera men. In the same reel, we saw the scenes of Tommy Baltzell's departure on the international air flyer from New York for Rio de Janeiro, Brazil.

The Capitol theatre at Charleston, W. Va., is to be the scene of the annual memorial services for the dead of the 80th (Blue Ridge) division, to be held at the third annual reunion at Charleston of the Division's Veteran Association.

The mothers of the Phenix City, Georgia, Parent-Teachers' Association gave performances of D. W. Griffith's "Way Down East," the lion's share of the receipts being turned over to them by the Phenix, the town picture house. Starting last Friday, the film was to be shown afternoon and evening and the last performance on Saturday night, August 19. Proceeds will go towards the school sanitation scheme.

Commencing Sunday, September 3, the Strand, under the management of Mr. Sparrow, has announced the better 1922-23 Loew Vaudeville-Strand theatre feature pictures. Mid-summer renovation, new hangings, and change in entrance and exit lobbies, are to greet the early fall patronage. One change will make the main entrance face the intersection of 9th and D streets, thus bringing the present entrance into harmony with the exit foyer on D street. A new steel and glass marquee is to feature this new limestone office building front. Over the lobby will be a new electric sign facing down to the avenue. All these changes have been made gradually.

The Columbia theatre started its morning showings to orphans last week when some fifty youngsters were guests of Manager Beattus of Loew's and the Washington Times. The Washington Bus line motored the little ones down, and Mr. Brownley, a local candy man, presented candy, through Miss Hiser, who sings the solo, Forget-Me-Not, composed by Director Ernst Lutz especially for the Metro film of that name, now showing at the Palace.

CLEVELAND

The Stillman theatre opened last week with big feature productions for long runs. Prices have come down. They are 65 cents for evenings, Sundays and holidays, and 40 cents for matinees as against last year's prices of 75 cents and 50 cents.

Reade's Hippodrome opens this week, thus adding another home of feature photoplays. The Hippodrome formerly showed Keith vaudeville. Walter Reade of New York leased the house when the Keith lease expired. In addition to eight numbers of vaudeville, the Hippodrome, under the new management will show big features and a complete picture show. The opening production is "Orphans of the Storm," the first release of this feature at popular prices.

CANADA

The LaPlaza theatre, Toronto, Ontario, has long been looked upon as a neighborhood institution because of special features which have been presented in conjunction with pictures. The theatre has carried out this idea still further by offering radio concerts at evening performances. Community singing is also being conducted.

R. L. Gregory has sold his theatre, the "Wonderland," at Acton, Ontario, to Mr. Silverthorn and has arranged to build a new moving picture theatre at Brampton, Ontario.

The Opera House at Bathurst, N. B., which was burned last spring, is being rebuilt and will be opened in September. The original theatre was built only two years ago for the presentation of pictures.

The Bijou theatre, St. Stephen, N. B., which was destroyed by fire last spring, has been rebuilt and will reopen shortly. While building operations were under way, the local curling rink was utilized as a moving picture theatre. This rink was the first picture house in St. Stephen, by the way, having been used for this purpose 12 years ago.

The Gem theatre, Fredericton, N. S., is nearing completion and is to be opened as a moving picture house by F. G. Spencer of St. John, N. B., who controls theatres in St. John, Fredericton, Woodstock, Windsor, Amherst and other centers of the Maritime Provinces.

Herman Kobold, the new owner of the Dominion theatre, Winnipeg, Manitoba, has installed himself as the manager of the house with Walter Dolman, a well-known Winnipeg organist, as musical director. Improvements costing $10,000 were recently made in the Dominion, which is one of the oldest houses in Winnipeg.

INDIANAPOLIS

Great dramas in the Bible some day will be put in motion pictures and widespread good result, declared William Jennings Bryan in a talk in Cadle Tabernacle on Sunday, August 13.

Date for reopening of Loew's State has not been announced. Emil Seidel, director of Loew's State orchestra before the house was closed early in July, was instructed to hire musicians a week ago but since received cancellation of the order from New York. He will become director of the orchestra at the Park, where Shubert vaudeville starts Labor Day.

BALTIMORE

The Parkside theatre, which has been closed for several months, reopened last week with a policy of three or four pictures a week. The Parkside is a neighborhood playhouse of some 250 capacity.

The Southern Moving Picture Corporation has been incorporated at College Park, Md., to deal in motion picture cameras and supplies. Stock totaling $100,000, with a par value of $100 a share, is authorized. Warren E. Claflin, Frederick O. Petrie and Eloise P. Claflin are the incorporators.

Arrangements have been made for a receiver's sale of the entire stock of supplies of Palmore and Homand, Inc., of this city, recently declared bankrupt by the Circuit Court. The property consists of equipment of a film exchange of some proportions, and includes a number of features and short subjects released on a State Rights basis.

William E. Stumpf, secretary of the Exhibitors' League of Maryland and house manager of the Garden theatre, is at Hebrew Hospital recuperating from an operation. He will return to work in a fortnight.

ATLANTA

The Better Films Committee of Atlanta met last Thursday at their regular monthly meeting in the private dining room of the Atlanta Chamber of Commerce and Mrs. B. M. Boykin, president of the committee, outlined plans already formulated for the Better Films Week to be held in Atlanta beginning September 18.

S. Y. Freeman, vice-president of Southern Enterprises, Inc., is in New York on a business trip.

An attempt was made last Tuesday night to rob the safe of the Southern Enterprises, Inc., located in the Howard Theatre Building, Atlanta. The intruder had succeeded in clipping one bolt from the safe and had removed the hinges when the approach of the night watchman frightened him away. There was $1,000 in the safe at the time. An employee is suspected of the attempted robbery.

ST. LOUIS

"Monte Cristo" will be the opening attraction of the William Fox Liberty theatre for the 1922-23 season. It starts on September 2. Harry Greenman, manager of the Liberty, returned from New York Thursday, August 17, to arrange for the opening.

The audience at a recent showing of "The Scoffer" in the Piasa Chautauqua Moving Picture theatre by a 9 to 1 vote decided in favor of continuing the film when some of those present protested to Edwin Johnson, manager of the theatre, that certain sub-titles in the film made too lightly of religion. Johnson decided that everyone present should determine whether the picture should be taken off. About 90 per cent of those present voted to continue the show.

Joe Mogler, president of the St. Louis Motion Picture Exhibitors' League, has been re-elected to membership on the Republican Missouri State Committee. He has held the honor two terms.

The Monmouth, Ill., Ministerial Alliance is threatening that city with a Blue Law drive. At a recent meeting the organization adopted resolutions condemning Sunday baseball and similar amusements. The sky pilots charged that all such Sabbath practices of the individual are painful to the Christian conscience of the community and prevent the highest moral development.

Fannie Hurst, well known moving picture scenario writer, was the guest of St. Louis relatives recently. She plans a trip to Russia to study social conditions as material for several contemplated magazine articles and moving picture scenarios.

The continuation of the coal strike in Illinois has the managers of St. Louis motion picture houses alarmed regarding their winter's supply of fuel. Usually they stocked up in August, but there is hardly a house in town with more than a shovelful of coal in the supply bins.

The New Grand Central, West End Lyric, Lyric Skydome and Capitol theatres controlled by Skouras Brothers and the Missouri theatre, the Famous Players Missouri Corporation first run house, paid their respects to the St. Louis Browns the week of August 19 by showing special moving pictures of the St. Louis American League club in action. Skouras Brothers supplemented their film with pictures of Brown stars of former years, including members of the famed Four Time Pennant Winners of 1885-86-87-88. The Browns are threatening to win a pennant for St. Louis.

The Opera House, O'Fallon, Ill., has been purchased by Sam Taylor from H. P. Schwarz. The price paid was not made known. Taylor takes charge September 1. The house seats 400.

NEW ORLEANS

The New Orleans Association of Commerce wants the industry to tidy up their internationalism, and change their attitude of showing up in their productions every foreigner as "a boob," according to a series of resolutions recently adopted by the association's foreign trade bureau. The commerce association members exhibited great anxiety over what they described as the "impossibility of a motion picture presenting a Mexican in any other light than that he is a villain."

The difficulties between the New Orleans Fire Board and the motion picture theatres of that city concerning complaints by the board that the houses are not adequately protected against fire hazards has culminated in a proposition by the board to the effect that each theatre maintain, at its own expense, of course, a uniformed city fireman, at its doors during the entire business hours. To this proposition and the considerable additional expense it entails the picture interests, through the Amusement Division of the New Orleans Association of Commerce, have promptly, emphatically and unequivocally sounded the voice of opposition.

"The theatres of New Orleans are adequately equipped with exits," declared J. Eugene Pearce, chairman of the amusement division. "A fatality from panic would be virtually impossible and in case of fire any theatre could be emptied before the blaze would gain headway. License fees for theatres here are so high in comparison with other communities that it would be unfair to impose this additional expense on theatres, when such a burden is not placed on factories, department stores, dance halls and any other place where large crowds of people habitually congregate."

No definite action has as yet been taken by the city authorities with respect to the opposition voiced by the exhibitors.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	3 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mahel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 29
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	July 8
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	Aug. 19
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24
Woman Who Came Back, The	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 2
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	**Vernon Dent**	**Folly-Pacific**	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snuh Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	**Mutt & Jeff C'rtoon**	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	1 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	**Geo. Ovey**	**Folly-Pacific**	1 reel	
Mutts	Brownie	Universal	1 reels	
My Mistake	Eddie Lyons	Arrow	1 reels	
My Wife's Relations	**Buster Keaton**	**First National**	2 reels	Aug. 26
Mysterious Stranger	**Jimmy Aubrey**	**Vitagraph**	2 reels	
Nobody Home	**Geo. Ovey**	**Folly-Pacific**	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
Now or Never	**Vernon Dent**	**Folly-Pacific**	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	**Vernon Dent**	**Folly-Pacific**	1 reel	
One Horse Town	**Harry Sweet**	**Universal**	2 reels	**Apr. 1**
Our Gang	**Snub Pollard**	**Pathe**	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snuh Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot **Rivals**	Lee Moran	Universal	2 reels	
Rented Trouhle		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		**Fox**	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	1 reel	
Sleepybead, The	**Harry Sweet**	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	**Al St. John**	**Fox**	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	1 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	**Al St. John**	**Fox**	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	**Al St. John**	**Fox**	1 reels	
Such Is Life	**Billy Bevan**	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	**Vernon Dent**	**Folly-Pacific**	1 reel	
Three Weeks **Off**		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	**Educational**	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville **Blues**	Dan Mason	Educational	2 reels	June 10
Toonerville **Trials**	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	1 reels	
Torchy's Hold **Up**	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	1 reels	**Mar. 11**
Two of a Kind	**Harry Sweet**	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	**Lee Moran**	Universal	1 reels	**Apr. 15**
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel	July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
British Castles (Kineto)	Hodkinson	1 reel	July 1
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	1 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	1 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	1/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Cuba, The (Kineto)	Hodkinson	1 reel	May 27
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santscbi	Universal	1 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	1 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	1 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old **Moose Trails (Scenic)**	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 reel	Mar. 18
Quaint Holland (Scenic)	Educational	1 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	1 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		1 reels	Nov. 28
Seeing Red (Drama), Tom Santschi	Universal	1 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States **Naval Efficiency**	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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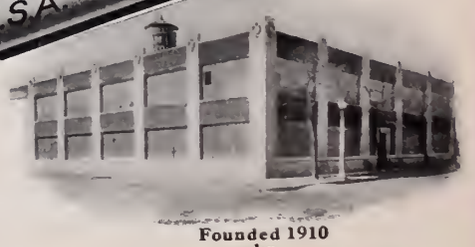

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Motion Picture News

Reg. U. S. Patent Office

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Contained in this issue is the September compilation of "Exhibitors' Reports in Percentages," the most comprehensive and dependable method of judging the box office and entertainment value of feature pictures ever devised.

"Exhibitors' Box Office Reports in Percentages" is published once each month only, owing to the amount of clerical work involved in compiling the table.

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Lap dissolve out and into

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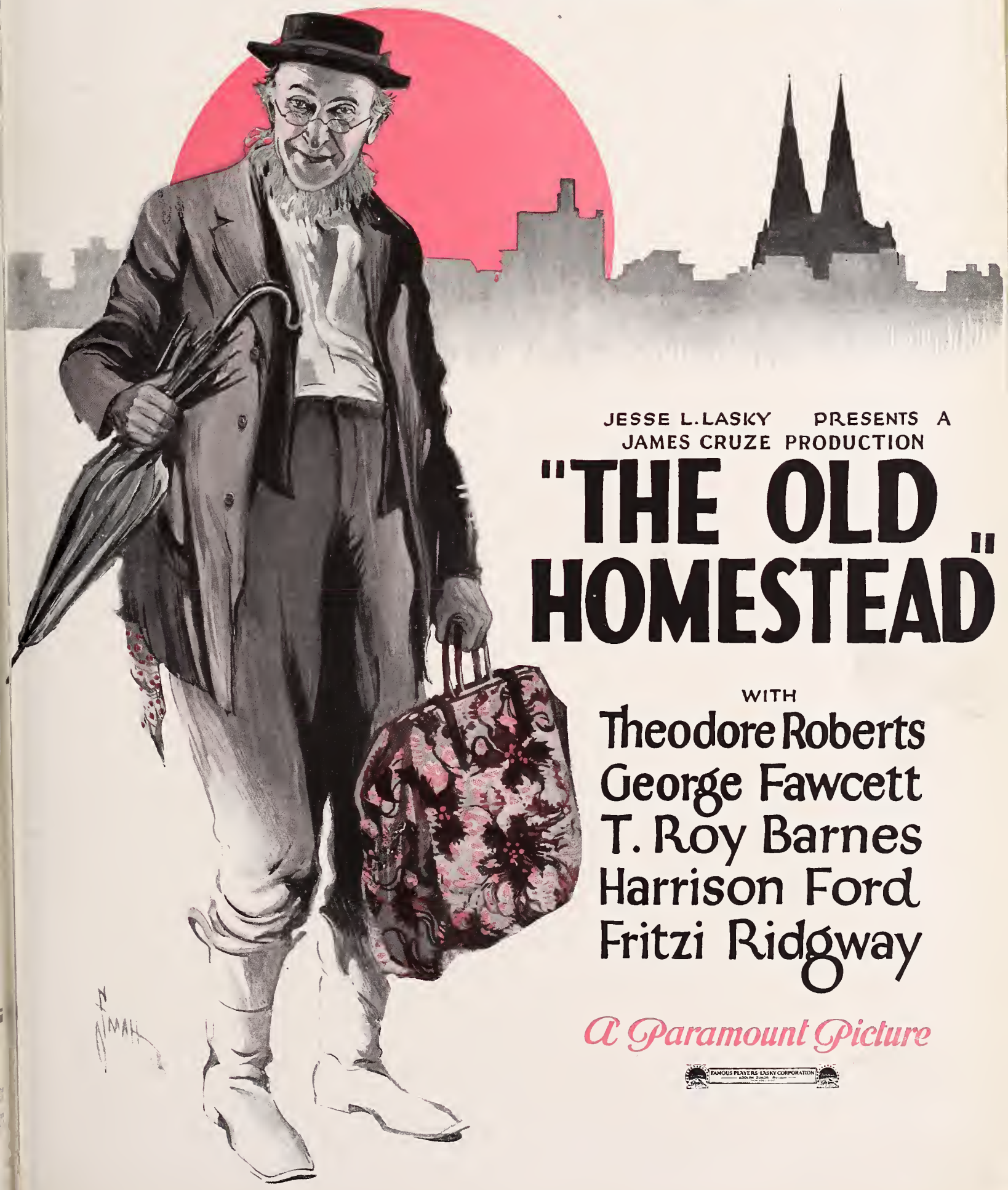

JESSE L. LASKY PRESENTS A
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"THE OLD HOMESTEAD"

WITH

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Fritzi Ridgway

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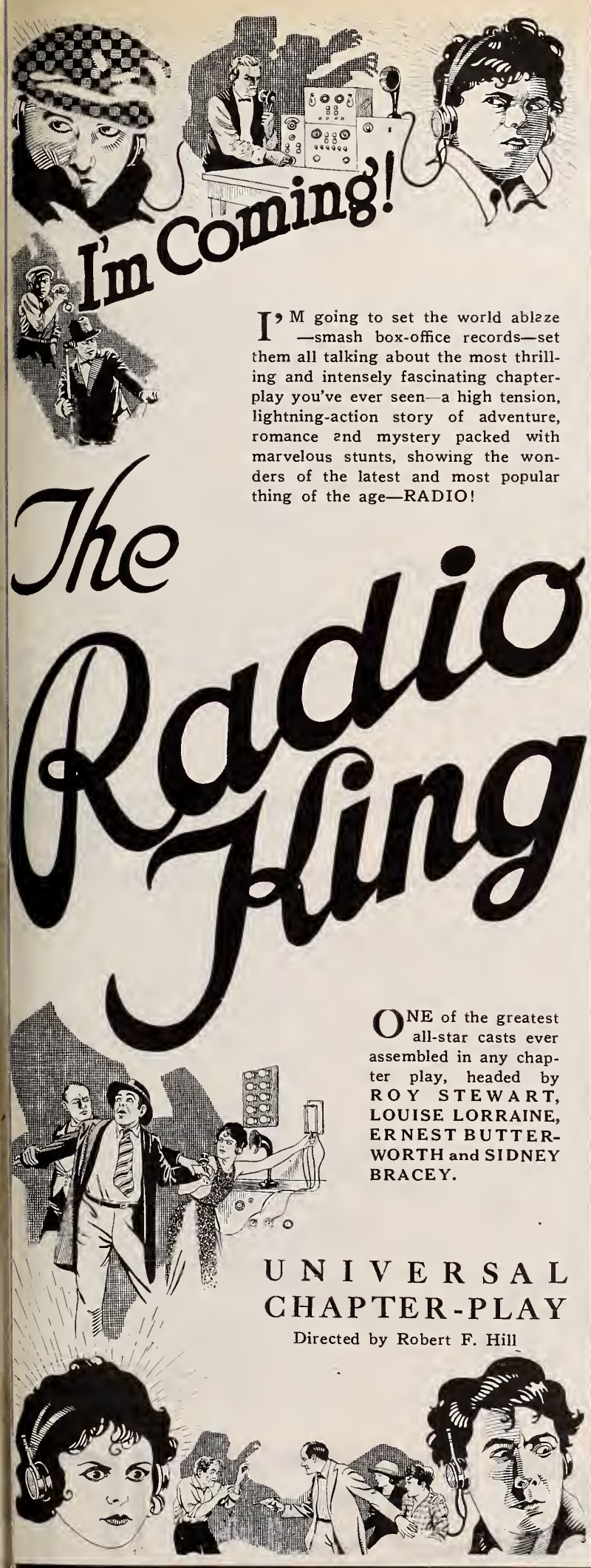

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SOME nine years ago he became associated with the WORLD FILM CORPORATION, confining activities at different times to their producing and distributing divisions.

Thereafter he organized, with others, REGAL FILMS of CANADA, and subsequently GOLDWYN PICTURES LIMITED, also of CANADA.

Three and a half years ago he joined Goldwyn in the United States and controlled their distribution from Denver west.

In December, 1920, he became General Sales Manager and Vice-President of the GOLDWYN DISTRIBUTING CORPORATION, from which duties he voluntarily resigned this year.

Exploitation

We will have on our staff competent people to thoroughly exploit your product in important key cities, and to cooperate with the exploitation departments of the distributors.

Foreign Department

Our foreign division will place product so that our clients may obtain the maximum benefit from foreign sales. Where product is disposed on World's Rights, this department will be an invaluable aid in determining the Foreign value.

Star Appearances

We will maintain a department to book stars or featured players, either with or without film, obtaining the most advantageous business arrangements.

Every Department will be under my personal supervision

TO WEST COAST PRODUCERS

Within the next three weeks Mr. Aronson will be in Los Angeles. Write or wire now to arrange interviews when there.

Alexander S. Aronson

(LOEW BUILDING)

1540 Broadway New York

These services as a whole or in part, as you require them, are available at a price you can afford to pay either on a flat basis or percentage arrangement. They can be applied to product already released as well as to product contemplated for release.

The GRAPHIC

America's Screen Magazine of Human Interest

EDUCATIONAL has desired ever since its inception to release a genuine screen magazine.

Not a release made up of scenery, but one built up on short, terse stories filled with zest and human interest.

To build such a product required the services of national magazine and newspaper specialists who only recently became available.

Motion picture specialists have been added to the staff, and on October first the premier release of THE GRAPHIC will be ready for your closest scrutiny.

In brief, THE GRAPHIC will be a human interest digest of the world and its people. Not necessarily people who are prominent in the sense that they are rich and powerful, but always people who are picturesque.

THE GRAPHIC will reflect not only what people are doing, but how they feel about what they are doing.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

NOW READY FOR YO
The New York Sun says—"NERO is
Climax of Motion Picture Progres
Willia
NE
The
MOST
STUPENDOUS
SPECTACLE-DRAMA
EVER PRESENTED
ON THE SCREEN
Stage
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INDEPENDE
& STRENGTH

FTER A SEASON'S TRIUMPHANT RUN
N BROADWAY WHERE IT PLAYED
O CAPACITY CROWDS AT ADVANCED
PRICES THROUGH A SWELTERING
SUMMER
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RO
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PUBLIC UNANIMOUS
IN ACCLAIMING IT THE
SUPERLATIVE IN MOTION
PICTURE ART
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ARDS

FOUR OF A KIND THAT WILL MAKE

A SERIES OF WILLIAM FOX SUPER~SPECIALS

THOUSANDS OF FULL HOUSES
CREATING MOTION PICTURE HISTORY

A

WILLIAM FOX PRESENTS

MONTE CRISTO

By Alexandre Dumas

Directed by
EMMETT J. FLYNN

Scenario by
Bernard McConville

The Pict
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A

William Fox
presents

Silver Wings

with MARY CARR

It scored a triumphant success during a season's run on Broadway

Directed by EDWIN CAREWE & JACK FORD

Scenario by PAUL H. SLOANE

A

FOX
INDEPENDENCE & STRENGTH

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WESTERN UNI

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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HARRY M BERMAN
GENERAL MANAGER OF EXCHANGES FILM BOOKING OFFICES OF AMERICA INC
723 SEVENTH AVE NEWYORK NY
YOUR PRODUCTION FATAL MARRIAGE OPENED OUR HOUSE SATURDAY AUGUST
NINETEENTH TO BEST SUMMER BUSINESS SO FAR THIS YEAR MIDDAY BUSINESS
BEYOND OUR EXPECTATION FIRST THREE DAYS SHOWED TO THIRTEEN THOUSAND
PAID ADMISSIONS YOU ARE TO BE COMPLIMENTED UPON SELECTING A PICTURE
OF THIS NATURE AS IT OFFERS WONDERFUL POSSIBILITIES FOR AN EXHIBITOR
AS A BOX OFFICE ATTRACTION
J A HAAS MANAGER LOEWES BROADWAY

A PIECE OF THIS EASY MONEY IS YOURS FOR THE ASKING

Lillian G

in "The Fa

Directed by WILLIAM CHRISTY CABANNE

A magnificent request revival

paid admissions in 3 days

Are You After Money? Then Read That Wire

13,000 paid admissions in 3 days

—in the sizzling heat of one of the worst show towns in the world in summer time—13,000 spot cash admissions—that crashes the records of any comparative receipts of the biggest success on Broadway, N. Y. No picture ever shown on Broadway, New York, ever drew as much money in comparison, theatre for theatre—picture for picture and population for population. That's what F. B. O.'s "THE FATAL MARRIAGE" did at—

Clune's Broadway Theatre, Los Angeles

Read the telegram, you exhibitors who are looking for cash money and quick dough. Read the telegram you exhibitors who are howling about poor business. Read the telegram you exhibitors who think you've played real money getters. Then ask yourself if you haven't been asleep at the switch. "THE FATAL MARRIAGE" is a whale of an attraction with

Wallace Reid—Lillian Gish—and directed

by Christy Cabanne. A smashing big press sheet goes with every booking and shows you enough exploitation to put this money getter across with a wallop. Everything is complete. Everything is ready for a clean up for you. Are you going to sit by and let this sure fire, cinch money slip away from you? What's your answer?

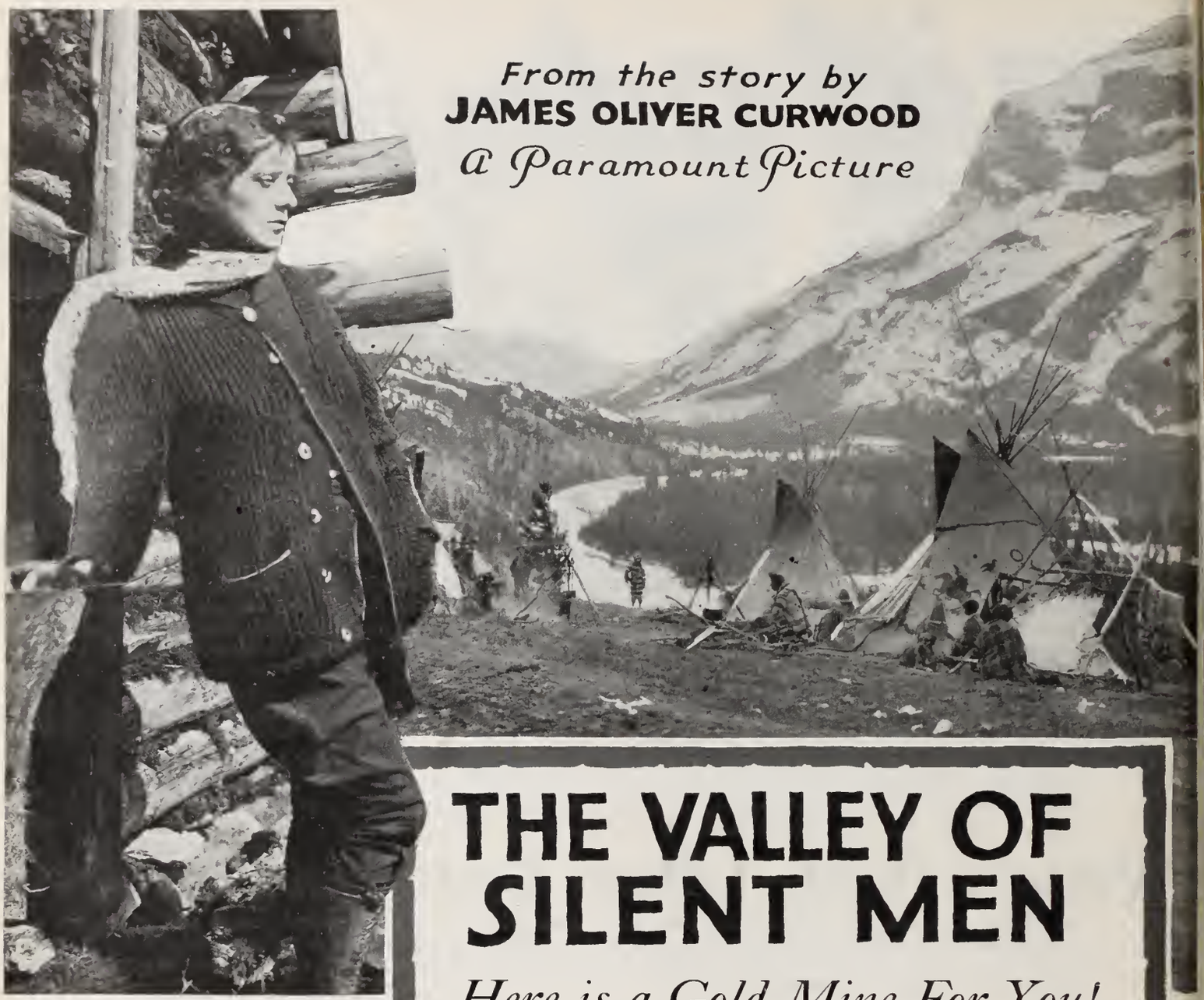
Book "The Fatal Marriage" NOW Thru Your Nearest F. B. O. Exchange

FILM BOOKING OFFICES OF AMERICA Home Office: 723 7th Ave., New York
EXCHANGES EVERYWHERE

h and Wallace Reid

al Marriage"

rd Tennyson's immortal classic "Enoch Arden"



THE VALLEY OF SILENT MEN

Here is a Gold Mine For You!

Curwood, past master of Northwest country fiction, never wrote a better story than "The Valley of Silent Men."

Borzage, who directed "Humoresque," took his company to the actual location where the scenes are laid and there, amidst the natural surroundings, made his picture. He has created another "Humoresque," the gold medal winner, the picture exhibitors fought for and of which the public never tired.

Alma Reubens does the greatest work of her career. Lew Cody, George Nash and Joe King are included in the all-star cast.

Cash in on this big money maker!

with
ALMA RUBENS
directed by
FRANK BORZAGE

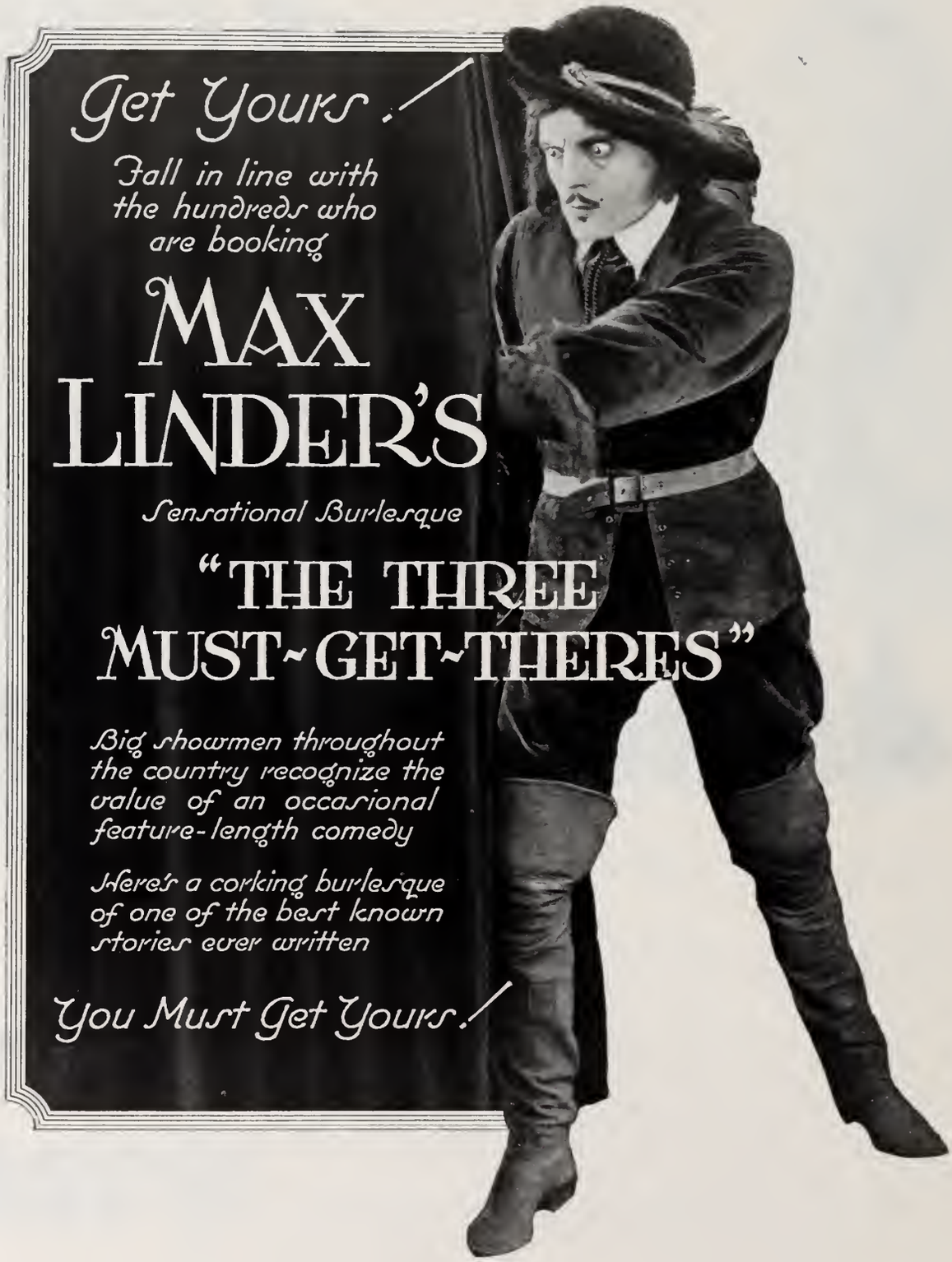
Created by
Cosmopolitan Productions

SELZNICK'S 1922-23

Announcement

NEXT WEEK

SELZNICK PICTURES
REG. U.S. PAT. OFF.



Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

For Five Weeks in Los Angeles

This biggest and best Charles Ray feature played to capacity in Los Angeles in spite of mid-summer weather conditions and was still drawing strong. The box-office reports many persons seeing the picture more than once. Unanimous praise from exhibitor, public and critics.

Arthur S. Kane
presents

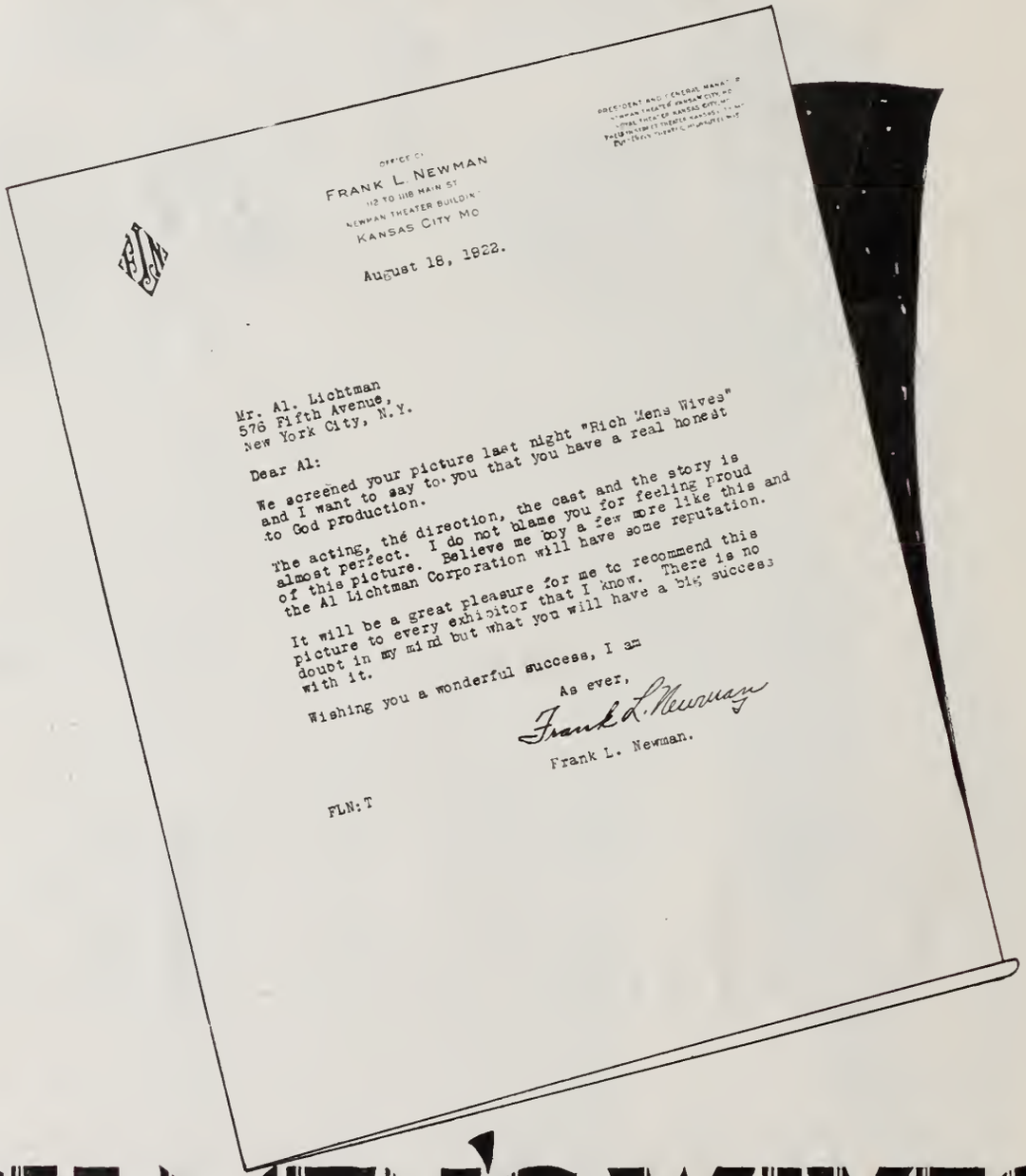
Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris in the United States of America
Direction, Joseph De Grasse
Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

AN HONEST-TO-GOD PRODUCTION!



OFFICE OF
FRANK L. NEWMAN
112 TO 118 MAIN ST
NEWMAN THEATER BUILDING
KANSAS CITY MO

August 18, 1922.

Mr. Al. Lichtman
576 Fifth Avenue,
New York City, N.Y.

Dear Al:

We screened your picture last night "Rich Mens Wives" and I want to say to you that you have a real honest to God production.

The acting, the direction, the cast and the story is almost perfect. I do not blame you for feeling proud of this picture. Believe me boy a few more like this and the Al Lichtman Corporation will have some reputation.

It will be a great pleasure for me to recommend this picture to every exhibitor that I know. There is no doubt in my mind but what you will have a big success with it.

Wishing you a wonderful success, I am

As ever,

Frank L. Newman

Frank L. Newman.

FLN:T

Frank Newman *knows* pictures

"RICH MEN'S WIVES"

is the fastest booking picture on the market to-day

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

IT'S A BOX-OFFICE TORNADO

Moving Picture World

B. P. Schulberg

PRESENTS

A GASNIER PRODUCTION

"RICH MEN'S WIVES"

While New York crowds of Mid-Winter proportions were storming the Capitol Theatre in Mid-August weather, the Trade Press Critics paid this splendid production the very highest tributes.

One of the Outstanding Attractions

Martin J. Quigley, editor and publisher of the Exhibitors Herald, wrote:

" 'Rich Men's Wives' is a valuable addition to the list of big pictures of the current season. . . . Al Lichtman launches his distributing organization with a Gasnier production which is entitled to recognition as a first rate attraction in every important aspect. It is a lavishly and effectively produced society drama. It is enacted by a singularly fine cast. IT IS ONE OF THE SEASON'S OUTSTANDING ATTRACTIONS."

Head and Shoulders Above Others

From the Exhibitors Trade Review:

"The quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. Has a decided commercial value. 'Rich Men's Wives' is refreshingly free from the slushy striving after effect. The picture gathers force as it proceeds. Such scenes as that in which the baby boy kisses his outcast mother through the glass door brought tears to the eyes of the huge audience which packed the big Capitol Theatre during its initial showing, and there were many moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically, the picture is a treat."

Looms up like a Million Dollars

Roger Ferri, in Moving Picture World, said:

"Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fatten box office receipts. And he has wasted no time in fulfilling that promise, for in the first release of the Al Lichtman Corporation, 'Rich Men's Wives,' he has a picture that will compare favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself, for it has everything—pathos, humor, thrills and romance. This picture can be shown at the 'blue blood' houses and at the so-called small town theatres, and go over like a tornado. As a production, it looms up like a million dollars, elaborate, pretentious and extensive in many ways. Go after this one tooth and nail."

A Woman's Picture

Laurence Reid, in Motion Picture News:

"A woman's picture—the mother love theme being developed to stimulate the feminine sex. A good box office title likely attract the eye everywhere, a couple of good troupers in House Peters and Claire Windsor, and a society background charged with real atmosphere—these will be sufficient to make this picture popular wherever shown."

"RICH MEN'S WIVES"

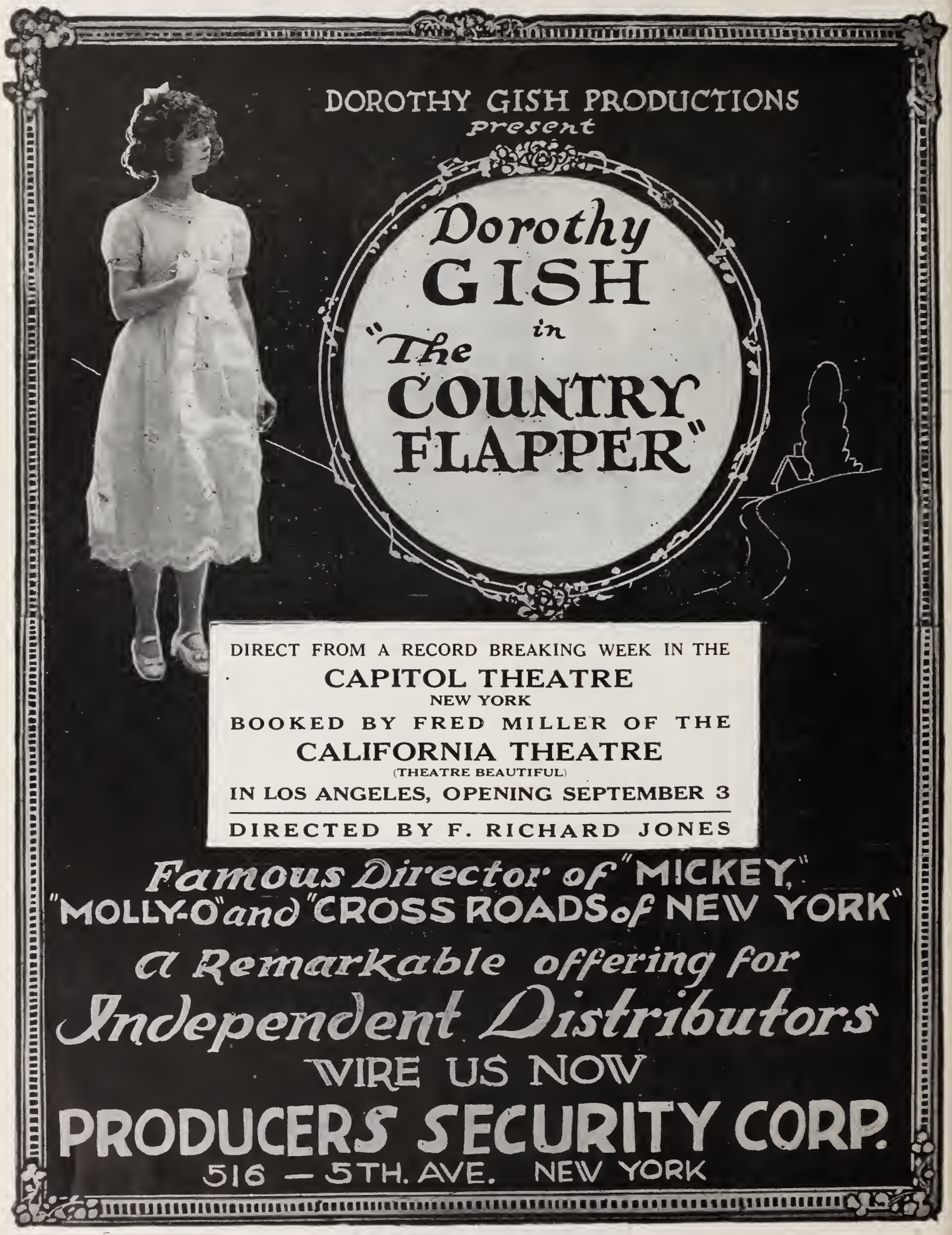
It's a Showman's Picture, an Audience Picture and a Guaranteed Money Maker for Exhibitors whose Patrons Demand the Best—

It's a preferred picture

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY


DOROTHY GISH PRODUCTIONS
present
Dorothy
GISH
in
"The
COUNTRY
FLAPPER"
DIRECT FROM A RECORD BREAKING WEEK IN THE
CAPITOL THEATRE
NEW YORK
BOOKED BY FRED MILLER OF THE
CALIFORNIA THEATRE
(THEATRE BEAUTIFUL)
IN LOS ANGELES, OPENING SEPTEMBER 3
DIRECTED BY F. RICHARD JONES
Famous Director of "MICKEY,"
"MOLLY-O" and "CROSS ROADS of NEW YORK"
A Remarkable offering for
Independent Distributors
WIRE US NOW
PRODUCERS SECURITY CORP.
516 — 5TH. AVE. NEW YORK

THE DENVER POST

LLOYD GETS LAUGH FROM PRESIDENT

Harding Finds Comedy Relief When He Sees Harold in "Grandma's Boy."

Washington, August 10.—It took the antics of a motion picture comedian, Harold Lloyd, to bring a smile to the care-worn face of President Harding Thursday night, for the first time since the nation's chief executive has been over burdened by the cares of the coal and railroad strikes. For an hour the president forgot the momentous cares of his office, and almost rolled out of his chair with hilarious laughter. He came out of the "show" saying he felt more refreshed than he had for three weeks.

Harold Lloyd's new comedy, "Grandma's Boy," was the "medicine" that brought sunshine back to the president's countenance. It was administered, upon the urgent request of the president's private physician, after every other remdy had failed. The film was brought from a local film exchange to the White house, where a private exhibition was given in the east room. The president and Mrs. Harding, with a dozen members of their household, attended the performance.

The president expressed amazement at the resourcefulness of the young comedian in inventing so many new "stunts," and in his ability to provoke such continuous laughter for a solid hour.

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT

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ASSD EXHIBITORS
35 W 45 ST NEWYORK NY

TODAY GRANDMAS BOY COMMENCED FOURTH WEEK AT THE HEILIG THEATRE PORTLAND STOP BARNUM AND BAILEY RINGLING BROTHERS COMBINED SHOWS IN PORTLAND YESTERDAY TAKING SIXTY THOUSAND DOLLARS AWAY WITH THEM STOP REGARDLESS OF THE BIG ATTENDANCE AT THE CIRCUS GRANDMAS BOY SHOWED INCREASE OVER PRECEEDING DAY

SAMUELSON.

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT

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W B FRANK

ASSOCIATED EXHIBITORS INC 35 W 45 ST NEWYORK NY

THE WEATHER OR THE SEASON DO NOT MEAN ANYTHING TO GRANDMAS BOY OPENED LAST SUNDAY TO CAPACITY AND IT HAS BEEN CAPACITY EVERY DAY AND NIGHT STOP WE ARE HOLDING OVER FOR SECOND WEEK AND FROM ALL INDICATIONS A THIRD STOP PUBLIC AND CRITICS PRONOUNCE IT THE GREATEST COMEDY EVER MADE BEST WISHES

EDDIE ZORN

Harold Lloyd and Hal Roach have done their work. These exhibitors are doing theirs — Can you do yours?

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

What? Another week! Yep!! Another week to see

THE FIRST 5-REEL PRODUCTION OF

"GRANDMA'S BOY"

FIVE REELS OF JOY —A MILE LONG AND A LAUGH EVERY FOOT OF THE WAY.

THE MOST REMARKABLE COMEDY IN THE ANNALS OF FILMDOM—SHOWN FOR THE FIRST TIME ANYWHERE.

GOING GOING GO

Positively Will Not Be Shown in Any Other Los Angeles Theater This Season—Better See It Now and Better HURRY—It Can't Run Forever.

SYMPHONY

"ALWAYS A GOOD COMEDY" BROADWAY AT 6TH.

Foreign Representative Sidney Garrett

16 WEEKS

Up to September 2nd Breaking All Records By 2 Weeks

Presented by
Hal Roach
through
Associated Exhibitors
Arthur S. Kane, President

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Arthur F. Beck presents

When Husbands

Marcus Loew, W. H. Clune
Messrs. Jones, Linick & Schaffer

among others

Opened It Release Day

A feature tingling with emotion, lavishly gowned and portrayed skillfully by Leah Baird and a supporting cast which includes Jack Mower, William Conklin, Katherine Lewis, Eulalie Johnson and John Cossar.

Directed by Wallace Worsley. Produced by Arthur F. Beck.

All critics agree with the Moving Picture World—"a perfectly safe bet when strong drama is desired."

ASSOCIATED EXHIBITORS

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

Deceive

By and With

LEAH BAIRD

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC

THE MIGHTY CLASH O
ALL IN A SWEEPING, SURGI

BOOK

THE ONLY BIG WESTERN
STAR NOW BEFORE THE
PUBLIC

KEEP
YOUR EYE
ON
F.B.O.

HARD

IN A STUPENDOUS DRAMA OF LO

"The KI

BY HARRY CAREY

CONFLICT-THE SCOURGE OF JEALOUSY-THE LURE OF LOVE
TIDAL WAVE OF ROARING DRAMA UNDER THE DESERT SUN.

HARRY CAREY has established himself as a de luxe attraction of the most powerful caliber. When he crashed into the gorgeous Capitol Theatre, New York, for the first time recently he out-grossed all Broadway competition by a decisive margin.

Harry Carey's F. B. O. attractions are huge, fast-moving SHOWS, packed to the hilt with sure-fire entertainment and backed by the greatest exploitation and showmanship in the business. Now's your chance to cash in on Carey. He's going like a billion dollars! Land him NOW at your nearest F. B. O. Exchange.

Y CAREY

AND ADVENTURE AMID ARIZONA BADLANDS

K-BACK

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.

Home Offices, F. B. O. Bldg., 723 Seventh Avenue, New York. Exchanges Everywhere.

MY WILD

**For where there are Irish
there's lovin' and fightin'
And where there is neither
'tis Ireland no more—**

The Kipling couplet above describes the picture, as it is full of both.

—New York Morning Telegraph

NEW YORK

Turn your lobby into an Irish village. Go to it. Now—next fall—next winter, and next St. Patrick's Day! Oh Boy!

—Motion Picture News

From the New York American

"My Wild Irish Rose" is a good picture, and it is well photographed.

From the New York Evening Telegram

"My Wild Irish Rose" is a strange coupling of two classics—a song and a story. It sips the sweetness from both Chauncey Olcott's song and Dion Boucicault's famous stage success. This appealing motion picture, which has the power to please all factions and offend none, is given a surrounding musical program that is Celtic to the core, and is worthy of hearing, even as a separate entity.

From the New York Herald

The settings have been well chosen and the picture will be enjoyed by all those who travel miles to hear Chauncey Olcott say, "Ah darlint."

From the New York Tribune

"My Wild Irish Rose" is unusually good entertainment.

From the Motion Picture News

No picture has ever been placed in celluloid form which is more true to the atmosphere of the Emerald Isle. One can almost smell "the ould sod" and the peat bogs. Scenically, "My Wild Irish Rose" is a thing of beauty.

From the New York Evening World

If anyone enjoys ANY sort of entertainment this sort of weather, they will enjoy "My Wild Irish Rose."

From the New York Evening Journal

A liberal, full-sized bouquet of flowers is shown in "My Wild Irish Rose" at the Strand Theatre. "My Wild Irish Rose" is a beautiful, interesting and efficient adaptation of Boucicault's play, "The Shaugraun."

From the New York Sun

"My Wild Irish Rose," the adaptation of Dion Boucicault's play "The Shaugraun," at the Strand this week, is not much wilder or distinct from other roses, but it will be enjoyed by those who like any kind of roses. It has been well directed by David Smith, and there is a freckled little boy in it whose popularity may lead Jackie Coogan to adopt freckles, too.

From the New York Daily News

There's the funniest little boy—Richard Daniels—whose freckles rival those of young Wesley Barry, in this picture.

IRISH ROSE

CHICAGO

CHICAGO TRIBUNE

It's a nice change from the bobbed heads and abbreviated frocks of today, this glimpse back into Victorian times. The clank of swords and the mustu scent of crinolines have charm that never dies. It's a delightful bit of nineteenth century drama.

Chicago Herald-Examiner

The story of "My Wild Irish Rose" is romantic and dramatic. There is a great deal of wit and beauty in the picture. You will be missing something out of the ordinary if you miss "My Wild Irish Rose."

From Chicago American

Pat O'Malley is a real Irish boy in a role that he evidently enjoys, and that he makes you like as much as he does. A small Irishman, Mickey Daniels, will make all freckled faced youngsters look to their laurels. Stratford's musical setting for "My Wild Irish Rose" makes a double reason for you to hurry there. Come on, let's go.

SAN FRANCISCO

From San Francisco Bulletin

"My Wild Irish Rose" abounds in dramatic situations. The arrest of the hero, his trial, banishment to Australia, his escape from the prison ship, a stirring battle atop a cliff, are but a few of them. The director has achieved an array of living and lovable characterizations that stand out with cameo brilliance.

From San Francisco Call

"My Wild Irish Rose," the feature photoplay at the Tivoli this week is a thing of beauty, and runs true to the atmosphere of the Emerald Isle. The picture has a good story, one which holds the interest at all times, and a splendid cast, the members of which give some fine character portrayals.

From San Francisco Chronicle

"My Wild Irish Rose" drew throngs that filled the Tivoli Theatre all day yesterday, crowds that laughed at the fun and thrilled over the dramatic situations of the story. A merry-faced youngster, Mickey Daniels, causes many a laugh before he does a thing. And he does a lot of them.

DENVER

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

August 14, 1922

John M. Quinn, General Manager,
V I T A G R A P H Inc.,
1400 Loouet Avenue
Brooklyn NY

Wild Irish Rose opened Isis Theatre Denver Saturday during hot weather at advanced prices with Grandma's Boy for oppoeition and in two days has played to eight thousand one hundred seventyseven paid admissione Pleasing everyone and holding them out of eighteen hundred seat house

Frank E. Hickey

From Denver Post

Mickey Daniels, with his justly famous freckles, is at the Isis this week, and you would think you were in a peaceful spot in old Ireland. The feature is "My Wild Irish Rose." An' shure, it's a foine picture, so it is. It is a strange coupling of two classics, a song and a story. One was sung to fame by Chauncey Olcott and the other was Dion Boucicault's "The Shaugraun." The combination of so many things, all tend to make an excellent entertainment at the Isis this week.

A REAL special production. All-star cast. Beautifully screened. A ready-made demand. Wonderful tie-up plan. A sure-fire box office opportunity.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

IVAN ABRAMSON'S 20th CENTURY TALE OF YOUTH AND ITS FOLLIES

"WILDNESS OF YOUTH" *presents* IT'S PERSONNEL

A Cast Any Producing Unit Would be Proud of!

Let the trade say the rest!

"An intensely human drama."—Harrison's Reports.

"Good melodramatic Story logically told—audience appeal—well sustained interest"—Film Daily.

"Splendid cast—up-to date melodrama"—Motion Picture News.

"Powerful — dramatic — Abramson has given trade what patrons are demanding"—Moving Picture World.

"Will rank with the best of recently screened state right subjects."—Exhibitors Trade Review.

"Well directed—exceptional cast—cleverly told story—should find ready acceptance."—Exhibitor's Herald.

"Powerful dramatic story—big surprise ending."—Motion Picture Journal.

Harry T. Morey

Virginia Pearson

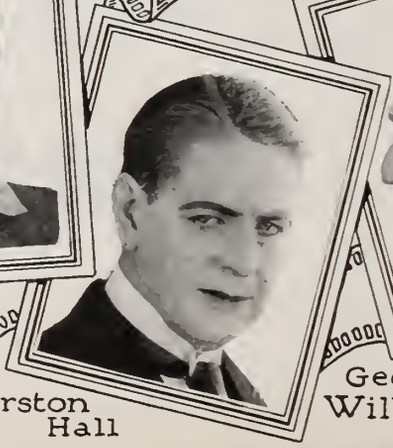
"Sunshine" Mary Anderson

Madeline la Varre

Joseph Striker

Julia Swayne Gordon

Bobby Connelly



Thurston Hall

George J. Williams

GRAPHIC PRODUCTIONS, INC., 729 SEVENTH AVENUE, NEW YORK

Harry Garson

presents

GEORGE BEBAN

in

THE SIGN OF THE ROSE

with

HELENE SULLIVAN

and a superlative cast

Written and Supervised by George Beban

THE greatest road show screen attraction in the United States this season is "The Sign of the Rose" in conjunction with the personal appearance of Mr. Beban and his company enacting the famous "flower shop scene" from the picture. This attraction has broken house records already in twenty-one cities.

American Releasing Corporation is pleased to announce that our Theatrical Department has booked Mr. Beban and company and his tremendous picture for a route that embraces these big motion picture theatres:

LOS ANGELES: Fred Miller's California Theatre.
WICHITA, Kan.: Stanley Chambers' Miller Theatre.
KANSAS CITY: Frank L. Newman's Newman Theatre.
ST. LOUIS: Fred Cornwell's Del Monte Theatre.
PEORIA, Ill.: Dee Robinson's Madison Theatre.
ROCK ISLAND: Joe Hopp's Majestic Theatre.
CINCINNATI: MacMahan and Jackson's Lyric Theatre.
CHARLESTON: T. L. Kearse's New Kearse Theatre.
READING, Pa.: Carr & Schad's Colonial Theatre.
COLUMBUS, O.: William James' James Theatre.
NEWARK, N. J.: Adams Bros.' Newark Theatre.
PATERSON, N. J.: Adams Bros.' U. S. Theatre.
OKLAHOMA CITY: Tom Boland's Empress Theatre.

Other tremendous bookings in New York and Chicago will be announced next week. In the booking of this picture we are confined to a 35-weeks' season linked with the appearance of Mr. Beban and company in person and more than twenty of these have been closed and play dates set.

You want this attraction. To be sure of getting it you had better telegraph us immediately.

In Canada: Canadian Releasing Corporation, Limited

"Yessir—here it is!"

If you had a buzzer on your desk—and just the pressing of it—would bring in an assistant who would rattle off:—

> *"Yessir—here's the picture, date of release, star, director, cast, story!*
>
> *"Here's what the reviewer says about it—what the producer says about it—what the paper is—how other exhibitors have advertised it—what first runs it had—what its box-office percentage is—etc., etc., etc."*

Well—you'd pay a lot for *that* service.

* * * *

Every exhibitor today has just such an assistant.

The "NEWS" BOOKING GUIDE!

Right on his desk. In his pocket if he likes.

And right at his elbow a complete, orderly file of MOTION PICTURE NEWS.

It's a bookkeeping index to all the booking and exploitation service any exhibitor anywhere needs on any picture.

He can be without press-books or any other such aid whatever.

But once he uses this unfailing assistant he'll never trust another.

—*And he needs no other!*

Pick up this pencil

and write your own scenario. Write the kind of a picture you would be proud to show your patrons—the kind you know will fill your theatre. It's 10 to 1 you will create a picture just like

"THE SNOWSHOE TRAIL"

WITH

JANE NOVAK

Keep your eye on F.B.O.

Roy Stewart and Splendid Cast

Snow scenes that outdo nature—Story truer than life itself—As clean as a baby's conscience—As thrilling as a 'plane flight. It shrieks exploitation—it generates publicity. If it's pictures you want, not alibis; if it's crowds you want, not disappointments! if it's profits you want, not losses—Play the peer of all snow pictures—"THE SNOWSHOE TRAIL." Tell us when—We'll tell you how.

Film Booking Offices of America, Inc.

MAIN OFFICES 723 SEVENTH AVENUE, NEW YORK—EXCHANGES EVERYWHERE

A Confession

We start this with a confession.

First, we make the broad statement that very few advertisers—the men who spread the million a year—know what a trade paper potentially is. That's a fact!

But it's our fault,—because we haven't told them.

We've been busily engaged in making good papers—and they *are* good. We've tried generously to give editorially what the advertiser *should* give in his advertising pages. We've been prodigal and cheerful about the large expense of it, too—and the red ink on the ledger.

But—for whatever reason—we haven't told the advertiser what the trade paper means to him—can do for him—should do for him.

* * *

The trade-paper is fully enough recognized—as an established and indispensable branch of the industry.

Appropriations are made without debate, divided (in a deadly way, too often) and handed out.

That's the trouble; they are handed out.

* * *

Handed out—as a sop.

To have the paper give editorially the information the advertiser could *better* give in his own white space.

Or for political objectives, or to buy editorial good-will, or good-naturedly—or what not.

The general feeling seems to be that as long as w *get* the advertising money we should not kick abou the way it's used.

An advertiser, the other day, enthused over ou " Booking Guide."

" That's the finest piece of service ever given th exhibitor," said he.

" If so," said our representative, " why don't yo *use* it more fully to merchandize *your* pictures? "

" Oh well," said the advertiser, " you don't car do you, so long as we advertise right along i MOTION PICTURE NEWS? "

* * *

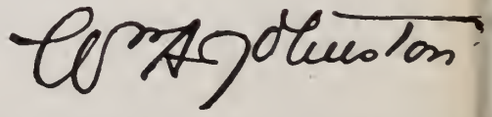
Yes, we do care—*tremendously*.

We want the advertiser's money spent *profitabl* to himself and profitably to the exhibitor. We d not care merely to *receive* it. We want it to giv full service to the reader and to him.

Naturally we want this. A trade paper canno prosper unless it helps its trade to prosper—through it.

Its value to itself and to its trade is measured b the service it gives.

So its advertising *must* serve—for all it possibl can.



Representing Independent Producers

DISTRIBUTION-SALES-RELEASE-AUDITING
EXPLOITATION-LEGAL SERVICE-FINANCE

MANY TIMES IMITATED NEVER TRULY COPIED

Now in 4th Successful year

THE PRODUCERS SECURITY CORPORATION

RICORD GRADWELL PRESIDENT
GENERAL OFFICES - 516 - 5th AVE. NEW YORK

Life says

Trouble"

It is a long leap from Nero to Jackie Coogan but, if you ask this department, it is a long leap upward.

In the first place, Jackie Coogan is an artist. He is so absolutely genuine in his appeal, that he never has to rely on cute, artificial tricks. In the second place, he is a remarkable pantomimist. He can express an idea in terms of action without recourse to mechanical diagrams in the form of sub-titles, inserts or flashbacks. These are qualities which are possible only in an unspoiled child, or in someone, like Charlie Chaplin, who has managed to retain a child's ingenuous genius.

I seriously commend it to your attention because it contains, in the person of Jackie Coogan, a degree of artistry that is lacking in ninety-nine movies out of a hundred.—*Robert E. Sherwood.*

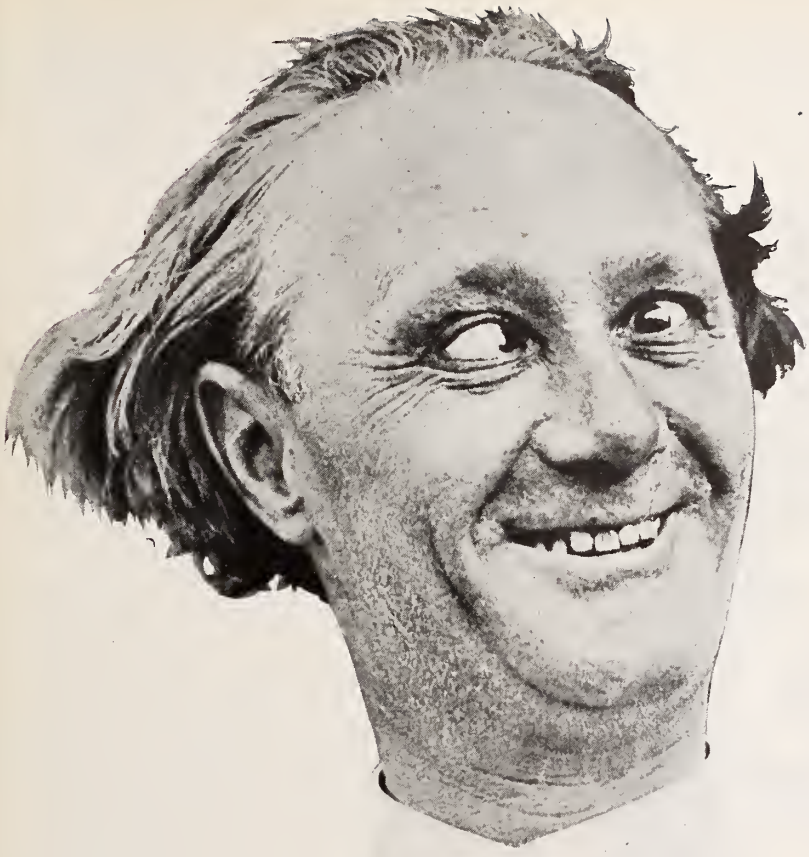
FIRST NATIONAL PICTURES

Sol Lesser
presents

JACKIE COOGAN
"in TROUBLE"

A Jackie Coogan Production
and a First National Attraction

One of the Year's Big Money Makers



No Wonder He Laughs!

And your patrons will roar at the riotous mishaps that occur

BEHIND THE WINGS IN THE "MOVIES"

when

MACK SENNETT

presents

BEN TURPIN

in his latest
and his best

Don't overlook any of the Sennett-Turpin 2-reel fun makers,

" Step Forward " " Bright Eyes "

" Love and Doughnuts "

Ain't it scandalous, Mabel, the get-up of these old flappers?

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

"Proves Triumph at Strand"

—*New York American.*

The above is the headline in the big New York daily which comments as follows:

> "Guy Bates Post, appearing for the first time in the cinemas, scores a new triumph in 'The Masquerader,' at the Strand Theatre this week. And Richard Walton Tully, making his debut as a movie producer, has set a pace so high that it will be difficult for him to keep up the excellent standard of his first flickering endeavor. Mr. Post's acting is superb. The scenes are wonderfully well done. Both star and producer have given the best they have to make 'The Masquerader' a picture well worth seeing. They have scored a dual triumph."

From the famous novel by Katherine Cecil Thurston and the stage play by John Hunter Booth.

Directed by

James Young

A First National Attraction

FIRST NATIONAL PICTURES

Richard Walton Tully Production So Popular It Held Over for 2nd Week's Run

Motion Picture News

As You Make It

OF all the many and impressive business forecasts made we like best the shrewd terse statement of the silk manufacturer who said:

"Business will be good if you make it good."

And that's about all there is to this much mooted subject.

But it's a lot.

* * *

The United States today, from a business standpoint, is like a lusty animal straining at its traces, eager to leap ahead into booming, bounding activity.

Even so great an obstacle as the European financial debacle doesn't seem to stand heavily in the way.

The railroad and coal strikes do not affect the stock prices of the railroads and industrials.

Business—apparently—is going ahead anyway!

There is everywhere a determination to do. The crop yield is tremendous. Goods are wanted. Nothing—apparently—can hold the country back. It is on its way.

* * *

The way ahead isn't altogether clear. There will be set-backs. The graph line of business resumption will be a jagged one. But it will be upward. That's certain.

All of which is mighty encouraging in a general way.

But the motion picture individual is asking: how does this hit my particular case?

And the only definite answer we can find is the silk man's declaration:

"Business will be good if *you* make it good."

* * *

The business revival isn't going to pull any particular business along with it.

Success, as always, will be measured by each man's individual effort.

And every man who reads this knows better than we do just what his particular business demands of him—just how much hard work and brain work.

We won't attempt any advice.

* * *

But we have this to say to the trade at large:

The time has come, in this industry's career, for better business practices all-around, for contracts back and forth between producer, distributor and exhibitor that will let each live and prosper, as they deserve to.

A contract that discourages a good producer is a bad contract, mighty bad. A rental price that hurts a good exhibitor is a mighty bad business practice.

In other words, each of the three branches of this business can prosper only through the prosperity of the other.

* * *

That's true as daylight; and every sensible man knows it.

But the principle hasn't been applied in the past. Shortsighted profits—more commonly called "gypping"—have been a too common aim.

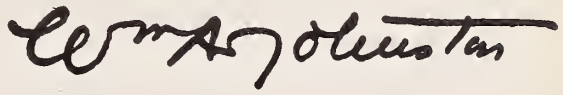
That must cease. It will cease. It always does in any industry. And—knowingly and sincerely we say—this new era is beginning right now.

* * *

So to the industry at large, more emphatically than to the individual, we say:

"Business will be good if *you* make it good."

By fair dealing!



PICTURES AND PEOPLE

MARCUS LOEW threw a bombshell into the British Trade with his declaration that the market there should be swept free from its accumulation of old pictures. The Kinematograph takes a decided "show me" attitude, in fact questions openly Mr. Loew's sincerity. Marcus Loew is known here to mean what he says, and his judgment is cool and deliberate. What he said will undoubtedly go for Metro pictures and we believe he will make a sincere effort upon his arrival here to get uniform action from the leading American producers. We have asked him to state his views on the subject in next week's MOTION PICTURE NEWS.

* * *

WE are keen for all that serves to encourage the independent producer; so we note with pleasure the entrance of A. S. Aronson into this important field. Mr. Aronson, who organized Regal Films and Goldwyn Pictures, Ltd., in Canada and who was recently Vice President and General Sales Manager of Goldwyn Distributing Corporation, is one of the ablest and most experienced distributors in the business. To the independent producer, who should be left free to give his best efforts to production, he offers such important service as approval of booking contracts, enforcement of play dates, auditing of accounts and, last but not least, advertising and sales promotion. A much needed service and a big field here for a capable man.

* * *

HARRY CHARNAS, President of the Standard Film Service Company of Ohio, Michigan, Kentucky, western Pennsylvania and West Virginia, starts on September 10th a four-day dinner trip covering the cities of Pittsburgh, Cincinnati, Detroit and Cleveland. Banquets will be given to exhibitors in these exchange centers. A number of New York people will accompany Mr. Charnas as his guest.

* * *

WELL, well, well! Our old friend, Canon Chase, comes forth after a Summer's seclusion. What a jolly old codger he is! He is out again for Federal control of motion pictures—says they are not made right at all and as he would have them. But he doesn't stop there. He suggests Federal control of the private lives of the actors. And then —Federal control of their salaries!

This is a solemn thought. Here we are worrying over the economics of an industry and the Canon from his cloister clears up these business problems with one clarion call.

Stars' salaries? Why bother about the competition that makes them high? Let the Government step in and control them. Simple as A. B. C.

Then there's overproduction, duplication of exchange systems, high rentals, exhibitor competition, overbuilding of theatres—and what not?

Federal control! That's the answer. All the Government has to do is to step in and regulate. The Canon doesn't cover these points; but he is naively and graciously clever. He leads us to them by inference. If stars' salaries can be regulated, why—it's as clear as daylight—so can all the other abuses that arise from business competition.

Why on earth couldn't somebody in the business think of this? Where are our economists, anyway?

It's all so simple.

* * *

Just recently on the map itself, Czecho-Slovakia is in the way of establishing the American motion picture permanently on its own map. At least that's the avowed purpose of Mr. I. E. Svoboda, who has just arrived from the lusty infant Republic in Central Europe and is headquartered temporarily at the Hotel Astor, New York. In addition to acquiring films of the "Made in the U. S." brand for Czecho-Slovakia, Mr. Svoboda is here to negotiate for the distribution of American pictures in Germany, Austria, Hungary, Jugo-Slavia, Roumania, and Bulgaria. In his own country, Mr. Svoboda is one of the industry's pioneers, having established the first exchange in Prague ten years ago. He has also taken a prominent part in the organization of various film enterprises in the Balkan states, including the first studio in Prague to boast of mercury-vapor lighting equipment. He officiated as Carl Laemmle's representative for Central Europe just prior to his present venture as a foreign distributor.

* * *

THE London press is not using superlatives over the dramatization of A. S. M. Hutchinson's book, "If Winter Comes." Which, of course, makes it easier for Harry Millarde in his picturization of the big selling novel. All he has to do is watch his step and profit by the mistakes of the dramatist. And being right on the ground in touch with Mr. Hutchinson and the charming background of English country life, there is no reason why he should not succeed.

* * *

THE Ritz Carlton ushered in another big picture, Constance Talmadge scored her greatest success, Sidney Franklin delivered one of the finest pieces of direction in film history, S. L. Rothafel outdid himself in score and presentation, Warner Oland scored, Frances Marion and others too numerous to mention did their cleverest work—all this when "East Is West" was given its premiere last Friday evening.

Joe Schenck beamed, First National executives smiled happily, Samuel Shipman declared the picture better than the play, film men in general applauded without reservation and a large audience that was friendly at the beginning got quickly enthusiastic and then positively joyful.

"East Is West" is a fine piece of work—every bit of it. We congratulate every single member of the organization that made it. It is another harbinger of good times.

* * *

HARRY RAVER becomes a "hired man" for the first time in many moons and with the same jump he leaves the film business. Last Spring he put on an elaborate exposition and fashion show at Madison Square Garden for the Masons of New York State. The tidy sum of $175,000 was cleared for the state Masonic hospitals; and now the Masons of other states want his services in the same connection. Harry Raver is a born showman and a fine one, and we can well imagine how he will enjoy his new job, even as a hired man. Just the same he is a film man and always will be and he'll be back one of these days, we opine, to give us more "Cabirias" and to take other forward steps in the field.

Bert Wheeler succeeds Mr. Raver as President of Torino Films, Inc.

* * *

MARY ALDEN is about to start on a production which will take her to Porto Rico. The famous mother of "The Old Nest"—who is really a young woman by the way—recently finished her work in a prominent role in "Notoriety."

* * *

GUY BATES POST please stand up and receive our tribute for the excellent interpretation of the dual role in the screen version of your successful play, "The Masquerader!" Here is pantomime of the highest order. The differentiation of this dual identity, Chilcote and Loder, the former a gifted irresponsible, the latter a struggling journal-

ist is an expression unsurpassed in the shadow world. How easily this play could have faltered in less skillful hands, and though you know the outcome of the story—the successful masquerading—Post carries you along with your eyes riveted upon the screen. There isn't one false move—every whim, every gesture is in its place. We might add that the picture contains the best sample of double exposure ever revealed.

* * *

ADOLPH ZUKOR has made a private pilgrimage to Rochester to inspect the palatial new Eastman theatre without waiting for the reception to the industry scheduled for Sept. 2. Mr. Zukor devoted a full day to the subject, and was entertained at the home of George Eastman, who donated the theatre and the Eastman School of Music with a supporting endowment to the University of Rochester.

Mr. Zukor was enthusiastic over the novel enterprise, which will have its premiere on Labor Day as a picture palace with a weekly break of continuity on Wednesday nights when concerts will be given and on infrequent occasions when grand opera will be presented.

The local newspapers devoted considerable space to Mr. Zukor's visit.

* * *

ERNEST E. VAN PELT, New York representative of Sacred Films, Inc., arrived at the studio and home office this week after an absence of seven months. During his sojourn in the East Van Pelt made many alliances with educational and religious organizations and obtained their support in helping exhibitors boost the Bible films from the pulpit and the class room.

The company will film the lives of Joseph and Moses in the original Biblical locales, the players sailing next month for Egypt.

* * *

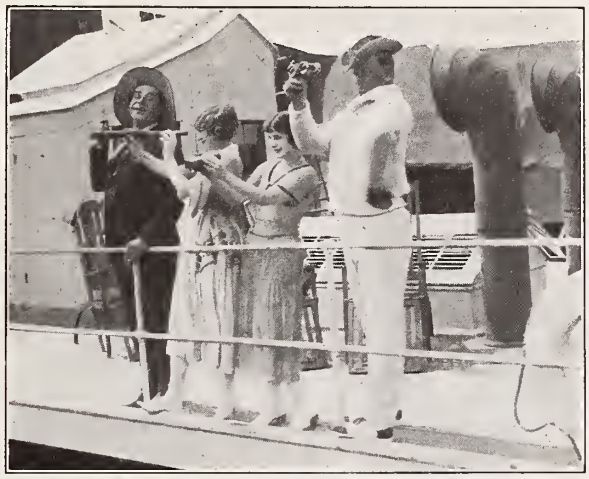
H. O. LARSEN, general sales manager of Russell Productions, Chicago, is in New York with "Saved by Radio," a feature with George Larkin and Jacqueline Logan. Mr. Larsen rises to remark that Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia rights have been sold.

* * *

EVER since Gardner Sullivan invented the famous subtitle "God's Vast Cathedral" as representative of the boundless West, the expression has been used indiscriminately. Any background that indicated several towering fir trees or pines with a few mountain cliffs thrown in for good measure was catalogued under the colorful caption. It's really been a misnomer except in mighty few instances. We will say, however, that Frank Borzage has found the big cathedral. It lies up in the Canadian Rockies—in that awe-inspiring country around Banff and Lake Louise.

Take a look at his production, "The Valley of Silent Men," and you will agree with us that under the big, blue and white canopy which prisoners call the sky—up there where men are men—up yonder in the far off places where the pines stand "like Druids of old indistinct in the twilight," indicating that they are silent sentinels guarding the destinies of man, Borzage has found a cathedral of cathedrals.

It is easy to wax poetic in writing of Nature's eloquent vistas. But the title writers should use more discretion. There are landscapes—and, well, there are landscapes. When one possesses indescribable beauty so that the observer can only offer mute expression it is time to use the picturesque superlatives—the pretty paraphrases—the sweet sounding synonyms.



The Beery Brothers, Arline Pretty and Virginia Faire have some fun between scenes of "Stormswept," formerly titled "Wreckage," which F. B. O. will release. The fearless mariners from left to right are Noah Beery, Arline Pretty, Virginia Faire and Wallace Berry

* * *

GUESS who is going to make a tour of the world! We introduce to you Jackie Coogan, who, upon the completion of his present feature, as yet untitled, will depart for a sail over the seven seas. According to the First National bulletin, Jackie will be in London in time for the English premier of his film version of "Oliver Twist." We anticipate a stampede from Stamboul to Stockholm, from Sebastopol to Sydney to get a close-up of young John.

* * *

THE news has broken in regard to Lupino Lane. Fox admits the completion of the first series of his four two-reel comedies. The English comedian, whose personality and talent caught the eye of William Fox during the engagement of the extravaganza, "Afgar," has arrived in New York en route to his home in London, where he will remain for a number of weeks before returning to California. The names of his comedies are "My Hero," "The Pirates," "The Reporter," and "Friend Husband."

* * *

SPEAKING in strictly business terms—please be advised that F. J. Godsol, president of Goldwyn, left Monday for a visit to the company studios at Culver City.

* * *

FRED J. BEECROFT, advertising manager of MOTION PICTURE NEWS, has returned to New York and Douglas Manor. Three weeks of pleasant motoring along the open road under the open sky.

* * *

THE SCRIPT, that breezy little bulletin issued as the official organ of the Screen Writers' Guild and which is edited by Scenarist Jack Cunningham, has adopted a snappy slogan. It paraphrases Lincoln with a vengeance—*With Mallets toward none, And Clarity for all!*

* * *

LUCIEN LITTLEFIELD, the w. k. character actor, and Patricia Palmer, the equally w. k. magazine writer, are cruising upon the matrimonial seas. The port which they will call home is Los Angeles.

* * *

TERRY RAMSAYE, who is making screen history by writing about the history of the screen for *Photoplay*, is doing some scenics for the Canadian Pacific R. R. He is up at that wonder spot—that haven for honeymooners, Banff, Alberta, Can.

* * *

CHARLES CHAPLIN, the prominent and successful young rancher of Gardner Junction, Cal., who occasionally dabbles in pictures, has been the guest of honor recently at several farewell dinner parties given to departing Hollywoodians who left for New York. "We have with us this evening" was uttered at the fare-you-wells of Ralph Block and Tom Geraghty.

* * *

E. R. GOURDEAU of Australia is steaming toward New York, where he will arrive Sept. 7th. This traveler from the Antipodes is general manager of Australasian Films (East), Ltd. His headquarters will be the New York office during his stay in the Occident.

Public Relations and the Picture Industry

Proper Cooperation Brings Tremendous Improvement in Conditions in South

By Turner Jones

Gives Remedy for Picture Ills

Here is the second of a series of four articles written by Turner Jones, Public Relations Representative of the Southern Enterprises, Inc., on Public Relations of the Motion Picture Theatre. These articles were prepared exclusively for the MOTION PICTURE NEWS. They are of interest to everyone in the industry as they point out the ills and cures as they are and as they may be remedied. In this week's article Mr. Jones adds much valuable information to that given last week. He tells of the wonderful improvement of conditions in the south as a result of proper relations with the public.

GERALD STANLEY LEE makes a very striking statements in his "Crowds," the sense of which is: Every new idea must have its committee, every movement must have its chairman, every new-born thought must have its conference, every plan must have its propaganda, etc.

It is impossible to convince a person of his error in judgment unless you offer some substitute. The above statements of Mr. Lee would indicate that whatever substitute program may be formulated for censorship will require an organization to render it effective. No member of the industry has sufficient time to go about the country convincing each individual of the error of censorship as a principle. Hence we must have a program to offer the public which is practical, easily adapted to the community, and which precludes censorship.

In approaching this question the Southern Enterprises, Inc., tried to determine what the average community considers its most serious problems in connection with motion pictures. These we found to be three:

Lack of suitable pictures for children,

Lack of accurate, reliable information as to type of pictures, prior to exhibition,

Lack of some means of securing the exhibition of more of the better pictures.

No one within the industry could possibly object to the realization of this program so we then set about finding the proper methods by which a representative group from each community could accomplish these aims.

It will be seen immediately that censorship cannot accomplish any one of these objectives. It cannot standardize pictures so as to render them suitable for children; it cannot serve as a guide to the public in selecting its cinema entertainment; it cannot insure a forward progress in production. Censorship is only a restraint, a "verboten," so our task was really one of selling the public on "what their problems actually are," rather than on the "method of cure."

WORK BEGINS IN ATLANTA

This work was begun in Atlanta. We called together a few influential men and women, with whom we discussed the question from every angle. They in turn called together others and established the first Better Films Committee in the South.

This committee, for experimental purposes, formed three sub-committees: (1) Committee on Selected Programs, which handles *Boys' and Girls' Matinees* on Saturday mornings as the first step towards a solution of the first problem.

(2) Committee on publicity, which publishes once every month a *Photoplay Guide,* taken from the Selected Lists of the National Board of Review, as the first answer to problem two.

(3) A review Committee, which holds itself in readiness to review any picture at the request of the theatre manager, to determine whether or not it shall receive the committee's endorsement.

This was merely the beginning. During the past twelve months sub-committees have been created for Visual Instruction, Extension Work, Parent-Teacher Associations, etc.

Better Films Committees have been organized in Memphis, Knoxville, Dyersburg, Jackson, Tenn.; Atlanta, Augusta, Monroe, Ga.; Jacksonville, Tampa, St. Petersburg, Fla.; Columbia, Spartanburg, Greenville, Charleston, S. C.

What is the Better Film Committee from the industry's standpoint? It is an effective method of organizing and capitalizing the energies and efforts, once exercised against us, to sell our best attractions for us. From the public's standpoint, it is the surest method of reflecting public sentiment to the producer, through the exhibitor, and insuring an orderly development of the motion picture.

Now as to results: In Atlanta alone, since the first of the year, more than 40,000 children have been entertained at the Boys' and Girls' Matinees conducted by the Howard Theatre. No one activity of a theatre in the South has ever created as much goodwill, among both men and women, in the community as has the Boys' and Girls' Matinee.

This matinee also places the theatre in a position where it can say: "We offer a program suited to your little ones and we do not want your children in attendance at our adult performances." Thus the burden of proof is shifted to other shoulders. At the same time the theatre is developing future motion picture patrons and identifying itself with motion picture entertainment in the mind of the youthful patron. These matinees are self supporting and usually make a small profit.

Boys' and Girls' Matinees were operated during the past school year in Birmingham, Montgomery, Anniston, Ala.; Jacksonville, Tampa, Orlando, Lakeland, St. Petersburg, Fla.; Atlanta, Augusta, Columbus, Savannah, Ga.; Asheville, Salisbury, N. C.; Columbia, Spartanburg, Charleston, S. C.; Memphis, Nashville, Knoxville, Chattanooga, Dyersburg, Jackson, Tenn.

The Photoplay Guide is accepted by newspapers as a feature so that no expense is attached to this plan of giving the public the means of selecting their cinema entertainment. All that is necessary is to turn over to the newspaper the Selected List from the National Committee For Better Films.

There is more prejudice and ill-feeling than we realize arising from the fact that many people feel that they must "take a chance" in entering a picture theatre. It is also poor salesmanship to make a sales-transaction before the customer is "sold on" the commodity.

The Photoplay Guide obviates much of this by telling the people what type of pictures the current releases are and enabling them to supervise their cinema entertainment. Such a Guide also gives the theatre an answer to the parent who permits its child to attend performances other than the weekly matinee for children and then criticize the theatre. It places the responsibility for supervision squarely on the parent.

The Photoplay Guide originated in Atlanta more than a year ago and has been inaugurated in eight Southern cities, as well as in San Francisco, Cal., Billings, Mont., and Toledo O.

The problem of securing more of the better pictures resolves itself into a question of promotion, or exploitation, of the best. Once the endorsement of the Committee has been given to a picture this fact is accorded full publicity. The Committee has access to many channels of publicity which are closed to the theatre, such as announcements at civic clubs, bulletin boards in churches, libraries and public buildings, special mailing lists, etc.

Three examples will be sufficient to illustrate this principle. "Hail The Woman" played in Atlanta under the Committee's endorsement. Mr. Willard C. Patterson, Manager of the Metropolitan theatre, estimates that his business was increased by this endorsement $1,700.00 for the week. On "Tol'ble David" he estimates that attendance was increased 400 per day for the last four days after the endorsement was given. "Disraeli," a poor box-office attraction throughout the South, did a very respectable business in St. Petersburg, Fla., with the endorsement and active support of the local Better Films Committee.

In Birmingham and Nashville, the Better Films Committees have conducted Better Films Weeks which resulted in a strong stimulus for theatre business and created much interest on the part of the public. The Atlanta Committee is now planning probably the largest Better Films Week ever held, for the third week in September. These weeks, conducted by an agency outside of the industry, usually make a number of new patrons for motion pictures, and create talk which is reflected at the box-office for four to six weeks afterwards.

The sub-committee on Visual Instruction, referred to above, works with the local schools, encouraging the use of motion pictures for educational purposes. The Atlanta committee this year introduced a bill in the General Assembly, now pending, providing for motion picture equipment in all state institutions.

The Committee on Extension Work is largely responsible for the spread of the Better Films Movement throughout the Southern states and also for much of the constructive propaganda against state censorship.

Enough has been said to show the splendid effect of the work of such committees on the public so far as goodwill and patronage is concerned. What effect has this same work had on censorship?

On April 28, 1922, the Better Films Committee of Atlanta called the Southeastern Conference for Better Films. About four hundred educators, civic leaders, ministers, editors,

(*Continued on page* 1246)

Valentino Breaks with Famous Players-Lasky

Charges Breach of Contract in Mode of Advertising; Paramount to Make Court Test

FAMOUS PLAYERS-LASKY CORPORATION has been notified by Rodolph Valentino that he has severed relations with the Paramount organization and will no longer appear as a star under their auspices. Valentino alleges a breach of contract on the part of Famous Players-Lasky in the matter of advertising as the reason for his action. Arthur Butler Graham of New York, the legal counsel of the star, on being questioned, refused to affirm or deny the report. Inquiries addressed to E. J. Ludvigh, counsel for Famous Players-Lasky, brought the information that the notice had been received announcing Valentino's decision to withdraw from the stellar ranks of the Paramount organization. When asked whether Valentino had established connections with any other company or was negotiating a new contract, Mr Graham refused to make any definite answer to the question. Word from the Famous Players-Lasky headquarters was to the effect that the contract with Rodolph Valentino was an iron-bound agreement and that he would be held strictly to it.

In this connection Mr. Ludvigh declared it to be the intention of Famous Players-Lasky to establish in court the binding force of its contract with Valentino and determine legally whether a contract with a motion-picture star is something more than a mere formality. This action would be taken, Mr. Ludvigh stated, not only for the sake of Famous Players-Lasky but in the interests of all motion-picture producers that become parties to similar agreements with motion-picture players.

It is understood that the controversy has to do with the advertising run in connection with "Blood and Sand," the latest Paramount production to feature the star. Valentino alleges that the advertising conducted in behalf of the production was not in accordance with the provisions in his contract. Just what are the specific terms of the agreement covering the mode of advertising Mr. Graham refused to divulge at the present time. It is known that during the three week's engagement of "Blood and Sand" at the Rivoli theatre, New York, the names of Lila Lee and Nita Naldi were presented in conjunction with Valentino's in the house paper and the marquee lights. Mr. Graham admitted that the controversy centered about advertising run in connection with "Blood and Sand" but would add further details at the present time.

Valentino's decision to withdraw from the Paramount organization comes closely on the heels of the announcement that Pola Negri is coming to America to play in Paramount pictures. It was reported in certain quarters that Paramount's plans included the presentation of Valentino in a co-starring vehicle with the European star. The report of Valentino's determination to break with the Famous Players-Lasky organization, first given circulation on Wednesday afternoon of this week, caused considerable stir in Metropolitan film circles and occasioned much speculation as to the outcome.

While Rodolph Valentino had appeared in quite a number of screen productions previously, he attained his greatest prominence as a motion-picture player as the romantic South American hero of Rex Ingram's elaborate film version of Vicente Blasco Ibanez' novel, "The Four Horsemen of the Apocalypse." His dancing and dramatic acting in the role of Julio, opposite Alice Terry, established him permanently in public favor, and since then he has been an acknowledged box-office attraction of the first magnitude. His subsequent appearance in "Camille," opposite Nazimova, in "Beyond the Rocks" with Gloria Swanson, and in the featured role of Paramount's "The Sheik" confirmed him in public prestige. "Blood and Sand," in which Valentino enacted the dashing role of Juan Gallardo, a Spanish matador, played to record business on Broadway, at the Rivoli and Rialto theatres for a period of three weeks, and is this week repeating its success at the Marcus Loew State theatre, New York.

Valentino first gained attention as a cabaret dancer, following his arrival in America from Italy several years ago. His stage career includes three years in vaudeville with Bonnie Glass and Joan Sawyer. He next played two seasons in musical comedy, and then became associated with Universal. Among the earliest pictures in which he appeared are Universal's "The Delicious Little Devil," of which Mae Murray was the star and Vitagraph's "A Rogue's Romance," in which Earle Williams was the featured player. Another Mae Murray special in which he was cast was "The Big Little Person." Valentino later appeared in the Universal attractions, "Society Sensation," and "All Night." His next work was with Dorothy Gish in "Out of Luck," and with Clara Kimball Young in "Eyes of Youth." He also played in "Passion's Playground," a First National attraction, with May Allison in "Parlor, Bedroom, and Bath," and with Dorothy Phillips in "Ambition."

Valentino had just completed "The Young Rajah" for Paramount and was scheduled to start work next week in Hollywood on "A Spanish Cavalier."

Will Hays Makes Hit At Minneapolis

Great Crowd Enthuses Over Visitor at Inauguration of "Go to Movie Week"

WILL HAYS is reported to have made a tremendous hit at Minneapolis last week when he appeared before the Governor of the state, mayors, church people, school authorities and representatives of organized bodies. At the conclusion of his address the entire audience rose and cheered for several minutes.

There were three reasons for this, according to word from Minneapolis.

First, Will Hays is popular for his own energetic personality.

Second, this week is "Northwest Go to Movie Week," and the city is interested in all things pictorial.

Thirdly, Will Hays has an understudy in Minneapolis—E. A. Purdy, recently resigned postmaster, whom Hays called "a bird of a postmaster."

From the moment Hays hurled himself off a train at 8 a. m. until the midnight hour he spent an extremely busy day. Fact was, Mr. Hays was to have caught a train late in the evening, but everybody was having such an enjoyable time at the banquet of picture notables at the Hotel Radisson that the guest of honor missed his train for the East and was forced to stay overnight. Having broken his schedule, Mr. Hays then decided to remain all day Saturday.

Here's how the day was spent:

Breakfast at the Hotel Radisson with Mayor George E. Leach, after an enthusiastic reception at the station. W. A. Steffes, president of the Picture Theatre Owners' Association, and Theodore Hays, general manager for the Finkelstein & Ruben interests, were fellow hosts with the Mayor.

Address before the exhibitors of the Northwest at 10 a. m.

Guest of honor at a luncheon sponsored by the Civic and County Commerce Association at noon.

Talk before the weekly meeting of the Rotary Club, squeezed into the noon hour.

Address before the Twin City club women at the New Garrick theatre, St. Paul, at 2:30 p. m.

Evening, banquet at the Radisson, presided over by William Brinkman, vice president of the Minneapolis Business Men's Association, and attended by city officials, newspaper men, Northwest exhibitors and prominent citizens. Among the speakers was Governor R. A. Nestos of North Dakota.

Motion picture theatres must be placed in the list of essential businesses in case of a coal shortage, Mr. Hays declared during his visit.

During the last fuel shortage, he pointed out, people went to the movies to keep warm, when homes and apartments were insufficiently heated.

In his talks Mr. Hays, among other things, said:

"I am opposed to political censorship. It necessarily must fail. The country is fundamentally against it, whether it be of the press, pulpit or pictures.

"It is the public's duty to support good pictures not only 'Go to Movie Week,' but at all times. This support will insure a continuance of the better pictures.

"Plans are afoot among the producers to extend the films along pedagogic lines, and as a means of improving international relations.

"I am taking up my duties and approaching the various problems in connection therewith not only from the standpoint of men with millions of dollars invested, but—more important—from the standpoint of fathers and mothers with an investment of millions of children."

The motion picture theatres of Minneapolis presented tempting programs when "Go to Movie Week" opened last Saturday.

Kansas M.P.T.O. Has New Plan

Executive Board Appoints Former Newspaper Man to Handle All Details

THE new managerial plan of the M. P. T. O. Kansas now is in full progress, with the appointment by a special committee of C. C. Cook, a Kansas City, Kans., newspaper man, as business manager. The appointment followed a meeting Monday at Kansas City of the executive board of the M. P. T. O. Kansas.

A bulk of business, in addition to the naming of a committee to select a business manager, was transacted by the board at the meeting, including the transferring of the semi-annual convention from Salina, Kans., September 25 and 26, to Wichita, Kans., September 25. The convention was reduced to a one-day meeting, as no election of officers will be held this year, and the important issues to be brought up at the convention are so systematically arranged that they can be disposed of in a single day. However, if necessity demands the gathering will be continued a day.

All current bills of the association were paid and a full board was present, consisting of Stanley Chambers, Wichita; Harry McClure, Emporia; Roy Burford, Arkansas City; Richard Liggett, Kansas City; A. F. Baker, Kansas City; M. Van Praag, Kansas City; Clarence Smith, Kansas City, and William Meyn, Kansas City.

It is to Mr. Cook, the new business manager, that Kansas exhibitors now look to in the hope of perfecting one of the best state organizations in the Middle West, and it was with the utmost confidence that the committee, composed of Richard Liggett, William Meyn and A. F. Baker, selected him.

No supreme court ever disposed of a docket with more systematic regularity and finality than did the newly formed arbitration board at Kansas City Tuesday at the Hotel Baltimore.

Arguing, which develops into wrangling, was absent. There was a docket—the same as any civil court, and the cases were called in order, discussed in a judicial and impartial manner and a decision which is as final as that of the Supreme Court handed down.

N. Y. Orphans to Have Picture Treat

ORPHANS and other lonely children throughout the State of New York are to be given an unusual treat during the next few weeks. Fifty thousand of these little ones in institutions are to be taken into the hearts of prominent women, many of whom are members of the New York State League of Women Voters, a non-partisan organization for the encouragement of civic responsibility in women.

God-mothers will be provided for these institutional charges, and on Saturday morning, October 14th, every orphan in and around New York City, Buffalo and Albany will be guests at motion picture shows arranged especially for their entertainment.

Mrs. Frank A. Vanderlip, Chairman of the League, and Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., are sponsors for this movement to awaken wide-spread interest in the orphans. The film industry has joined forces with the women of the State in a campaign which has as its slogan "Make 'Em Happy."

Public Relations and the Pictures

(*Continued from page* 1244)

etc., attended from the six Southeastern states. The Findings Committee, consisting of some of the most prominent men and women in the South, reported in part: "We doubt the wisdom or practicability of delegating to small groups the power of deciding for all the rest what pictures they shall see. If such censorship should be established it would have to be exercised by a single national body rather then by censors in every state or city . . . But we think cooperation should be thoroughly tested before censorship is tried."

It is also worthy of notice that a Better Films campaign is not aimed solely at legislation, but is also a very definite form of institutional exploitation which breaks down the prejudices of non-theatre goers and arouses interest among the uninterested, thus developing new patrons for the theatre. The better Films Committee reaches those people who have for a number of years ignored the same newspaper ads, the same lobby displays, the same ballyhoos. They can be reached only by some such institutional work.

Today we can truthfully say that there is practically no sentiment in support of censorship in Georgia, Alabama, Florida, South Carolina, and it has been materially lessened in Tennessee. North Carolina is the only one of the Southeastern states in which this sentiment exists to a serious degree.

In the states named the actual cost, in dollars and cents, of defeating censorship has been reduced to anywhere from 1/13 to 1/525 of the cost just two years ago.

Now do not misunderstand these statements. The Better Films Movement is not a sop to public opinion nor an insincere method of obviating censorship, or of securing increased patronage at the theatres. It has been successful in these fields solely because it is a sincere effort on the part of the Southern motion picture industry to show the public how to secure Better Films.

It is our attempt at a solution of a far graver problem than censorship—the necessity for creating a demand and support, on the part of the public, for better pictures in order that we may stabilize our business. If you do not recognize this as an economic fact, do not attempt to organize a Better Films Committee, for you will inevitably fail.

This is purely institutional public relations work. Banks, railroads, power companies and many large corporations have made use of the same principles and every one of them will tell you that success cannot be obtained where SINCERITY and TRUTH are left out. In public relations work every statement or promise must be backed up with facts, for you are teaching and leading the public. You are attempting to mould public opinion with regard to motion pictures and that is the crux of the majority of our problems today.

Amusement Tax Takes 16 Million Drop

A DROP of $16,356,895 in admission taxes collected by the Government during the fiscal year ended June 30, 1922, is reported by the Commissioner of Internal Revenue. The report this year totaled $73,373,937, as against $89,730,832 last year.

However, collection from the seating tax on theatres, circuses, etc., this year totaled $1,850,075, an increase of $146,695 over the amount collected in the same period in 1921.

The tax on films was removed January 1, 1922. During the six months of the fiscal year in which this tax was in effect a total of $3,678,868 was collected, as against $6,008,108 during the fiscal year 1921.

The taxes indicate that during the fiscal year 1922 the public paid about $100,000,000 less for amusements than during the preceding fiscal year.

San Francisco Starts Season with Bang

One of the greatest campaigns ever inaugurated to announce a new motion picture season was "pulled off" in San Francisco when the Granada, California and Imperial theatres announced theirs. Managing Directors Eugene H. Roth and Jack A. Partington of these three houses started advertising the "Greater Movie Season" two weeks ahead of time with the slogan, "It Starts August 20" and "Herbert L. Rothchild Entertainment Starts August 20."

On the screens of these three theatres a masked girl came out (in the film) and wrote on a blackboard with chalk the slogan "It Starts August 20," and "one-sheet" size art displays with similar copy was shown in the lobbies of each theatre.

The next week, or week before August 20, they covered the sheets in the lobbies with "Greater Movie Season Starts at the California, Granada and Imperial Theatres August 20." There were also big displays in the papers and the ushers wore printed ribbon badges for ten days ahead.

To Release Picture Here and Abroad on Same Date

"The Christian," produced by Maurice Tourneur for distribution through the Goldwyn Distributing Corporation, will be released simultaneously in the United States and England. December 10th has been selected as the release date of "The Christian." George Kann, head of Goldwyn's foreign department, who returned last week from a three months' stay in Europe, arranged for the simultaneous release. This is stated to be the first time that an American photoplay has been released on the same date here and in England.

New Iowa Concern Buys Bankrupt Stock

The Iowa Theatre Equipment and Supply House of Des Moines, Iowa, announces the purchase at a bankrupt auction sale of the entire stock and fixtures of the Des Moines Film and Supply Company.

The owners of the purchasing concern, recently organized, are former employes of the Des Moines Film and Supply Company.

Sydney Cohen Urges Coal Cooperation

Requests Theatre Owners to Assist Public and Officials in Relieving Situation

PRESIDENT SYDNEY S. COHEN of the Motion Picture Theatre Owners of America, in a special statement just issued, urges the Theatre Owners of Greater New York and elsewhere to cooperate as far as possible with public officials and others interested in relieving the coal shortage which is now prevailing in all parts of the country, and which threatens to close 700 theatres in New York.

Mr. Cohen was appointed a few days ago a member of the Mayor's Coal Committee of Greater New York, the purpose of which is to devise ways and means to handle the coal emergency in the big city. Others on the committee are Preston P. Lynn, General Manager of the John Wanamaker store and President of the Business Men's League; Simon F. Rothschild, President of the Retail Drygoods Association, comprising all of the department stores of Greater New York; Edward P. Doyle, Secretary of the Real Estate Board of New York; and August F. Schwarzler, of the Taxpayers' Alliance and Builders' Association of the Bronx. Acting Mayor Murray Hulbert called the meeting at which this committee was named, and is himself ex-officio a member of the committee.

A meeting of this Special Committee was held Tuesday afternoon in Commissioner Grover A. Whalen's office, where it was definitely agreed to recommend that a special meeting of the Board of Estimate of Greater New York be called for the purpose of enabling the committee and others to make definite plans for emergency transportation of coal in the event that the present carrying systems should in any way fail to meet all necessary demands. This meeting of the Board of Estimate will be held as soon as possible in conjunction with the Special Committee.

Referring to the coal situation as embodied in the work of the committee, Mr. Cohen made the following statement:

"Giving the Motion Picture Theatre Owners of America representation on the Mayor's Coal Committee is an official recognition on the part of the government of Greater New York that the theatre is an essential industry and necessary for the welfare of the people. It is also a very distinct approval of our public service efforts wherein the theatre owners cooperate in every way with public officials in furthering necessary programs of all kinds calculated to advance the general welfare of the community.

"Theatre owners everywhere throughout Greater New York and other sections should cooperate fully in this work and demonstrate the great utility of the screen as a medium of public expression.

"Since the Washington convention of the Motion Picture Theatre Owners of America, this public service work has been developed in many parts of the United States, and in every instance operated to the direct advantage of the public immediately concerned and the theatre owners. It established a bond of association between the theatre and the public which gives the theatre owner a distinct line of leadership as well as making the theatre a community center.

"I am indeed very gratified to know that we are able to give this kind of service to the officials and the people of Greater New York and that we will also be able to extend it wherever necessary throughout the country.

"A public service manual has been published by the Motion Picture Theatre Owners of America, going into detail along various lines of cooperation between the theatres and those in official positions, and copies of this booklet have been sent to every theatre owner in the United States."

Sam Rork Signs Young as Director

SAM E. RORK has closed a contract with James Young, director, to make four special feature productions of noted stories with capable casts to be known as James Young Productions.

Young directed "The Rosary" among other pictures. He also directed for Richard Walton Tully the two great productions starring Guy Bates Post. The first of these, "The Masquerader," has already been hailed a tremendous success. He has just completed direction on "Omar the Tentmaker."

Mr. Young's contract with Mr. Rork will not interfere with his agreement to complete two pictures during the next year for Mr. Tully. Young will be given unlimited backing artistically and financially to make productions of the highest standard, according to word from the coast.

Mr. Rork left the coast for New York Wednesday.

Eastman Theatre Informally Opens Tonight

$5,000,000 Rochester House Will Be Opened to Public Labor Day

LABOR DAY will find the $5,000,000 university-owned and university-operated Eastman theatre in active operation in Rochester. Throughout the week tests and surveys have been made covering every feature of the great enterprise, and it has been pronounced in readiness to function as designed by the architects, engineers and experts responsible for its perfection, and George Eastman, whose philanthropy placed the big model theatre in the hands of the University of Rochester with an endowment ample to permit of the widest experimentation.

On Saturday, September 2, preceding the public opening an informal gathering of leading figures of the film industry is scheduled. Contrary to custom, instead of an observance of the inauguration of an amusement enterprise, the function will partake of the character of a celebration of the completion of a great and complex structural undertaking.

Programme featuring usually devoted to the producing or artistic personnel of the theatre is accorded to those whose work makes the institution the magnificent monument that it is—Messrs. William C. Kaelber and Lawrence Grant White, architects; Robert E. Hall, consulting engineer; Albert A. Hopeman, general contractor; Ezra Winter, in supervision of the decorative scheme. Portraits of each are used, and less conspicuous tribute is paid a score of sub-contractors, manufacturers and supply houses of various sorts.

Saturday afternoon will be devoted to an informal reception and in the evening a dress rehearsal will be given of the bill which opens on Monday for the entire week. This programme follows:

A. Overture, "1812." Tschaikowsky. Eastman theatre orchestra, Arthur Alexander and Victor Wagner, conducting.

B. Eastman Theatre Current Events.

C. Music Interpreted Through the Dance. (a) "Russia," Rachmaninoff (G Minor Prelude); (b) "The South at Work," Dvorak (Humoresque in A Minor). Ester Gustafson.

D. Eastman Theatre Magazine.

E. Vocal Prologue. "The World is Waiting for the Sunrise," Seitz. Marion Armstrong, Scotch-Canadian soprano.

F. "The Prisoner of Zenda," from the novel by Anthony Hope, featuring Lewis Stone and Alice Terry. Produced by Rex Ingram, with an all-star cast, including Robert Edeson.

G. Organ Exits. Dezso d'Antalffy and John Hammond, organists.

Similar programmes will be given throughout a full week for the first month of operation, after which Manager Charles H. Goulding has arranged to slide gradually into the fixed policy of the house. This contemplates a three-day showing of a feature picture with incidental music starting on Sunday of each week.

On Wednesday the house will be closed until evening, when concerts of the highest order will be given. Thursday another feature picture will be introduced to continue until Saturday.

In October a further departure is scheduled when picture presentation will be withdrawn for a full week to permit of a season of grand opera.

None of the details of the latter have been made public, but it is understood that one of the principal operatic organizations will be brought intact, with an important array of guest artists to add lustre to the occasion.

Alfred Weiss Leaves Goldwyn Staff

Former General Manager Sells Interests in New York and Buffalo Offices

ALFRED WEISS, formerly vice-president and general manager of Goldwyn Distributing Corporation, has sold to that company his entire commission interests in the operation of the Goldwyn exchange offices in New York City and Buffalo. This important transaction, which was consummated the latter part of last week, is reported to have involved a cash transfer of $100,000.

Alfred Weiss

Mr. Weiss' arrangement with the Goldwyn company has been in effect for the past five years and in lieu of the completion of the arrangement for the two years to run the payment was made.

Mr. Weiss has played an important part in the development of distribution systems ever since the early days of the business. He took a prominent part in organizing the Goldwyn distributing branch offices when that company was launched in 1917, and for five years he filled a high executive post with conspicuous success. Previous to his connection with Goldwyn he occupied important executive positions with Triangle Film Company and also operated his own exchange for five years under the name of the Alfred Weiss Film Exchange.

It is understood that Mr. Weiss will take a trip to Europe and that after his return his future plans will be announced.

Mr. Weiss's resignation from the Goldwyn Pictures Corporation has occasioned regret on the part of his associates. F. J. Godsol, president of the Goldwyn organization, in a letter to the retiring general manager, wrote as follows:

"My Dear Mr. Weiss:—

"I want to tell you how terribly sorry I am that you have decided to leave us.

"Since my connection with the Goldwyn Company I have learned to depend upon you and your absence will mean a hardship for me.

"I wish you every success in your future endeavors.

"Please do not hesitate to call on me at any time that I can be of assistance to you.

"With best wishes.

"Sincerely yours,

"F. J. GODSOL."

That this feeling of regret over the severance of long established associations is mutual is evinced in Mr. Weiss's reply to the letter from F. J. Godsol. Mr. Weiss writes:

"My Dear Mr. Godsol:—

"It is with sincere regret that I renounce my business connections with the Goldwyn Company, for I have felt for many years that I was part and parcel of our whole scheme of producing and distributing. That I must now take up vaster activities is a matter of circumstance and in no way affects my cordial relations with each member of the Goldwyn organization with whom I have come in contact. I shall always be a booster for Goldwyn, and I am confident that with the momentum we have gathered in these years there is no question but that the success will be outstanding.

"Your letter was typical of the generous way in which you have fostered your association with those who are closest to you. I am loyal to you always and to those principles and enterprises for which you stand. Believe me, sir,

"Yours sincerely,

"ALFRED H. WEISS."

Von Stroheim Back on Universal Lot

ERIC VON STROHEIM and Universal have not come to a parting of the ways after all. According to advices from the coast, the difficulties have been smoothed out by the director and producing company and the former has returned to the lot to resume the direction of "Merry Go Round."

The bone of contention is said to have been over a point of production, in which Von Stroheim and a company official did not agree. However, it is said that harmony again prevails.

First National Club Holds Outing at Sheepshead Bay

The First National Club, composed of officials and employes of Associated First National Pictures, Inc., gave a party on Thursday of last week, which was attended not only by New York workers in the big organization but by the Eastern district branch managers and salesmen, who are here attending a conference.

Six buses filled with the club members and their guests left the First National offices at 5 p. m. and proceeded to Tappan's Inn, Sheepshead Bay, where a shore dinner was served. Afterward they went to Steeplechase Park, where they remained until 11 o'clock The buses then brought them back to the city.

Among the First National executives who attended the shore dinner were J. D. Williams, general manager; H. O. Schwalbe, secretary-treasurer; Bruce Johnson, of the foreign department; Samuel Spring, of the legal department; R. H. Clark, manager of First National's New York Exchange; F. M. Brockell, supervisor of exchanges, and William Morgan, of the contract department.

Knickerbocker Pensions Flayed in Senate

Leading members of the Senate flayed the proposal that Knickerbocker survivors should be pensioned by Congress, during the Saturday session of the Senate. Senator Myers, who is so antagonistic to the industry, said: "I have been literally astounded to read in the newspapers the past few weeks that the helpless victims of the Knickerbocker disaster in Washington are to organize and come to Congress to demand appropriations from the Federal Treasury, as compensation for their sufferings and damage which they suffered in person in that frightful catastrophe, or incurred from the death of relatives. The Federal government can not be held responsible. Why they should expect Congress to reimburse them is more than I can understand. Congress does not compensate victims of other industrial accidents; why, then, do they feel in need of Congressional aid?"

Universal Purchases St. Louis House

THE Royal Theatre, Sixth street near Olive street, St. Louis, has been purchased by the Universal Film Corporation from Harry Koplar and his associates. Universal is said to have paid in excess of $50,000 for the theatre and plans to spend approximately $25,000 in improvements.

Confirmation of the sale, which has been rumored in local film circles for several weeks, was obtained from Barney Rosenthal, St. Louis manager for Universal, and Harry Koplar upon their return from New York, where the deal was closed.

Workmen have begun tearing down the Royal building preparatory to reconstruction and enlargement of the theatre. The Royal is ideally situated for a first run house, being located in the heart of the financial and shopping districts. It has 700 seats at present but will be greatly enlarged.

Three Theatres in S. F. Consolidate

Arrangements have been completed for the close consolidation of the California, Imperial and Granada theatres, San Francisco, to be operated by the Herbert L. Rothchild Amusement Company. This organization takes its name from the president of the corporation.

These theatres have just inaugurated an extensive campaign known as "Greater Movie Season," which has done wonders to stimulate the interest in motion pictures not only in these houses but throughout the entire city and surrounding territory. The aim is to give greater and better pictures, surrounded by entertainment of high standard.

The California, Imperial and Granada are operated under the joint associate directorship of Eugene H. Roth and J. A. Parkington.

New Missouri Head for Famous Players

Nathan Frank, well known St. Louis attorney and former owner of the St. Louis Star, has succeeded Fred L. Cornwell as president of the Famous Players Missouri Corporation, owners of the Missouri theatre, Grand boulevard and Lucas avenue, St. Louis' leading picture theatre.

Cornwell has disposed of his stock in the Famous Players Missouri Corporation to the Famous Players-Lasky Corporation. The amount of his stock and the price for it have not been divulged. However, his holdings are said to have been comparatively small.

North Carolina Launches Arbitration Board

The North Carolina Board of Arbitration is now practically a reality, with the first meeting of the committee there next week. The Board will consist of three members of the Film Board of Trade of Charlotte, E. E. Heller of Pathe, E. F. Dardine of Universal and W. J. Kupper of Fox, who, together with three members of the North Carolina M. P. T. O., J. A. Eastridge of Gastonia, H. B. Varner of Lexington and C. L. Welch of Salisbury, will decide all or any dispute between exhibitors and exchanges that may arise.

H. H. Hurn on the Hodkinson Sales Control Board

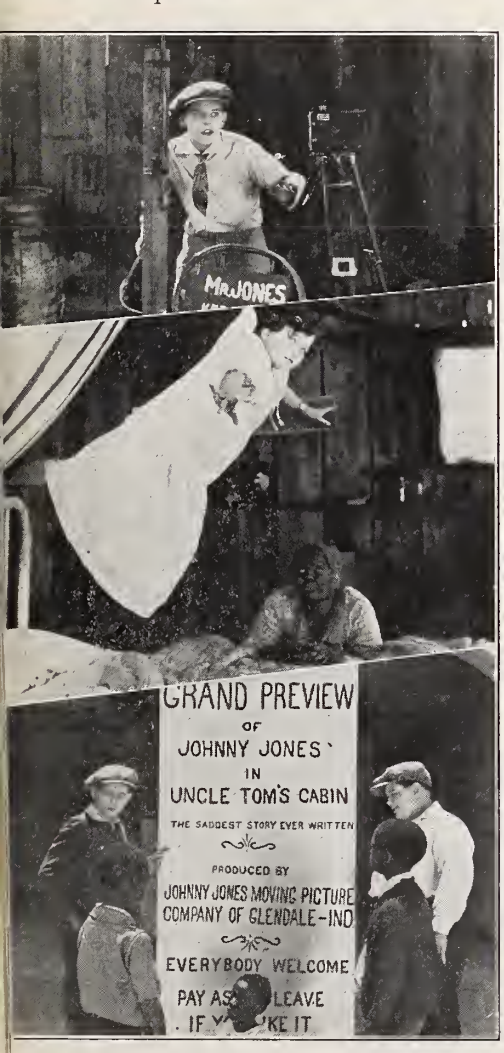
ANNOUNCEMENT is made of the appointment of H. H. Hurn, formerly branch sales manager of the W. W. Hodkinson Corporation at Cincinnati, to the position of Central Division Sales Manager, and the transfer of W. F. Seymour, formerly Central Division Sales Manager, to the post of Eastern Division Sales Manager.

The Hodkinson Sales Control Board is now composed of six members: Vice-president and General Manager F. C. Munroe, who is personally in charge of the Western division; Vice-president and Treasurer Raymond Pawley; Advertising Manager Foster Gilroy; Eastern Division Sales Manager W. F. Seymour; Central Division Sales Manager H. H. Hurn; and Southern Division Sales Manager L. W. Kniskern.

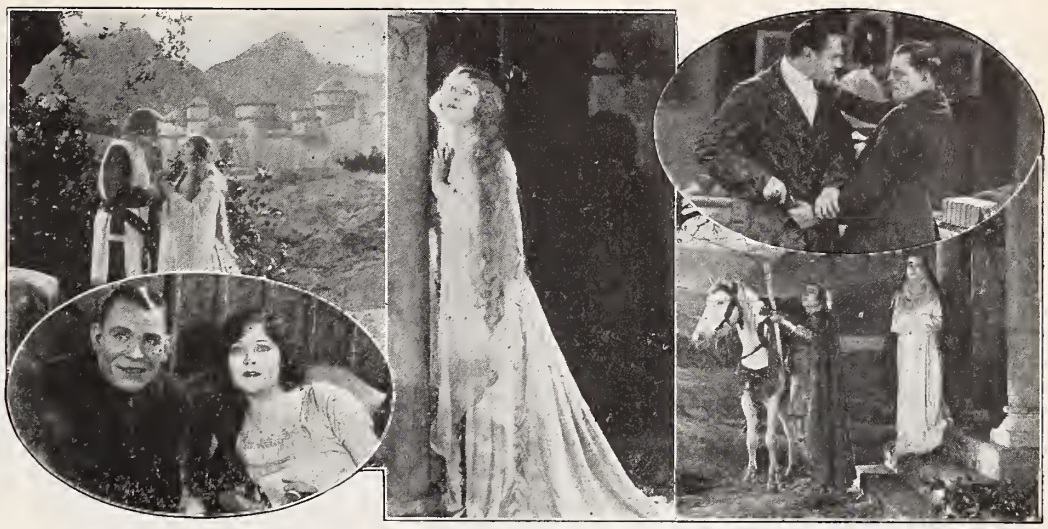
Former Paramount Exploiteers Rejoin Staff

Oscar Kantner and Harry Swift, two former exploiteers on the staff of Paramount, have returned to the employ of Famous Players-Lasky Corporation.

Kantner succeeds John Howard at Detroit, the latter having been called to the home office to act as assistant manager of the Theatre Department. Swift will be assigned to Cincinnati, where he will succeed Norman Dixon, who has become a house manager in the Theatre Department.



Scene from the Johnny Jones Comedy, "Makin' Movies," released by Pathe. In this instance, the juvenile producers are making "Uncle Tom's Cabin"



Scenes from the First National Picture "The Light in the Dark" in which Hope Hampton is starred, supported by E. K. Lincoln and Lon Chaney

Strand Theatre, Niagara Falls, Opens

Exhibitors, Film Men and New York Representation Attend Celebration

NIAGARA FALLS may safely boast of having one of the finest theatres in the United States, since the opening of the Strand on Saturday evening, August 26th. More power to Exhibitor A. C. Hayman, President of the Cataract Theatre Corporation and sponsor for this amusement palace, which is estimated to have cost a million dollars.

With a seating capacity of 2,200, this theatre has also provided for the comfort and convenience of guests, under all probable circumstances. There is not a seat in the house from which one cannot gain a straight view of the screen and the elegant simplicity of the entire structure and composition is marked throughout.

The orchestra for the new Strand will continue under the direction of Albert Greenberg, formerly conductor of Shea's North Park orchestra in Buffalo, N. Y.; Albert Bouchard, formerly conductor and organist for the Strand and Regent theatres, Buffalo, will preside at the $40,000 Marr and Colton organ.

Ralph W. Thayer, formerly with the Paramount Theatre Department, received appointment as manager of the Strand, his last post for Paramount being Merriton. In launching a whirlwind campaign for the opening of the theatre and the premiere of "The Light in the Dark," starring Hope Hampton, Harold J. Beecroft, First National exploiteer, assisted Manager Thayer and was responsible for plastering the town, heralding the opening and the personal appearance of Hope Hampton. Mr. Beecroft was responsible for the shopping tour arranged for Miss Hampton, and the newspaper tie-up with a special Strand theatre section, which commanded generous space. He planned the aeroplane flight over the falls, which visited in addition to Niagara Falls, Chippewa, Merriton, Thorold, Stamford, Niagara-on-the-Lake and Queenstown. Tickets for the Strand were thrown to spectators, some good for only one admission, others for twelve. This, being advertised in advance, brought out crowds of people to watch the flight. Banners were stretched across the main streets reading, "Welcome, Hope Hampton." Every window had some kind of display tie-up with the picture. The leading ice cream parlor put on a "Hope Hampton sundae" and a "Strand special."

Following the feature, "The Light in the Dark," Mayor Thompson made a speech congratulating Mr. A. C. Hayman and the Cataract Theatre Corporation, and introduced Hope Hampton, who first told the audience how pleased she was to be there to welcome them to the new Strand, and then sang two popular numbers, which met with rounds of applause.

Many exhibitors from near-by points were in attendance, as well as several representatives of the trade press, and J. E. Brulatour, of the Eastman Film Company, from New York. Following a reception at the theatre, where A. C. Hayman, Ralph Thayer and Harold Beecroft acted as hosts to interested inspectors and patrons, a midnight supper was held for out-of-town guests at Neff's Niagara Inn, with Hope Hampton the guest of honor.

Sacramento Corporation to Make Pictures

Sacramento Pictures Corporation, has been formed at Sacramento to make a series of features. The first will be entitled "Graft," from William R. Leighton's story in the Saturday *Post*. Helen Lynch will be the lead.

Three Paramount Exploiteers Are Promoted

THREE Paramount exploiteers have been promoted to executive positions in recognition of services rendered as members of the exploitation staff.

John D. Howard, who has served as an exploiteer in the Los Angeles, Albany and Detroit exchanges, has been appointed assistant to Harold Franklin, director of the Theatre Department.

Leon J. Bamberger, Paramount exploiteer at Toronto, was called to the home office as assistant to Claud Saunders, director of exploitation. Mr. Bamberger also served as exploiteer in the Minneapolis territory.

Norman Dixon, exploiteer at Cincinnati, has been made manager of the Empire Theatre, New Bedford, Mass.

Grand Premiere for "East Is West"

Brilliant Audience Views Screening of Constance Talmadge Film in N.Y.

THE NEW YORK premiere of "East Is West," the Constance Talmadge production which First National is distributing, at the Ritz-Carlton last Friday night, was attended by one of the most brilliant audiences that ever graced the presentation of a motion picture.

Among the many hundred guests who filled the spacious ballroom were many of the nation's leading writers, society matrons, theatrical producers, screen producers, editors, actors and actresses.

It is no misstatement to declare that the sponsors of the decorative presentation which greeted the eye upon entering the reception room surpassed anything ever attempted before in offering a truly arresting background.

Mr. Schenck and Beulah Livingstone, the publicity mentor of the Schenck forces, spared no effort in giving to the affair an atmosphere thoroughly celestial. At the head of the first stairway leading to the Ritz ballroom was a huge Chinese flower boat, with sails full set. In it wearing the costumes of their native country were a Chinese couple and several almond-eyed youngsters, borrowed from New York's Chinatown. In an alcove at the head of the next stairway was a Chinese orchestra. The odor of Chinese incense filled the corridor and the ballroom.

Before the showing of the picture Mr. Schenck, Norma Talmadge, Constance Talmadge and their mother held an informal reception, which also was in the nature of a farewell affair, for on the following day they sailed for Europe on the Majestic. Another reception followed the showing of the picture and Constance Talmadge was showered with congratulations and predictions that "East Is West" would prove one of the greatest successes of the 1922-23 motion picture season.

Among those who attended the screening were:

Alma Rubens, Justine Johnstone, Mae Murray, Marion Davies, Eugene O'Brien, Raymond Hitchcock, Jules Brulatour, Jesse L. Lasky, John Emerson, Anita Loos, Mr. and Mrs. Hugo Ballin, Irving Berlin, Messmore Kendall, Olga Petrova, S. L. Rothafel, Florenz Ziegfeld, Adolph Zukor, Eugene Zukor, Al. Woods, Mr. and Mrs. Sam Harris, Hugo Riesenfeld, Edgar Selwyn, Arch Selwyn, Edward Bowes, Nicholas Schenck, Louis Selznick, Winchell Smith, Charles H. Duell, Jr., Joseph Plunkett, Sam Shipman and John B. Hymes, authors of the play; J. D. Williams, manager of Associated First National Pictures, Inc., H. O. Schwalbe, Bruce Johnson, of First National; R. A. Rowland, of the First National Executive Staff; Joseph M. Schenck, Norma and Constance Talmadge and Mrs. Talmadge, Mr. and Mrs. Nate Spingold, Mr. and Mrs. Herbert Brenon, Hassard Short, D. W. Griffith, Robert Vignola, Mr. and Mrs. Conway Tearle, Roland West, Mr. and Mrs. John Golden, Al Lichtman, Ben Moss, Hiram Abrams, Joseph Godsol, Sam Goldwyn, Jules Mastbaum, Eugene V. Brewster.

A pleasing feature of the evening's entertainment was the special musical accompaniment arranged by S. L. Rothafel.

William Russell and others in "Saved by Radio." Fox six-reeler

"Grandma's Boy" Topples 'Em Again in Oregon

Here's another "record smashed" chalked up for "Grandma's Boy," the Harold Lloyd comedy released by Associated Exhibitors. The latest record was staged in Portland, Ore., where the picture has entered its fourth week at the Heilig theatre. The management reports big business despite the competition of Barnum & Bailey and Ringling Bros.' circus.

California University Oarsmen Stage Race Scenes

Oarsmen of the University of California assisted a screen star recently when Rodolph Valentino went to San Francisco to make the Harvard-Yale boat race scenes for his latest Paramount picture. "The Young Rajah," adapted from the play by Alethea Luce and the novel, "Amos Judd," by John Ames Mitchell.

When the company arrived in San Francisco, Director Philip Rosen engaged Coach Ben Wallis, of University of California, to aid in staging the race and coaching the contestants and several members of the U. C. crew of 1922 to row the shells in the race staged for this sequence of the picture.

Third B'way Showing for "Sherlock Holmes"

Goldwyn announces that the John Barrymore picture, "Sherlock Holmes," which is now in its eleventh week at the Cameo theatre, will be screened for an entire week at the Broadway theatre, New York, beginning September 4th.

This will make three Broadway showings for the detective film in advance of release. The first showing was at the Capitol theatre. B. S. Moss then booked it into his Cameo theatre on Forty-second street, near Broadway.

The release date for "Sherlock Holmes" is October 29.

Metro Special on Opening Program of the Eastman

Rex Ingram's "The Prisoner of Zenda" has been selected as the feature attraction on the opening program of the new Eastman theatre in Rochester. The Eastman theatre will open on Monday, September 4th.

Scenes from the Thomas H. Ince Production "Skin Deep," to be released through First National

Galaxy of Stars to Attend Poli Opening, Bridgeport

MARCUS LOEW and Adolph Zukor are cooperating with S. Z. Poli, owner of the Poli circuit of theatres throughout New England, to open the New Poli's Palace Theatre, Bridgeport, Monday night, September 4th.

Among some of the stars who have already acepted the invitation to appear are Mae Murray, Raymond Hitchcock, Thomas Meighan, Alice Brady, Johnny Hines, Nita Naldi, Ann Pennington, Doraldina, Montague Love, Virginia Pearson, Lew Cody, Hope Hampton, May Allison, Zena Keefe, Lou Tellegen, Anita Stewart, and about forty others.

The party will remain in Bridgeport two days and then go to New Haven on Wednesday for one day, returning to town Thursday morning.

New Brunswick Films to Make Picture

New Brunswick Films, Limited, is the name of the moving picture producing company which has been organized at St. Johns, Newfoundland, by Ernest Shipman of Ottawa, Ontario, for the making of the picturization of "Blue Waters," a story by Frederick William Wallace.

George Beban to Open California Season

George Beban and Troup presenting an act "The Sign of the Rose" will open the coming season at the California Theatre, Los Angeles, Sept. 6. Troup has appeared with the film in fifteen cities playing twenty-five weeks to gross of $167,000.

At top, Effie Shannon and Lew Cody; center the "Rat Hole" Cafe and at bottom Rose Coghlan and Harry Southern, all in scenes "Secrets of Paris" Burr-Whitman- Bennett Production

Some scenes in which Mary Alden appears in "A Woman's Woman," an Allied Producers and Distributors Corporation release

3 First Nat'l Specials in September

Norma Talmadge and Hope Hampton Vehicles and Ince Picture on Schedule

NORMA TALMADGE in "The Eternal Flame"; Hope Hampton in "The Light in the Dark"; and "Skin Deep," a Thomas H. Ince special, in which Florence Vidor, Milton Sills and Marcia Manon appear in the principal roles, are among the releases scheduled by Associated First National Pictures, Inc., for the month of September. These three subjects have already been booked heavily for first runs throughout the country, according to word from the First National headquarters in New York.

Norma Talmadge in "The Eternal Flame," is scheduled for National release September 4. This picture is presented by Joseph M. Schenck, adapted by Frances Marion from Balzac's "Duchess de Langeais," and was directed by Frank Lloyd. "The Eternal Flame" tells the story of the love of one of Napoleon's Generals for the Duchess de Langeais, a noted beauty in the court of Louis XVIII.

Supporting Miss Talmadge as the Duchess de Langeais is Conway Tearle, who plays the role of General de Montriveau. Also in the cast are Rosemary Theby, Adolphe Jean Menjou, Wedgewood Nowell and Kate Lester.

"The Light in the Dark" is scheduled for release September 11. Adapted from William Dudley Pelley's story, the film version is declared to be noteworthy not only for its originality and strong cast, but for a colored reel sequence, made under the new Eastman process and presented for the first time on the screen in this subject.

Hope Hampton plays the role of Bessie MacGregor, a New York shop girl, who finds a home with Mrs. Temple Orrin, a wealthy society woman. J. Warburton Ashe, Mrs. Orrin's brother, young, thoughtless, makes love to the girl, and then believing it would be folly to marry her, seeks forgetfulness by a journey to England. During a hunting trip there he discovers, in the ruins of an ancient castle, a silver cup of rare artistic design. Much of the remainder of the play centers around the cup. Recovered by the police in a raid on a pawn shop after it has been stolen from the Ashe home, it suddenly gives a dazzling light in darkness. Throughout the city the cup is publicized with legendary stories and becomes a byword. It is intimated that the cup is the Holy Grail, and it is reputed to have miraculous healing powers. It is in this part of the play that a strong part of the colored sequence appears, unfolding the story of Sir Galahad's Quest of the Grail.

Ashe, stricken with remorse, searches for Bessie, finds her in poor circumstances, and offers her his heart and hand. The ending of the story furnishes a distinct surprise. Lon Chaney has a powerful role as Panetelli, an underworld character, and E. K. Lincoln is seen as Ashe.

"Skin Deep" is scheduled for release September 25. It is a story of a returned soldier,

Berman Now Assistant to Bowes

A. C. Berman, formerly of United Artists, has been appointed executive assistant to Edward Bowes, vice president of Goldwyn Pictures Corporation, and has assumed his new duties at the home office in New York.

During the past few years Mr. Berman has made an enviable record in the sales organization of United Artists, with which he became connected when that company was formed. Prior to that time he practiced law for fifteen years in Boston, his home city.

New Eastern Representative for Pacific Film Company

TO fill the vacancy created by the resignation of Julius Singer, President John J. Hayes of the Pacific Film Co., Inc., of Culver City, Cal., announces the appointment of Robert Bertschy as Eastern representative.

Mr. Bertschy was formerly manager of Warner's Albany (N. Y.) branch and is well known in state rights circles. He will have his office with Bill Alexander, 130 West Forty-sixth Street.

According to Mr. Hayes, Mr. Singer resigned to formulate a consolidation of state rights exchange managers for booking purposes.

Paramount Releases For September

"Blood and Sand" and "Manslaughter" Are Included in List of 7 Features

THE month of September will mark the release of seven Paramount productions, which include two specials—Fred Niblo's production, "Blood and Sand," starring Rodolph Valentino; and Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

Introducing Paramount Week, the company will release on the 3rd, Gloria Swanson in "Her Gilded Cage" and William DeMille's production, "Nice People," each of which has been booked day and date in nearly 250 houses, it is declared. "Her Gilded Cage" is a Sam Wood production, the story being written by Elmer Harris, who based it upon the play by Anne Nichols. Percy Heath wrote the scenario. David Powell is Miss Swanson's leading man and Anne Cornwall, Charles Stevenson, Walter Hiers and Harrison Ford are seen in support.

"Blood and Sand," the Fred Niblo production starring Rodolph Valentino, which has just finished a record-breaking run at the New York Rivoli and Rialto, is scheduled for release the 10th. This is the story of a bullfighter's life, adapted by June Mathis from the novel by Vicente Blasco Ibanez and the play by Tom Cushing. A feature of the production is its artistic settings and distinctively Spanish types. Lila Lee, as leading woman, and Nita Haldi, in the role of a Spanish vampire, are featured with Mr. Valentino, who is here seen for the first time as a star. Prominent in the cast are Charles Belcher, Walter Long, Leo White, George Field and Rose Rosanova.

The other feature due the 10th is the Cosmopolitan production, "The Valley of Silent Men," with Alma Rubens. This is from the novel by James Oliver Curwood, and was directed by Frank Borzage, creator of "Humoresque" and "The Good Provider." John Lynch wrote the scenario of this story of the Canadian Northwest in which Miss Rubens has the role of a French-Canadian girl. Lew Cody is seen as an officer of the Northwest Mounted, and others in the cast are Joseph King, Mario Majeroni, George Nash and J. W. Johnston.

On the 17th comes an Irvin Willat production, "The Siren Call," with Dorothy Dalton supported by David Powell and Mitchell Lewis. This, too, is a story of the far North, from an original by J. E. Nash, with scenario by J. E. Nash and Philip Hurn. Edward Brady, Will Walling, Leigh Wyant, Lucien Littlefield and George Williams also appear with the players mentioned above.

For the same date is scheduled Jack Holt in "While Satan Sleeps," from the novel, "The Parson of Panamint," by Peter B. Kyne. Albert Shelby LeVino wrote the scenario and Joseph Henabery directed.

In "Manslaughter," adapted by Jeanie Macpherson from Alice Duer Miller's sensational novel and scheduled for release the 24th, Cecil B. DeMille has produced his greatest masterpiece, according to Jesse L. Lasky and other Paramount executives who have seen it. Thomas Meighan, Leatrice Joy and Lois Wilson are featured with other prominent roles in the hands of John Miltera, George Fawcett, Julia Faye, Edythe Chapman, Jack Mower, Dorothy Cumming, Casson Ferguson, Mickey Moore, James Neill, Sylvia Ashton, Raymond Hatton, Charles Ogle, Guy Oliver and others.

Carroll Trowbridge London Manager for Allied

Carroll S. Trowbridge, formerly Assistant General Sales Manager for United Artists Corporation, is now General Manager of Allied Artists Corporation, Ltd., of London.

Lew Cody and Alma Rubens in some important scenes of the Cosmopolitan Production (Paramount) "The Valley of Silent Men"

Scenes from "Peaceful Peters," one of the series of Ben Wilson Productions, for Arrow release

Geldert Resigns as President of Mission Film

At a recent meeting of the Board of Directors of the Mission Film Corporation, Clarence H. Geldert, author-director of "Science—or God?" the recent Mission production, resigned as President of the corporation. Mr. Leon Rice, Vice-President of the corporation, will succeed Mr. Geldert to the Presidency, thereby permitting the former President to devote his entire time to his directorial duties.

Mr. Rice is a concert singer of international reputation, having sung in concert in practically every city of importance in the United States, Canada and Europe. Unlike most most singers, he has had considerable business experience. For several years he was assistant manager of the Credit Clearing House in Detroit, Mich.

Christie Inaugurates Cut and Mat Service

In order to serve theatres which advertise comedy attractions in newspapers and house organs of their own, the Christie Film Company has inaugurated a special cut, photograph and mat service on all the new Christie Comedies beginning with "That Son of a Sheik," which is to be released in September through Educational exchanges. All of this material is being prepared under the direction of the exploitation department and will be available through Educational exchanges before release dates on all pictures.

Barclay Will Co-Star with Conley

Lon Barclay, stage and vaudeville comedian, who jumped from burlesque to "Ziegfield Follies" a few years ago, has been engaged by Jack White to co-star with Lige Conley in Mermaid Comedies for Educational.

Figures Show Magnitude of Fairbanks Subject

WITH a view to showing the magnitude of Douglas Fairbanks' latest production for release by United Artists, titled "Douglas Fairbanks in Robin Hood," the following figures have been submitted in a statement issued this week from the home office of the United Artists Corporation:

"Eighteen hundred players used in the biggest scenes.

"Three hundred horses used in a single scene.

"Total scenes shot, eleven hundred and eight.

"Maximum number of scenes in a day, thirty. (In Sherwood Forest).

"Minimum number of scenes in a day, two (In banquet hall.)

"Thirty thousand calls issued through casting department to players."

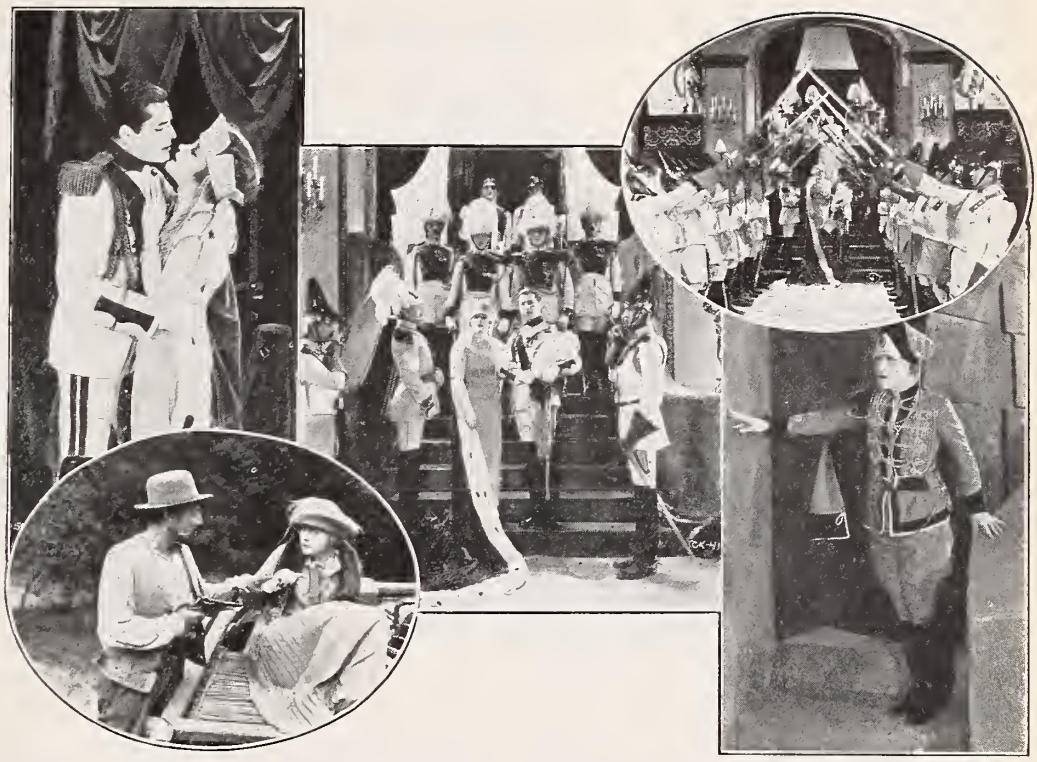
The United Artists statement, in addition, claims a new record for the speedy production of a special of gigantic proportions. The rapid progress made is credited principally to Fairbanks himself and Allan Dwan, who had charge of the direction. No time was lost on account of rain. The company worked on one holiday—Memorial Day—and four Sundays. Only four locations were used despite the magnitude of the picture. While the sets were under construction a crew of eight hundred men were employed, part of this number working at night to speed the work, it is stated.

The editing and titling are now practically completed, and the premiere will probably be staged late in September or early in October.

Fox to Star Chas. Gilbert in "St. Elmo"

Augusta Evans' novel, "St. Elmo," will soon be seen as a motion picture, with John Gilbert playing the leading role. It will be a William Fox production and will be directed by Jerome Storm. The scenario is by Jules Furthman.

Scenes in "A Little Child Shall Lead Them," Fox production directed by J. Searle Dawley



Scenes from "If I Were Queen," initial starring vehicle for Ethel Clayton, via F. B. O. release. The picture was directed by Wesley Ruggles, adapted from "The Three Cornered Kingdom," by DuVernet Rabell, and includes Andree Lejon, Warner Baxter, Victory Bateman, Murdock MacQuarrie and Genevive Blinn

Pathe Names Releases for Sept. 10

Schedule Introduces First of Roach Two-Reel Series Titled "Our Gang"

THE Pathe release schedule for September 10th will introduce the first of the new Hal Roach series of two-reelers which are to be distributed under the brand name of "Our Gang" comedies. These two-reelers will present children and animals in the principal roles. The first of the series is titled "One Terrible Day." The story starts with an invitation from a rich and benevolent lady to the Kids to attend a party in her beautiful residence. The Kids bring their four-legged friends along, including a flock of geese, and the subsequent developments are reported to be exceedingly funny.

The Pathe serial, "The Timber Queen," with Ruth Roland, reaches its ninth episode, entitled "Horned Fury." It carries the hero and heroine to Argentina, where Ruth stages some hazardous feats of horsewomanship.

"The Landlubber," Hal Roach Comedy, with Paul Parrott, presents the comedian eloping on the yacht of the angry father in the case. The captain is sympathetic, however, and father and the violent rival suitor are suppressed—until the captain falls overboard. Thereupon the elopers fall over after him, and are seen bound for shore on a life preserver built for two. The Aesop's Film Fable offering is called "The Boy and the Bear," carrying the moral, "action speaks louder than words."

"Si, Senor," as the Harold Lloyd re-issue for September 10 is called, involves the comedian, with "Snub" Pollard and Bebe Daniels, in violent disturbances inaugurated by a fire-eating Mexican bandit. At the crisis, when "all seems lost," the comedy hero fights the bandit with swords with such characteristic comic success that the dreadful bandit is saddened, presumably, for the remainder of his career.

In Pathe Review No. 172, the New Jersey fish hatcheries provide a fascinating subject presented in wonderful detail. In a varied programme of other interesting material, the Water Market of Venice is shown in beautiful Pathecolor.

Screen Snapshots in this release schedule present a studio scene with "a million dollar cast," including Mary Miles Minter, Bessie Love, Agnes Ayres, Theodore Roberts, Wanda Hawley, Bert Lytell, Conrad Nagel, May McAvoy, Director Paul Powell and Antonio Moreno, staging a movie for visitors. In other scenes half a dozen different screen favorites are intimately shown.

"Hungry Hearts" Opens at N. Y. Capitol Sept. 10th

"Hungry Hearts," the Goldwyn special production, is booked for showing at the Capitol, New York, the week beginning Sunday, September 10. This is the picture founded upon Anzia Yezierska's stories of immigrant life on New York's East Side. E. Mason Hopper directed the picture, and in the cast are seen Bryant Washburn, Rose Rosanova, Helen Ferguson, E. A. Warren, George Siegman and many others.

An exploitation campaign "of an unusual sort for New York" will also be used in connection with the showing, it is announced.

Enid Bennett Returns to the Legitimate Stage

Enid Bennett will make her return to the legitimate stage in Oliver Morosco's new production, "The Sporting Thing to Do," by Thompson Buchanan. The play will be presented in Los Angeles at the Auditorium, starting September 4th, for four weeks and then brought East.

Educational Plans New Magazine

Weekly Screen Issues Will Contain Appealing Short Stories of Life

ANNOUNCEMENT was made at the home office of Educational Film Exchanges, Inc., this week of the forthcoming issue of a magazine for the screen to be called "The Graphic." There will be fifty-two issues a year, and release will begin October 1.

This new screen magazine, which is to be produced by Educational Films Corporation, will be a departure from the accepted standard of short reel magazines in several respects. Instead of confining itself to scenic shots, stereotyped stunt photography and odds and ends left over from news reels, "The Graphic" will put into pictures genuinely dramatic and appealing short stories taken from life itself.

All stories that go to make up this magazine will be from specially prepared material, and will be photographed by cameramen trained for this work. "The Graphic" will not be content with merely showing the outward aspect of material things, but will seek to have a more deeply human touch that will show the trend of people's thoughts and hopes and desires.

Broadly speaking, this magazine will parallel to some extent the function of the better Sunday magazines, inasmuch as its subjects will contain elements of appeal that are fundamental and interest all classes of people, regardless of their particular calling or their particular limitations and tastes.

The stories carried in "The Graphic" will be primarily stories about people—people who in one way or another have a legitimate claim on the public interest. They will not necessarily be prominent people in the sense that they are rich or powerful, but they will always be picturesque characters in whom the public will be interested.

In brief, "The Graphic" will be a human interest digest of the world and its people, reflecting not only what people are doing but what they think and how they feel about what they are doing.

Plans for this magazine have long been under consideration, but the editors and artists under whose direction it was desired to issue it were not available until the present time.

Educational plans to have the first issue of "The Graphic" in all branch exchanges some time prior to the first release date, October 1, for private screening for exhibitors.

Burton Holmes Back from Far East

Burton Holmes, of Travelogue fame, reached New York during the week overland from Seattle, after an extensive trip through Japan, Manchuria, Korea and China.

In Japan he made a specialty of visiting the places made famous by the writings of Lafcadio Hearn, and in China he made an extensive voyage up the Yang-tse-Kiang, a trip which he found marvelously interesting and beautiful.

Paramount Pictures for Twin Cities

Paramount pictures in the future will be shown at the Finkelstein and Ruben theatres in the Twin Cities and other leading cities of Minnesota. Sidney R. Kent, general manager of the Famous Players-Lasky Corporation, was in Minneapolis and signed a contract with the Finkelstein and Ruben firm.

Scenes from "The Yosemite Trail," Fox production, starring Dustin Farnum

Sennett to Star Phyllis Haver in Series

MACK SENNETT has selected Phyllis Haver to head a separate comedy unit, and he will star Miss Haver in a series of full-length comedy drama productions which will be released through Associated First National Pictures.

In a statement emanating from the First National home-office this week, Miss Haver's elevation to stardom under the auspices of Mack Sennett is accredited entirely to her proved ability in past productions on the Sennett lot. From the galaxy of screen beauties known as the Mack Sennett Bathing Girls, Miss Haver arose and successfully worked her way up to her present position as a Sennett star. Her first vehicle, as yet untitled, will be ready for production this week.

New Manager for F.B.O.'s Chicago Branch

Harry Berman, general manager of distribution of Film Booking Offices of America, this week announces the appointment of Joseph Klein as manager of the F. B. O. Chicago branch, to succeed C. R. Plough, who has resigned.

Mr. Klein has served as Eastern District Manager for the Film Booking Offices for the past few years. Mr. Plough will devote his time to the management of theatre interests. Another addition to the F. B. O. Chicago staff is Louis P. Kramer, who has resigned as manager of publicity for Universal's Kansas City office to direct the publicity and advertising at the Chicago Exchange.

Earle Williams Starts New Feature

Vitagraph's west coast studio has begun work on the new Earle Williams feature, "You Never Know." The scenes are laid in San Francisco, along the water front in the days of South American revolutions, and gun-running Americans.

Earle Williams will be seen in the role of a secret service operative, assigned the task of running down a band of American revolution backers.

"Honeymoon for Three" Sloman's Next

On the eve of his departure from Hollywood for New York where he is to arrange for the distribution of his first personally produced picture, "Blind Justice," Frank R. Adams' magazine story, Edward Sloman announced that his next picture will be "A Honeymoon for Three," the popular story that has been running in serial form in the magazine section of the Hearst newspapers.

"Madame Sans Gene" for Independents

The Independent Market is to get another special feature. It is "Madame Sans Gene," the world famous story and stage play. This announcement comes from Producers' Security Corporation, which states that the feature will be released immediately. This latest feature is presented by Aubrey Kennedy and is titled by Margaret Mayo.

Zukor on Radio Opens Paramount Week

NEXT week, September 3-9, is Paramount Week, the fifth annual event which each year registers the high water mark of simultaneous showings of Paramount pictures. As a formal preliminary to the opening of the week President Adolph Zukor, of the Famous Players-Lasky Corporation, spoke by radio to more than a million people last night. Mr. Zukor's brief address, which was broadcasted from Station WJZ at Newark, N. J.

Mr. Zukor's speech was in the nature of a felicitation for picture patrons upon the fact that the motion picture industry is once more standing securely upon its feet and is now placing before the public the biggest and best pictures in its history.

"If I Were Queen" Ethel Clayton Film for F.B.O.

Ethel Clayton's first picture made for release by F. B. O. bears the title of "If I Were Queen." This subject, which was made under the working title of "The Three Cornered Kingdom," is a screen adaptation of the magazine story by De Vernet Rabell. Wesley Ruggles directed the production. The cast includes Warner Baxter (opposite the star), Andree Lejon, Victory Bateman, Murdock MacQuarrie, and Genevieve Blinn. Joseph A. Dubray was in charge of the photography. The picture is scheduled for release in October.

A picturesque Balkan kingdom serves as the locale of the story and some elaborate court settings are stated to be among the features of the production. The story also possesses a gripping climax in which a realistic railroad wreck is staged. The adventures of an American girl in a mythical Balkan principality furnish the theme of the picture.

Scenes from the Fox production, starring Shirley Mason, entitled "Youth Must Have Love"

Scenes in which Miriam Cooper and Ralph Graves appear in "Kindred of the Dust," First National

Preferred Pictures Buys "The Hero"

Dramatic Critics Proclaimed Play Among Best Presented Last Season

"THE HERO," which was proclaimed by New York's dramatic critics as one of the finest plays by an American author in 1921, has been purchased by Preferred Pictures, Inc., of which B. P. Schulberg is president, for immediate screen production.

Negotiations for the play have been on for some time and were finally closed with Sam H. Harris on Monday of this week by Al Lichtman, Vice-President of Preferred Pictures and president of the Al Lichtman Corporation, which is distributing the Preferred product.

The play was written by "Gilbert Emery," in reality Emery Pottle, a noted short story writer, and marked his advent as a playwright. It was presented at a series of matinees with Grant Mitchell in the leading role and later came to the Belmont theatre for a regular run, with a new cast headed by Richard Bennett, with Robert Ames, Fania Marinoff and other well known players.

Branded as "'daring" by most of the critics, "The Hero" was a sensation because it marked the first effort of an author to analyze the appeal of a uniform for the feminine sex and to present the problem of physical courage versus moral courage.

The story centers around two brothers, one a stay-at-home plodder, the other a harum-scarum youth who leaves the United States, joins the French Foreign Legion and serves with conspicuous gallantry in the war. It is upon the soldier's return, bearing scars and decorations, that the author matches his character against the brother who had stayed home and shielded his mother and family while other men, physically courageous were in Europe fighting.

B. P. Schulberg, under whose supervision "The Hero" will be produced for the screen, said:—

"In purchasing 'the Hero,' Preferred Pictures is only following its fixed policy of acquiring the best stories possible for screen production. Mr. Pottle's play was rated as the best dramatic work of the 1921 season, and we have been trying to get the rights to it for some time past. And in this connection, I may also add that we are considering a number of others just as important from the standpoint of dramatic value."

Non-Theatrical Concern Absorbs Pictures

Through contracts signed Wednesday the entire non-theatrical activities of the Alexander Film Corporation, 130 West Forty-sixth street, are absorbed by the National Non-Theatrical Motion Pictures, Inc., of which Harry Levey is president and Arthur James vice president. By the terms of the agreement one hundred and fifty subjects, including William S. Hart, Douglas Fairbanks, Norma Talmadge, Charles Ray, Frank Keenan, Ray Stewart and a number of specials, will be marketed non-theatrically solely by the National Non-Theatrical Company.

Pola Negri's First to Be "Bella Donna"

POLA NEGRI'S first Paramount picture to be made in this country will be "Bella Donna," according to an announcement made by Jesse L. Lasky at Hollywood Tuesday. George Fitzmaurice will direct the Polish star and Ouida Bergere is now at work on the scenario of the novel by Robert Hichens.

Lasky further announced that, contrary to original plans, the picture will be made at the Lasky studio in California instead of the Long Island City studio. Miss Negri sails for this country on the Majestic September 6 and, arriving here about a week later, will remain in New York just long enough to see the town before entraining for the West Coast. Fitzmaurice plans to start the production about September 23.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

"The Prisoner of Zenda," was advertised with the above lay-out, by the Stillman Theatre, Cleveland.

FAMOUS PLAYERS

If You Believe It, It's So—
A well acted and produced picture which attracted very satisfactory business. Meighan real favorite here. (East.)

Similar to "Miracle Man" but not nearly so good. People here rather disappointed in this picture. Business not what we expected. (Middle West.)

Not Meighan's best but good enough and much on lines of "The Miracle Man." Did good on average. (Middle West.)

The Dictator—
Light comedy stuff, with a touch of appealing romance and adventure. Held up fair for week. (Middle West.)

Great picture. Business excellent. (Middle West.)

Reid's popularity helped carry it. Picture ordinary. Average receipts. (Middle West.)

The Man Unconquerable—
Too much action said patrons. Business fair. Women did not like it and said so. (East.)

Through a Glass Window—
Good picture. Buusiness fair. (Middle West.)

Borderland—
A rather unusual picture. Plot artificial. Photography and acting excellent. Average business. (Middle West.)

The Bonded Woman—
Average picture. Miss Compson's acting above her average. Seemed to please audiences. (Middle West.)

The Beauty Shop—
Not much of a picture, and only a fair drawing card. (Middle West.)

While Satan Sleeps—
The best drawing card in two months. Played to good houses for a week's run. (Middle West.)

The Top of New York—
Clever interesting picture and played to good business. (Middle West.)

Nice People—
One of the best Wally Reid has appeared in for some time. Is strong drawing card. (Middle West.)

The Young Diana—
Proved rather disappointing. Business off. (Middle West.)

FIRST NATIONAL

Rose O' the Sea—
A typical scenario of mediocre kind. Plot is weak. Characters hackneyed. A big musical program was responsible for a successful week with this feature. (Middle West.)

Fools First—
A fine picture, which went over big. Good story, excellent cast. (Middle West.)

Smudge—
All critics found fault with picture. Business fair. (Middle West.)

The Infidel—
Patrons liked this one and it did a good week's business. (Middle West.)

The Masquerader—
One of the year's best pictures. Did good business. (Middle West.)

The Primative Lover—
Did fairly well. Constance Talmadge has done better work. Business fair. (Middle West.)

SELZNICK

The Probation Wife—
Combination of Thomas Meighan and Norma Talmadge in this good picture pulled big business despite the fact that it is a revival. (Middle West.)

The Referee—
Full of action and excitement. Star popular here. Drew well. (Middle West.)

Under Oath—
One of the best things Elaine Hammerstein has done. Business close to capacity at all shows. (East.)

Star popular and did pretty well in this picture. (Middle West.)

The above advertising copy in Kansas City newspapers announced "Under Oath" at the Apollo.

In Detroit, "The Fast Mail" was advertised as above by the Fox-Washington theatre.

FILM BOOKING OFFICE

In the Name of the Law—
A good melodrama. Pretty fair business. (Middle West.)

Heart interest picture that opened to nice business that increased daily during entire week's run. Local police force guests of house management. (Middle West.)

Queen of the Turf—
Hot weather and the State Fair did not help business which was halting. The picture hasn't any well known player but is pretty good for a race story. (Middle West.)

METRO

The Prisoner of Zenda—
A real picture! Opened to capacity and played to full houses all week. Did so well that we held it over a second week. Play, cast, direction, equally praised by everyone. (Middle West.)

The Right That Failed—
This one staged an old-fashioned box office revival at this theatre. Held them out for every show on opening day. (East.)

Five Dollar Baby—
A good summer picture. Drew well in a poor week. (Middle West.)

UNIVERSAL

Don't Shoot—
Good box office attraction which pleased our patrons and packed them in. (Middle West.)

Good stuff. Patrons liked it. Business better than average. (Middle West.)

The Married Flapper—
A good box office attraction. Good week's attendance. (Middle West.)

The Storm—
Seemed to meet with popular approval. Well advertised and lived up to the advertisement. Did good business. (Middle West.)

GOLDWYN

The Wall Flower—
Advertised for the week but did not hold out for that long. Lacks something. (Middle West.)

The Dust Flower—
Not so good. Attendance was below average, although the week was the hottest of the summer. (Middle West.)

Mr. Barnes of New York—
Was well received. Star is popular with patrons. (Middle West.)

UNITED ARTISTS

Orphans of the Storm—
Did big business for second run. (Middle West.)

A really great picture which proved itself a big box office attraction. Business very heavy. (Middle West.)

AMERICAN RELEASING

Belle of Alaska—
Good snow story for warm weather, but held up for only three days. (Middle West.)

FOX

The Fast Mail—
A regular thriller which played to a good summer business. (Middle West.)

HODKINSON

The Gray Dawn—
About the average Western picture. Fair business. (Middle West.)

When "The Three Must-Get-Theres" and "The Girl from Porcupine" played Broadway Strand, Detroit, the above advertising copy was used.

PROGRAMS FOR THE WEEK OF SEPT. 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

Attractive copy used by the Colonial theatre, Indianapolis, advertising "The Young Diana."

NEW YORK CITY

Capitol Theatre—
Overture—New World Symphony, Capitol Grand Orchestra.
Specialty—Ballet from "Prince Igor," introducing "Polovtzian Dances," by Capitol Ballet Corps.
Current Events—Capitol News.
Dance—Hindu, Doris Niles.
Feature—From Dust to Dawn, Florence Vidor, Associated Exhibitors.
Interlude — "Morgen-Journal," Strauss, Lidja de Buda, from the Budapest Opera Company.
Comedy—Makin' Movies, Johnny Jones, Pathe.

Rivoli Theatre—
Overture—"Phedre," Rivoli Orchestra.
Novelty—Rivoli Pictorial.
Dance—Spring, Lillian Powell and Martha Mason.
Feature—The Young Diana, Marion Davies.
Vocal—"Sunrise and You," Duet.
Comedy—The Pawnshop, a Charles Chaplin revival.

Rialto Theatre—
Overture—"Morning, Noon and Night in Vienna" and Reisenfeld Classical Jazz.
Current Events—Rialto Magazine.
Vocal—"My Heart Is Calling," Grace Bowman, soprano.
Feature—The Valley of Silent Men, Paramount.
Musical—Selections, Arthur J. Martell at the Wurlitzer.
Comedy—Flies, an Out-of-the-inkwell cartoon.

Criterion Theatre—
Feature—Forget-Me-Not, Metro. (Last week.)

Forty-fourth Street Theatre—
Feature—Monte Cristo, Fox, continued.

Lyric Theatre—
Feature—Nero, Fox. (Last week.)

Astor Theatre—
Feature—The Prisoner of Zenda, Metro.

Central Theatre—
Feature—Human Hearts, Universal. (Last week.)

Cameo Theatre—
Feature—Sherlock Holmes, continued.

Mark-Strand Theatre—
Overture—"Merry Wives of Windsor," Strand Symphony Orchestra.
Current Events—Mark-Strand Topical Review.
Feature — Kindred of the Dust, First National.

The copy used by the California Theatre, Los Angeles, to advertise "The Kingdom Within."

Vocal—Duet from "Cavalleria Rusticana," sung by Harold Brown, tenor, and Kitty McLaughlin, soprano.
Comedy—The Three Must-Get-Theres, Max Linder.
Recessional—Organ solo.

BROOKLYN

Mark Strand Theatre—
Overture—"Sicilian Vespers," by the Mark Strand Symphony Orchestra, Alois Reiser, leader. (Guiseppe Verdi.)
Vocal — Mary Fabian, soprano, "The Song of the Soul," from Breil's "The Climax."
Dance — Mendelssohn's "Spring Song," interpreted by Marian, Helen, Ruth and Alma.
Current Events—The Mark Strand Topical Review.
Novelty—Combination Vocal-Pantomime—Georges Du Franne sings Herbert's "Ah, Sweet Mystery of Life," while Marian, Helen, Ruth and Alma interpret it in the pantomime.
Feature—The Glorious Adventure, Lady Diana Manners, United Artists.
Comedy—Golf, Larry Semon, Vitagraph.
Next Week—Kindred of the Dust.

NEWARK

Rialto Theatre—
Current Events—Rialto Review of Events.
Double Feature—The Wall Flower, Goldwyn, and When Romance Rides, Goldwyn.

Branford Theatre—
Overture—"The Pink Lady," Branford Symphony Orchestra.
Current Events — Branford Review of Events.
Novelty—Topics of the Day.
Musical—Organ solo.
Comedy—Torchy's Feud, Educational.
Vocal—Anne Jago, contralto.
Feature—The Masquerader, First National.

LOS ANGELES

Mission Theatre—
Overture—Serenade Espagnole and "Who Loves You Most, After All?"
Current Events—Fox News.

Advertising used by Loew's Palace in Washington, offering "The Hands of Nara."

Music—"Narcissus," organ.
Scenic—Mt. Blanc, Burlingham.
Novelty—Such Is Life in Paris Shops, Hy Mayer Travelaugh.
Feature—Queen of the Moulin Rouge.

California Theatre—
Overture — Symphony Orchestra Concert, "The Barber of Seville," other selections.
Current Events—Fox and International News.
Cartoon—The Mechanical Horse, Fable.
Scenic—Nights of Many Shadows, Bruce-Educational.
Vocal—"By the Waters of the Minnetonka," "The Sneak" and "The Kiss," soprano.
Feature—Flesh and Blood.
Novelty—Topics of the Day.
Next Week—Just Tony.

Grauman's Theatre—
Overture — Capriccio Espanol, Grauman's Orchestra.
Scenic—Movie Chats, Urban.
Specialty — Dancing Act, Three people.
Novelty — Organ — "My Wife's Husband" with slides—Pathe Weekly Review — The Man From Mars and Monkey Shines.
Feature—The Loves of Pharaoh—Paramount.
Next Week—Her Gilded Cage.

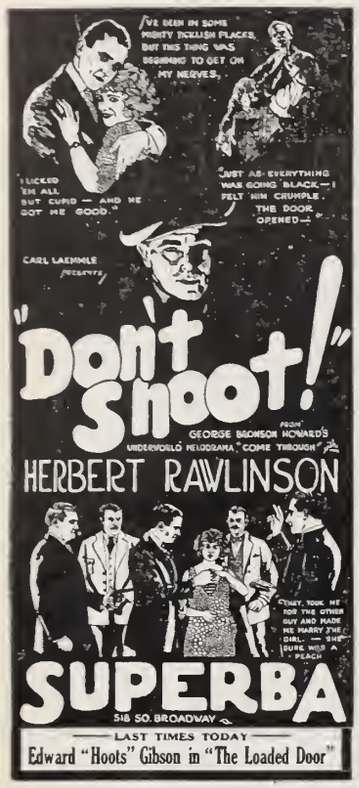
Loew's Theatre—
Current Events — International News.
Novelty—Movie Chats.
Feature—Boy Crazy.
Five acts of vaudeville.

Superba Theatre—
Current Events — International News.
Western—Sure Shot Morgan—Reissue.
Comedy—Kid Love—Century.
Feature—Paid Back—Universal.
Next Week—The Storm.

Tally's Theatre—
Current Events— Kinograms.
Comedy—Let 'Er Go—Sennett Reissue.
Feature—The Spanish Jade—Paramount.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Spring Fever—Lloyd Reissue.

This ad appeared in Detroit newspapers, advertising "The Masquerader" at the Capitol.



Striking ad used by the Superba Theatre, Los Angeles, to announce "Don't Shoot."

Feature—Back to Yellow Jacket—S. R.
Next Week—The Self Made Man.

Symphony Theatre—
Feature—Grandma's Boy—Harold Lloyd—First National (sixteenth week).

Grauman's Rialto—
Feature—Blood and Sand—Paramount (sixth week).

Hill Street Theatre—
Current Events—Kinograms.
Comedy—Toonerville Blues—Educational.
Scenic—Bonnie Briar Country.
Feature—Ashamed of Parents.
Five acts of vaudeville.

Kinema Theatre—
Overture—Novelty musical and Vocal Numbers.
Current Events — International News.
Musical—Banjo Duet.
Scenic — Cataracting Around Niagara.
Music — "Mighty Lak a Rose"—Organ.
Vocal—"Lone Star Blues"—three singers.
Cartoon—Felix in the Swim.
Specialty — Musical Number Review of old and popular melodies.
Feature—Kindred of the Dust—First National.

CHICAGO

Chicago Theatre—
Overture.
Current Events—News Weekly — Topics of the Day.
Specialty — Waring's Pennsylvanians—10 College Syncopators.
Music—Popnlar Selections—Organ Solo.
Scenic.
Prologue—Roy Dieterich in vocal numbers.
Feature—Kindred of the Dust—First National.
Coming Feature — Her Gilded Cage—Paramount.

Tivoli Theatre—
Overture.
Current Events—News Weekly — Topics of the Day.
Specialty—Charles Olcott — Pianalogue.
Music—Organ Solo.
Scenic.
Prologue.
Feature—If You Believe It, It's So — Thomas Meighan — Paramount.
Comic Cartoon.
Coming Feature — While Satan Sleeps—Jack Holt.

Riviera Theatre—
Overture.
Current Events—News Weekly.
Specialty—Charles Donald, vocal numbers.
Music—Organ Solo.
Specialty—Hans Hanke, pianist.
Feature—If You Believe It, It's So — Thomas Meighan — Paramount.
Coming Feature — While Satan Sleeps—Jack Holt.

Roosevelt Theatre—
Feature — Blood and Sand — Rodolph Valentino—Paramount.

Woodlawn Theatre—
Overture—Scenes Picturesque.
Current Events—Woodlawn News and Views.
Comedy—Torchy's Nut Sundae.
Novelty—Pathe Review.
Feature—The Siren Call—Dorothy Dalton—Paramount.
Coming Feature—Nice People—Wallace Reid—Paramount.

Barbee's Theatre—
Movie Chats.
Comedy—The Saw Mill.
Feature—The Broken Silence—Arrow.

Randolph Theatre—
Overture—Organ Selections.
Current Events — International News.
Comedy—A Hicksville Romeo.
Feature — The Gray Dawn—Hodkinson.

PHILADELPHIA

Stanley Theatre—
Overture—Excerpts from "The Debutante" (Herbert), and "Canzonetta" (D'Ambrosio).
Current Events—Fox and Pathe News Weekly.
Vocal Number — Gladys Rice, soprano, in "Oh Dry Those Tears" (Del Riego), and "Kiss Me Again" (Herbert).
Music—Stanley Orchestra—"The Bat."
Novelty — Topics of the Day, Pathe.
Feature — Nice People—Wallace Reid—Paramount.
Comedy—The Drifters.
Recessional — Organ Selections — "The Debutante."
Next Week—Blood and Sand.

Aldine Theatre—
Current Events—Pathe Review, International News.
Feature — A Tailor-Made Man —Charles Ray—United Artists.
Comedy—The Challenge.
Next Week—The Valley of Silent Men.

Karlton Theatre—
Current Events — Pathe News Weekly.
Feature—Evidence—Elaine Hammerstein—Selznick.
Comedy—Millionaire Without a Cent.
Novelty—Ily Mayer No. 10.
Added Attraction—Baby Show in Squirrelville.
Next Week—The Bonded Woman.

Capitol Theatre—
Feature—A Fool There Was—Fox (second run).
Comedy—Torchy's Feud.
Novelty—Kinograms—Electric.
Next Week — Borderland (second run)—Paramount.

Victoria Theatre—
Current Events — Pathe News Weekly.
Feature—I Am the Law—Metro.
Comedy—All Wet—Fox.
Next Week — Her Gilded Cage (second run)—Paramount.

Arcadia Theatre—
Current Events — Pathe News Weekly.
Novelty—Movie Chats No. 30.
Comedy—Circus Day.
Feature—The Ragged Heiress—Shirley Mason—Fox.
Next Week—The Siren Call.

Palace Theatre—
Feature—If You Believe It, It's So — Thomas Meighan — Paramount (second run).
Cartoon—One Old Cat.
Novelty—Educational—Walt Whitman.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day, Pathe.
Next Week—Nice People (second run)—Paramount.

Regent Theatre—
Feature—A Homespun Vamp—May McAvoy—Paramount.
Comedy—Hear 'Em Rave.
Novelty—Spell of the Game Clan.
Next Week—South of Suva—Mary Miles Minter—Paramount.

CLEVELAND

State—
Overture—Selections from "Lucia," featuring the Sextette.
Current Events—Pathe News, Topics of the Day.
Comedy—A Penny Reward, Educational.
Specialty—Tade's Singing Orchestra, with State Entertainers, in new modern songs and dances.
Feature — The Bonded Woman, Betty Compson, Paramount.
Next Week—The Valley of Silent Men.

Allen—
Overture — Opera Bouquet from Giacomo Puccini.
Current Events—Allenette, selected news events, including Plain Dealer Screen Magazine of local events.
Scenic—The Splendid Sun, with original settings and special music, "Titl's Serenade" rendered by the Allen Trio.
Comedy—Weak End Party.
Prologue—"The Enchanted Forest," original composition by Philip Spitalny, with interpretive dances.
Feature—Trouble, Jackie Coogan, First National.
Next Week—The Gilded Cage, Gloria Swanson, Paramount.

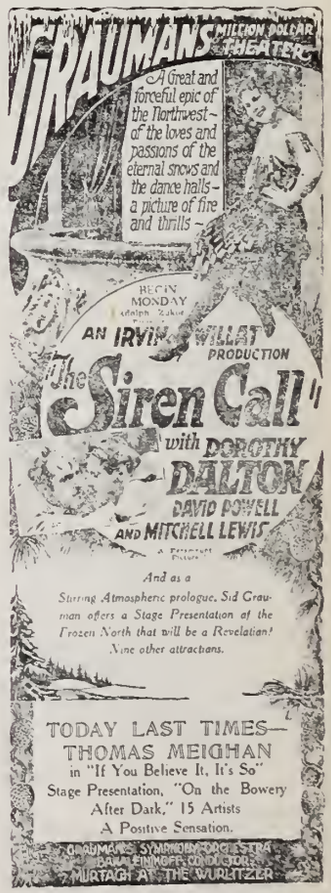
Stillman—
Overture — "Second Hungarian Rhapsody."
Current Events—Select News.
Comedy—The Original Golfer.
Feature—The Prisoner of Zenda, Metro, second week.
Next Week—Blood and Sand.

Park—
Concert—1, "Mignon," rendered by Mischa Guterson and orchestra, 2, "Mlle. Modiste"; 3, "Andante," cello solo by Golterman, played by Naoun Dinger.
Vocal—Iris Male Quartet, with special scenic setting, singing: 1, "Love's Old Sweet Song"; 2, "Some Little Bird Is Calling You"; 3, "Gypsy Love Song."
Ballet—"Song of India," by Rimsky-Korsakoff, interpreted by Serge Popeloff and Marjorie Frank; dance arranged and presented under personal direction of Mischa Guterson.
Current Events—Fox News.
Prizma—"Poor Butterfly," with special musical settings.
Comedy—Torchy's Feud, Johnny Hines, Educational.
Feature—The $5 Baby, Viola Dana, Metro.
Next Week—Jack Holt in While Satan Sleeps.

Standard—
Current Events — International News.
Comedy—Kid Love, Century Comedy.
Added Attraction—Leather Pushers No. 6.
Feature—Paid Back, Universal.
Next Week—Marked Men.

BUFFALO

Shea's Hippodrome—
Overture—"Orphans of the Storm" —Special score.
Stage Setting—Hippodrome Birthday Party.
Vocal—Selections by Edgar Kiefer, baritone.
Feature—Orphans of the Storm.
Current Events—Hippodrome Review.
Next Week — Her Gilded Cage—Gloria Swanson — Paramount



Grauman's Los Angeles Theatre advertised "The Siren Call" as above.

and Grandma's Boy—Harold Lloyd—First National.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature — South of Suva — Mary Miles Minter—Paramount.
Comedy—Game Birds—Hallroom.
Special—Who's Who in Buffalo.
Next Week—The Dictator—Wallace Reid—Paramount.

Lafayette Square—
Overture — Organ selections by Preston Sellers of Chicago.
Current Events—Fox News—Local Events—The Courier Camera.
Feature—The Deuce of Spades—Charles Ray—First National.
Comedy—Snub Pollard.
Scenic—Burlingham scenic.

Mark-Strand—
Overture—Selections from Ziegfeld Follies.
Current Events—Kinograms.
Feature — Divorce Coupons — Corinne Griffith—Vitagraph.
Comedy — Simply Shocking — Universal.
Next Week—In the Name of the Law—F. B. O.

Shea's North Park—
Feature—Orphans of the Storm.

BALTIMORE

Century Theatre—
Overture—"Aida" — Century Symphony Orchestra.
Current Events — Century Topical Review and Magazine.
Vocal—Jessica Clement, soprano—Solo.
Comedy—Torchy's Nut Sundae—Johnny Hines—Educational.
Prologue — Egyptian dance — Miss Bobby Tremaine.
Feature—The Loves of Pharaoh—Paramount.

This is the way the Metropolitan Theatre, Washington, advertised "One Clear Call" in the newspapers

Rivoli Theatre—
Overture — Symphonic prelude — Rivoli Orchestra.
Organ Recital—By Ernie Cooper.
Current Events—Rivoli News—selected.
Vocal—Celeste Aida—Leon Zaretto, tenor—Solo.
Feature—Hurricane's Gal—Dorothy Phillips—Universal.
Comedy—Bucking Broadway—Neal Burns.
Recessional—Organ Recital.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Please Be Careful.
Novelty—Urban Movie Chats.
Feature—The Worldly Madonna—Clara Kimball Young—S. R.

Wizard Theatre—
Comedy—Get Out and Get Under—Harold Lloyd.
Feature—A Woman of No Importance—Selznick.

OMAHA

Rialto Theatre—
Overture—Mignon.
Current Events—Kinograms.
Special—Julius Johnson at organ playing "It Seems You Love Me."
Comedy—The Speeder.
Feature—The Ordeal—Paramount.
Next Week—Blood and Sand.

Moon Theatre—
Overture—Orchestral Selections.
Current Events—Moon News.
Comedy—Henpecked.
Feature—Her Only Way.

Strand Theatre—
Overture—Serenade.
Current Events—Selznick News.
Comedy—That Son of A Sheik.
Feature—The Masquerader—First National.

Sun Theatre—
Overture—Orchestral Selections.
Current Events — International Weekly.
Feature—The Storm—Universal.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Musical—Organ selections.
Comedy—That Son of a Sheik.
Specialty—French Cabaret, presenting a cast of ten and the Aaron children.
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Next Week—Nice People—Wallace Reid—Paramount.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe.
Musical—Organ selections.
Comedy—Making Movies—Johnny Jones Comedy—Pathe.
Feature—The Young Diana—Marion Davies—Cosmopolitan.
Next Week—Monte Cristo—Special cast—Fox.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Comedy—Golf—Larry Semon.
Feature—The Woman He Married—Anita Stewart — First National.
Next Week—If You Believe It, It's So—Thomas Meighan — Paramount.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ selections.
Comedy—Christie Comedy.
Feature—Man From Hell's River—Irving Cummings—Irving Lesser.
Next Week — Over the Border — Betty Compson—Paramount.

WASHINGTON, D. C.

Metropolitan—
Overture—"Undine."
Current Events—Pathe News, Topics of the Day.
Comedy—The Frozen North, First National.
Feature—One Clear Call, First National.
Next Week—Grandma's Boy, Pathe.

Rialto—
Overture—"Ziegfeld Follies, 1922."
Current Events—Fox News.
Comedy — Pop Tuttle's Clever Catch, F. B. O.
Scenic—Drifting, Bruce.
Feature — The Married Flapper, Universal.

Palace—
Overture—"Fingal's Cave."
Current Events—Pathe News, Topics of the Day.
Comedy—Look Out Below, Educational.
Feature—The Hands of Nara, Metro.
Next Week—Nice People, Paramount.

Columbia—
Feature—Her Gilded Cage, Paramount, continued.
Next Week—Blood and Sand.

INDIANAPOLIS

Circle Theatre—
Overture—"Raymond," by Thomas.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day, "Love Days," musical accompaniment.
Scenic—Missing Men.
Comedy—Treasure Bound.
Music—"Three O'Clock in the Morning," organ solo.
Feature — Smudge, Charles Ray, First National.
Next Week—The Masquerader

Colonial Theatre—
Current Events—Pathe News.
Comedy—Aesop Fable.
Feature—The Dictator, Wallace Reid, Paramount.
Next Week—The Young Diana, Marion Davies

Ohio Theatre—
Current Events — International News.
Comedy—Keep Moving.
Feature—Through a Glass Window.
Novelty—The Mirror.
Next Week—Nice People.

DES MOINES

Des Moines Theatre—
Current Events—International.
Overture — Medley of selections from "Faust", "Rigaletto" and other favorite operas, by the Des Moines Theatre Orchestra.
Comedy—Golf—With Larry Semon—Vitagraph.
Feature—While Satan Sleeps — With Jack Holt—Paramount.
Next Week — The Masquerader—First National.

Strand Theatre—
Current Events—Educational Kinograms.
Comedy — The Son of a Sheik—Christy.
Special Music — "Why Should I Cry Over You"—Organ selection by F. Donald Miller.
Feature — Fools First—First National.
Next Week—Her Gilded Cage.

Rialto Theatre—
Feature—The Connecticut Yankee—Fox.
Next Week—North of the Rio Grande.

Palace Theatre—
Comedy—A one-reel comedy, name unknown.
Feature—Travelin'—W. S. Hart.

ATLANTA

Howard Theatre—
Overture — "Wang," featuring "Every Rose Has Its Thorn"—Enrico.
Prologue—"The Last Hope."
Current Events — Howard News and Views.
Instrumental — Cornet Solo by Perry Bremer.
Special—Hope—A moving visualization of the famous painting.
Feature — Grandma's Boy—Harold Lloyd.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Kinograms.
Instrumental—"Dreaming Alone in the Twilight."
Special—Bernice Barlow and Floyd Jennings in Musical Comedy Bits.
Feature — The Masquerader—Guy Bates Post.

Criterion Theatre—
Overture—Orchestra.
Current Events—Kinograms.
Feature—The Fatal Marriage—Lilian Gish and Wallace Reid.

MINNEAPOLIS

State—
Overture—"March Slave," Tschaikowsky, State Concert Orchestra.

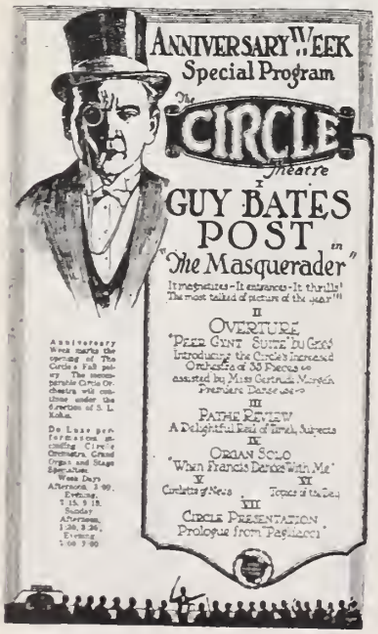
Copy used by the Liberty theatre, Kansas City, advertising "The Young Diana."

The Kansas City papers carried the above ad when "The Woman He Married" was booked for the Royal Theatre.

Current Events—State Digest.
Specialty — Interpretative Dance, Aragonaise from "Carmen," Bizet, Eleanor Sussman, danseuse.
Novelty—Away Dull Care, Prizma natural color subject.
Vocal — Laurette Rietz, dramatic soprano, (a) "My Dreams," F. Paola Tosti; (b) "Little Grey Home in the West," Lohr.
Cartoon—Felix Comes Back, new adventures of Felix, the cat.
Added Attraction—The Original Brown Saxophone Six formerly of Ziegfeld Follies.
Feature—Her Gilded Cage, Gloria Swanson, Paramount.

KANSAS CITY, MO.

Newman Theatre—
Overture—
Feature—Her Gilded Cage, Gloria Swanson, Paramount.
Specialty—Oviotti & Burkley.
Comedy—The Son of the Sheik.
Current Events—Newman Screen Magazine.



This is the way the Circle Theatre, Indianapolis, advertised "The Masquerader."

Royal Theatre—
Feature—The Woman He Married, First National.
Comedy—Golf.
Current Events—Royal Magazine and News.
Songologue—Stephen Slosser, organist.

12th Street Theatre—
Feature—Man From Hell's River
Comedy—Oh! Promise Me, Christie.
Novelty — Sport Review, Aesop Fables.

CINCINNATI

Capitol Theatre—
Overture—A specially arranged score—Capitol orchestra.
Current Events—Capitol News.
Feature—The Storm—Universal.
Next Week—Nice People.

Walnut Theatre—
Overture—Special novelty—Walnut Symphony Orchestra.
Novelty—Topics of the Day.
Current Events—Pathe News.
Comedy—That Son of A Sheik—Neal Burns.
Feature—The Stroke of Midnight—Metro.
Next Week—Her Gilded Cage—Paramount.

Strand Theatre—
Current Events—Pathe News.
Feature—A Fool There Was—Fox.
Musical Score—By Hewitt Thomas—Strand Orchestra.
Next Week—Valley of Silent Men—Paramount.

Lyric Theatre—
Comedy Feature—The Three Must-Get-Theres—Max Linder.
Added Attraction—The Studio Girl—Hines-Constance Talmadge.
Next Week—Orphans of the Storm—United Artists.

Keith's Theatre—
Current Events— B. F. Keith's Pictorial Review.
Cartoon—Aesop Fable—Pathe.
Feature—Rose of the Sea—Anita Stewart—First Nat'l.
Comedy.

Grand Theatre—
Comedy—Golf—Larry Semon.
Feature—Blind Wives—Fox.
Added Attraction—Kava and His production of Oriental splendor A Night in the Orient.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Music—"Georgette," Wurlitzer solo, by Stuart Barrie.
Specialty—Musical revue including Missouri beauty chorus.
Comedy—The Reporter—two reels.
Feature—The Bonded Woman—Betty Compson.

William Fox Liberty—
Overture — Liberty concert orchestra.
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy—The Reporter.
Feature—The Delicious Little Devil—Re-issue—Universal.

New Grand, West End Lyric, Lyric Skydome, Capitol Theatre—
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Cartoon—Aesop fable.
Musical Revue — "The Flapper Party."
Special Feature—The Cardinals—Views of St. Louis National League Club.
Feature—Nice People—Paramount.

Delmonte Theatre—
Overture—Delmonte Orchestra.
Current Events—News and Views.
Novelty Act—Kitty Gordon in person, supported by own company.
Prologue — Irene Castle's Fashion Promenade.
Feature — Slim Shoulders — Irene Castle.

Delmar Theatre—
Overture—Booker's Orchestra.
Current Events—News and Views.
Feature—The Wall Flower—Goldwyn.

Criterion Theatre—
Music—News and Views—Comedy reels.
Feature—Boy Crazy—Doris May—F. B. O.

Congress—
Comedy.
Current Events.
Feature—Gay and Devilish—Doris May—F. B. O.

Columbia Theatre—
Current Events—Fox News.
Novelty—Universal Magazine.
Comedy—The Reporter.
Serial—8th chapter of The Timber Queen—Ruth Roland.
Feature—When Romance Rides—Goldwyn.
Also five acts of vaudeville.

MINNEAPOLIS

Capitol Theatre—
Overture—Mosaic from the "Chocolate Soldier," Capitol Symphony Orchestra.
Current Events—Pathe and International News.
Specialty—"Three O'Clock in the Morning."
Comedy—Any Old Port.
Vocal—"Eli, Eli," sung by Coster and Clemens.
Feature—Her Gilded Cage, Gloria Swanson, Paramount.
Musical—Organ recital, "Morning Mood" and "Dreams."

DALLAS

Palace Theatre—
Overture—
Current Events—Palace News.
Specialty—"Suez," by members of the orchestra.
Novelty—Palace Tours.
Scenic—
Prologue—The Soul Kiss.
Music (instrumental)—"Kiss Me Again," Herbert.
Feature—Our Leading Citizen.
Cartoon—Aesop Fable.
Recessional—Organ.

Old Mill Theatre—
Current Events—Old Mill News.
Feature—The Little Minister, Paramount.
Specialty—Old Mill Melody Men playing selections from "Sally."
Comedy—The Chicken Parade.
Recessional—Organ.

SAN FRANCISCO

California Theatre—
Overture—"Faust" and "By the Sapphire Sea."

This ad was set in large space in Los Angeles newspapers, advertising "The Half Breed."

Current Events—California Topical Review.
Specialty — Operatic Gems from "Carmen" by colortura soprano and tenor.
Feature—Her Gilded Cage, Paramount.
Comedy—Golf, Larry Semon, Vitagraph.
Recessional — "Haunting Blues," organ.
Next Week.—The Dictator.

Granada Theatre—
Overture—Selections from "Fantana" and "My Girl Is Like a Rainbow."
Current Events — Granada News Film and Pathe Review.
Specialty—Deiro, accordianist.
Feature—While Satan Sleeps, Paramount.
Recessional—Organ.

Loew's Warfield Theatre—
Overture—"Mlle. Modiste," introducing "Kiss Me Again" as violin solo, followed by "Blue Eyed Blues."
Current Events — Loew's Minute Views of Current Views.
Specialty—Frolics of the Season in Four Episodes, combined with music and dancing.
Added Attraction—Shadowgraphs, Why Noah Put the Cat Out.
Prologue—Duel scene by experts at fencing.
Feature—The Prisoner of Zenda.
Next Week—Broadway Rose, Universal.

Tivoli Theatre—
Feature—The Masqueraders, second week.

Imperial Theatre—
Feature—Blood and Sand, second week.

The above copy was employed by the Twelfth Street Theatre, Kansas City, advertising "The Man From Hell's River."

Exhibitors' Service Bureau—Pages 1261-1268

Conducted by J. S. DICKERSON

Two views of the front of Calvin Heilig's theatre, Portland, Oregon, and also a view of the lobby showing decorations which were especially designed and carried out for the run of "Grandma's Boy"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Thos. L. Hays, Gen. Mgr. Finkiestein & Rubin, Minneapolis.

Lee A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

B. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

S. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene M. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Picking the Program

PICKING the program becomes a pleasure for the exhibitor who files THE NEWS and uses the Booking Guide regularly. No more wondering what the picture is all about—you have at your fingertips a concise synopsis, an index of the review and of all exploitation material that has appeared in THE NEWS on that picture.

And—just a little inside tip—the new Booking Guide, out in October, will have valuable new features which will make it more than ever invaluable to the live exhibitor.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky Corp., New York.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.

Street ballyhoo used to exploit "Penrod" when playing the Lyric theatre, Harlon, Iowa

Social Lights Make Personal Appearances in Tie-up

MEMPHIS, Tenn. All house attendance records were shattered at Loew's Palace Theatre, Memphis, and the box office closed at 8:15 o'clock when G. E. Brown, director of publicity and advertising for the Consolidated Enterprises, Inc., booked an aggregation of 25 of the prettiest society girls of Memphis to appear on the stage.. A line a block long hung around the theatre hoping to get in an hour after the box office closed.

The occasion was the selection of the girl who is to represent Memphis at the Atlantic City bathing revue this fall and in which 74 other cities in the country participated.. Brown tied into the Commercial Appeal, the morning paper which conducted the competition and arranged for the judges to select the winner upon their personal appearances on the stage of the Palace Theatre. Twenty-five of the prettiest girls entered into the competition were given a dinner at one of the leading hotels and from there conveyed to the theatre, where they appeared before nearly 2,500 people.

Free publicity ranging in size from two columns to a full page was obtained through the tie-up, aggregating more than 75 columns. The stunt boosted box office receipts more than 100 per cent. for the day.

Exhibitor Masks Entire Front And Gives Picture Big Smash

Yakima, Wash.—Manager H. A. Gillespie, of the Liberty theatre, never economizes on wall-board and oil paint.

For the run of "Across the Continent" he walled in his entire front and painted reproductions of the lithographs, the 4-sheet, and the 6-sheet, the 1-sheet.

Mr. Gillespie and Harry C. Eagles, Paramount exploiter, who co-operated on the stunt, also sent out a ballyhoo consisting of a racing car bannered to read: "The Dent Wins Over All Cars. The Trans-Continental Record Smashed."

Eagles located a mud-hole just outside of town. Every half-hour he had the car driven through the hole and then shoot into town all spattered with wet mud. As the car skidded around a corner and came to a halt near the curb, people naturally ran up.

The driver then proceeded to distribute novelty heralds. These were little "Across the Continent" games which can be played with dice and pins.

Contribution to Policemen's Organization Secures Helpful Cooperation

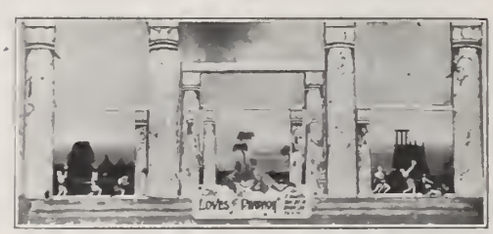
Los Angeles, Cal.—In the opening "In The Name Of The Law" at the Mission theatre, the management agreed to contribute $1,000 from the receipts of the first week to the Los Angeles Police Relief Association and members of the entire force got back of the picture and boosted. The police department band of forty pieces paraded the principal business streets of the city on the evening of the opening and the use of Sunlight Arcs in front of the Mission theatre on Broadway used to take motion pictures of the crowd served to attract thousands of people.

For the first time in the history of the Mission theatre the lobby was used for display material. In the center was a ten foot enlargment of Ralph Lewis in his makeup of the picture and also enlargements of letters of endorsement from the Mayor and Chief of Police of Los Angeles. The management of the theatre had banners hung across the street in several places and more than one hundred life sized cut-outs were on display in shop windows.

All members of the production director Emory Johnson and members of the cast were present at the opening and were introduced.

Mask Over Theatre Front for "Love's Redemption"

Owensboro, Ky.—Arch Bamberger, of the Empress theatre, began his campaign on "Love's Redemption" the Sunday before the showing on Wednesday and Thursday with a mask placed over the front of the theatre. The mask, as painted on compo board by a local artist, contained a scene of the beach at Jamaica, where the greater part of the story takes place, with Ginger, Norma Talmadge's screen figure in the story, in the foreground.



Inside the foyer display for "The Love's of Pharaoh" put in one week in advance, by De Sales Harrison, Manager, Howard theatre, Atlanta, Ga.

Local Angle Opens Newspaper Columns to Strand Theatre

SYRACUSE, N. Y. The Strand Theatre gobbled nearly a thousand lines of free publicity out of the Syracuse Herald with an essay contest on "Our Leading Citizen."

With the cooperation of Harry L. Royster, Paramount exploiteer from Buffalo, the newspaper was sold to sponsor the contest. The paper asked for essays from their readers proposing some local light as the "leading citizen" of the town. The three best essays were to bring $10 each in cash prizes.

The contest ran six days, four of which were given over to the publication of typical letters. The first two days were used for the announcements.

The idea of the contest hit home with every reader. The American public is extremely concerned about honors and distinction, and Syracuse proved no exception. The whole town watched the Herald to see whose name was singled out for the headlines.

Allen Eddy, news editor of the Herald, was found to be an old associate of George Ade, author of the story, and was, of course, selected as one of the judges. Royster and one other completed the jury.

Royster, who wrote the copy, took care that the theatre and the picture should not be forgotten in the competition. The prize was called "The Thomas Meighan-George Ade Prize for the Best Essay on 'Our Leading Citizen.'"

United Cigar Store Window Coralled for "Borderland"

Columbia, S. C.—For the first time in Columbia the window of the United Cigar Store was secured by the Imperial theatre for display in connection with "Borderland." The window would have been vacant for about three days, as the store's next display had not arrived, so Mr. Irvin induced the store manager to permit him to decorate it, putting in an attractive display of sixteen stills and a card about the size of a one sheet.

Columbia was also the first town in the south to play "Borderland," which Mr. Irvin accentuated in his advertising and publicity, alleging that the Imperial constantly endeavored to give its patrons desirable pictures at the earliest possible moment. Otherwise, the advertising was largely concentrated on newspapers and played up the star, the leading man and the nature of the story.

View of decorations exploiting "The Dictator." First, the walls, as painted with water color one week in advance, and second, display used during the run of the picture in Spartansburg, S. C., at A. C. Cowles Rex theatre

Hidden Gold Stunt Pulled on B'way

New York Exploitation for "Monte Cristo" Gets Big Spread in Metropolitan Papers

NEW YORK'S theatrical district experienced a "gold" scramble this week that brought "Monte Cristo," playing a second week of an indefinite run at the Forty-fourth street theatre, an unusual amount of publicity.

For days advertisements in the various dailies heralded the coming to New York of the "Count of Monte Cristo," who was to share his vast fortunes with the people of the metropolis by distributing certificates of different denominations in many nooks and corners within 300 feet of the theatre building. Those finding the certificates, which represented sums of $1, $5, $10, $15, $25, $50 and a grand prize of $100, were to cash them in at the box office of the theatre.

Promptly at noon Friday, August 25th, the "Count," attired in the costume in which he appears in the picture, drove up to the front of the Forty-fourth street house and announced to the large throng awaiting him that the money certificates had been hidden and that the "gold rush" was on.

Within less than five minutes more than 15,000 treasure-seekers were engaged in the scramble and more than 100,000 others were interestedly witnessing the rush, as men, women and children pushed, fought and searched about the Times Square district of New York for gold.

When the battle was over, $250 worth of certificates had been brought forth from their hiding places and exchanged for their cash equivalent by the Count of Monte Cristo at the theatre lobby. All during the search the Count drove about the streets encouraging the people to look for the money.

Following the stunt large advertisements were used to tell New Yorkers about the successful finders and the rewards that resulted from their labors.

Despite the difficulty press agents have had in breaking into the columns of New York's dailies, The Times, the leading and most conservative newspaper, devoted a half-column to the details of the stunt, and the other New York papers gave the stunt big spreads.

Showing how the three sheet cut-out of "In the Name of the Law" was used in Cleveland, during the run of the picture at Loew's theatre. The cut-out was placed next to traffic semaphores at important crossings of the city

"Who Is 'The Masquerader'"? Capitol Theatre Asked Patrons

St. Paul, Minn.—The Old Raffles stunt has been modernized with the coming of the automobile; and accordingly we see the masked marvel seated in a seven passenger touring car.

In the case of the Capitol Theatre, St. Paul he covered the main streets the week before actual advertising and announcement of the picture began. St. Paulites were asked to guess who "The Masquerader" was; and interest in this First National picture was inaugurated even before the fans had any idea it was coming.

"The Masquerader" happened to be a tall, well formed gentleman, immaculately dressed who might have aroused interest in many feminine hearts even without a mask. With this equipment, plus a touring car and liveried attendants (borrowed from the Capitol Theatre) he proved a vortex of curiosity. The papers caught onto it as a story and the theatre gained several columns of free publicity.

Weather Forecast Applied to Advertising "The Storm"

DANVILLE, Ill. Thomas P. Ronan, manager of the Home Theatre Co., controlling the Terrace, Fischer and Palace theatres, might qualify as a forecaster in the Weather Bureau. Last week he devised a novel exploitation stunt for "The Storm," with surprising results.

Two girls, employed for the purpose, called up every telephone subscriber in town and delivered the following message: "This is a Warning—'The Storm' is Coming!" The girls would hang up immediately, thus avoiding any conversation with the person called. This proved so effective that the manager of the telephone company was inundated with calls for further information on the predicted weather disturbance.

The following Sunday, the day on which the picture opened its run at the theatre, one of the worst thunder storms of the year struck Danville. Despite a terrific downpour punctuated by lightning flashes and thunderbolts, the house played to capacity business and continued to do so.

Another means of exploitation employed by Manager Ronan was the sniping of "snow birds"—several hundred cards, furnished by the local exchange, tacked on a pointed lath and struck in the ground. These cards, reading, "The Storm is Coming" were "planted" a week in advance and proved effective in calling attention to the run of the picture.

Amarillo Uses Freak Stunts on "Reported Missing"

Amarillo, Tex.—Manager Rogers of the Mission Theatre created lots of additional interest in "Reported Missing" by appealing to his patrons with freak stunts and novel types of advertising.

First, he had a ballyhoo that stopped everyone. A local Aeroplane company loaned the theatre the use of an old plane body, which was built upon a truck and carried banners about being the plane that rescued the couple in the picture. This stunt worked fine and was kept on the streets during the run also.

Novel banners hung in front of the theatre, all stressing the unusualness of this picture.

Front of the house decorations used by R. W. J. Bettis, manager of the Broadway Theatre, Charlotte, S. C., when "Trouble" was in for a.. run of three days

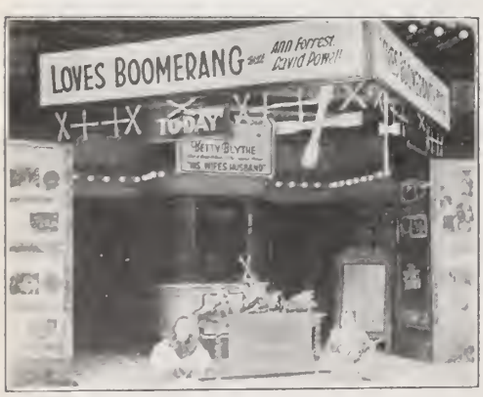
Improvised Slate in Lobby Attracts Interesting Comments

Griffin, Ga.—Some lobby displays are just announcements, some have prologue value and occasionally a manager gets both prologue and "contest" value in his display. Such was the desire of Manager A. H. Cobb, Jr., of the Alamo theatre, when "School Days" was the attraction.

In the latter case, the lobby display was tested out as being efficiently a sales attractor. Manager Cobb built a large slate about 6½ x 8, of beaver board. Instead of covering the face of the slate with cut-outs and titles, he left the biggest part of it blank and had lettered across the top "$5.00 for the best comment on 'School Days'—Not over ten words. Write comment and name below, after seeing the picture."

Mr. Cobb states that the children fell for it immediately and began writing their comments after the first show. It was a bit harder to get the grown-ups started but with a little persuasion they tried it and before the engagement was over the board contained comments from many of the most prominent citizens in Griffin. The front side wouldn't hold them all so Mr. Cobb painted the back side black and let them write on that. A crowd always collected when anyone started to write a comment.

The effectiveness of the slate was increased by a rear view cut-out of Wessley Barry placed just in front of the slate as though he were reading the comments.



H. B. Clark, manager of the Majestic theatre, Memphis, Tenn., decorated his lobby as above, for the play date of "Love's Boomerang"

Savoy Theatre's Lobby Display Exploits Picture at the Noble

ANNISTON, Ala. An advance lobby display, featured in the lobby of the Savoy Theatre which is temporarily closed, put "Polly of the Follies" show over at the Noble. The lobby was closed in on the sides with lattice work, and a stage effect was produced by the use of dancing girl cut-outs arranged against a background of draperies. This was illuminated with footlights and overhead lights at night.

A banner clear across announced "Constance Talmadge in Polly of the Follies" at the Noble Theatre such and such a date.

This display was left standing during the entire two-days' run.

Decorations Lend Tropical Note fo· Run of "South of Suva"

Ft. Smith, Ark.—For "South of Suva," Manager J. B. Robertson decorated the lobby of the Palace theatre to represent a tropical South Sea Island by the use of flowers, leaves and a rope dyed green to represent vines. There were also three parrots, made of paper and stuffed with cotton. They were hung in wire rings, which were also decorated to fit a tropical setting.

During the same week Manager Robertson appealed to the American Legion through postcards, worded to sell the attraction, "The Dictator." The copy started out: "Enlist today. Join the army of 'The Dictator,'" etc.

Enlargements for "Smilin' Through" in N. Y. Plaza

New York.—Colored enlargements supplied the basis of the attractive lobby display used by the Plaza Theatre, New York, for "Smilin' Through." They were placed at each side of lobby, surrounded by trellises and roses covering the edges of the pictures. The cost was less than five dollars but the simple arrangement was responsible for a great deal of patronage that was drawn in by the display.

Leo Brecher, managing director of the Plaza, and Milton Chamberlain, resident manager, assisted by S. Charles Einfeld, put in the display.

Bobbed Hair Girls Extended Invitation to see "Bobbed Hair"

Atlanta, Ga.—During the first two days of the four days run of "Bobbed Hair," manager G. M. Phillips, of the Rialto Theatre, admitted all girls with bobbed hair free, between the hours of eleven and one. This created sufficient stir among the flappers that on the second day seven hundred and fifty took advantage of the offer, while on the first day only two hundred and fifty claimed admittance on bobbed hair.

The three Atlanta papers carried special stories on the stunt.

Lobby Front for "One Clear Call" Plays Up Highlights of Production

Amarillo, Texas.—Manager R. C. Sullivan, of the Fair theatre, reports that an effective yet inexpensive lobby front was devised for his house during the run of "One Clear Call." The incident of the riding clansmen, in the picture, was played up by a board front that borrowed a photograph of a klansman's gathering, and emphasized the words, "One Clear Call," "Ku Klux Klan" and "1,000 Riders," in bold lettering.

Six sheets and cut-outs of the masked rider stood out boldly at each side of the entrance and on the sidewalks. Eight masked riders also rode during the picture's run.

Street ballyhoo used to exploit "My Dad," when at the Geo. M. Cohan Theatre, New York

Exterior decorations used by manager Harry Gould, of the Hippodrome, Ft. Worth, Texas, when playing "Foolish Wives"

Masked Riders Parade for "Smilin' Through"

RACINE, Wis. Manager McKivett of the Bijou Theatre, has a new idea that worked for the showing of "Smilin' Through." He used the masked riders—ordinarily associated with "One Clear Call" for his exploitation.

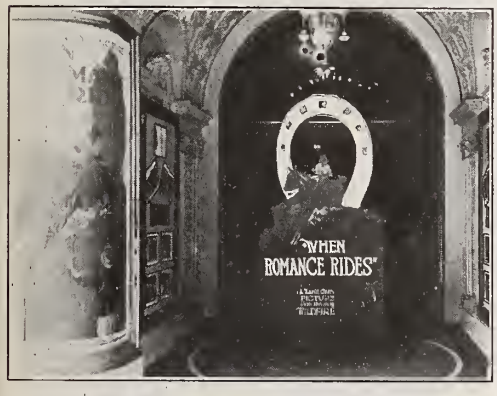
It was part of a campaign tie-up with the Journal News to photograph the best smiles in the city. The masked men traveled around in their automobiles camera ready to jump out at any moment and snap what gave evidence of being a logical contender in the "Best Smile" exploitation. The campaign aroused tremendous interest and the Bijou gained about 200 inches of free publicity space.

Colorful Lobby Decorations Exploit "Reckless Youth"

Atlanta, Ga.—Manager Phillips of the Rialto theatre, took his cue from the hotel part scenes in "Reckless Youth" and dressed his lobby in gay colors, as though for a big celebration.

In the center of the lobby was hung a large Japanese lantern. Running out from this in eight directions were wires with two lanterns hung on each. Then vari-colored strips of crepe paper were twined around the wires giving the effect of a large dome. Masses of confetti were draped and thrown over everything in the lobby and colored balloons were suspended at various points. All of the lanterns were lighted with electric lamps.

Mr. Phillips got up a special novelty herald with an attractive cut and good catch lines.



Horseshoe made from beaver board, painted white with blue shading. Lamps set in sockets dyed red, situated in center of lobby of the Imperial Theatre, Charlotte, N. C., sold "When Romance Rides"

Fulton Theatre Exploitation Aided by Local Editor

Jersey City, N. J.—The publicity and exploitation work for Fred Merten's Fulton theatre is handled by A. S. Pittenberg, who recently devised a plan to circulate publicity on "Our Leading Citizen," as follows:

The editor in chief of a daily was sold on the question, "Who Is Our Leading Citizen?" to the extent that he invited readers to tell in a limited number of words who they thought was the local leading citizen and why. From numerous answers, the better ones were published over a period of ten days, the reading space devoted to these letters amounting to over three hundred inches. Like other towns, Jersey City had its several political and popular leaders whose admirers are legion, consequently the opinions were of great variety.

The offer was open a week before the picture was shown and continued for three days after. Of course, all regular display advertising was tied up with the contest, but a supplementary stunt was used in connection, which kept up the interest.

The man who was the subject of the first prize winning letter was asked to be guest of honor upon the occasion of awarding the prizes and to speak on the subject of good citizenship.

The next day front page space, with cuts, was devoted to the "Leading Citizen" contest by every Jersey City daily. This is significant in view of the fact that the Fulton advertises only in the paper which conducted the contest. Also a business-getting board of judges was selected, including a prominent member of the clergy, a well known and respected philanthropic worker—a woman—and a principal of a large local school.

"La Paloma" Serenades Folks And Attracts Patrons

Columbia, S. C.—When the Imperial played "The Dictator," Manager Warren Irvin took his cue from the posters and dressed a tall blond young man in a South American costume. He wore a high straw sombrero, white shirt and trousers and a red sash. Of course he carried the proverbial guitar—and he could play it, too.

The day before the opening and during the opening this man strolled about the streets strumming on the instrument.

The first day he wore a sign reading, "I Am 'The Dictator.'" On the second, it was changed to read, "See Wallace Reid in 'The Dictator' at the Imperial Now."

Spanish Atmosphere and Art Gallery at the Rivoli

NEW YORK. Spanish atmosphere and an art gallery of stills featured the Rivoli Theatre lobby for "Blood and Sand" when the picture was given its world premiere in New York.

John C. Flinn and Lewis Gardy, who had charge of the exploitation for Dr. Riesenfeld's house followed the Paramount lobby suggestion and gave a brilliant yellow and red flash to the Rivoli front. These Spanish national colors are the most successful attention-getting combination on record.

A ball-shaped frame-work of wire was fastened mid-way up the front and was covered with the red and yellow bunting. Streamers in the two colors flowed down to the marquee. The under side of the marquee was hung with American and Spanish flags.

The foyer was hung with red and yellow bunting, which also decorated the dead radiators. A copy of Spanish newspapers with headlines over a bull fight, stories were also shown. Two large heads of bulls were hung on the walls.

Circus Stuff and Two Ballyhoos for "Love's Boomerang"

Memphis, Tenn.—The circus front animated by two clever clowns is reported to have sold "Love's Boomerang" for Manager H. B. Clarke of the Majestic theatre. The clowns did their stunts out on the sidewalk. They always kept a crowd looking on.

Toy animals borrowed from a department store occupied a table in front of the box office and were arranged to resemble a miniature circus ring. A large card was tacked on the table with ad copy for the picture.

Lobby of the Phillips Theatre, Orlando, Fla., for the play date of "Love's Boomerang"

Exploitation used by the Liberty Theatre, Yakima, Wash., for "Across the Continent"

Teaser Want Ad Used with Other "Bachelor Daddy" Advertising

Savannah, Ga.—Manager John G. Evins, of the Odeon theatre, started his campaign on "The Bachelor Daddy" with teaser ads originating in Spartansburg, which were used by A. C. Cowles. They were worked along these lines:

"Wanted: Well known local man to become the bachelor daddy of five small children. Inquiries treated as strictly confidential. Phone 974."

These ads were run for three days and the interest created was remarkable. Not less than seventy-five people phoned the theatre, and many called the newspaper to find out what it was all about.

A big lot of children's clothing was borrowed from a local dealer and suspended on wires in the lobby. Cut-outs of Meighan, Joy and the five kids were arranged in the lobby. The title was spelled across the marquee by letters painted on square pasteboard boxes.

A tie-up was made with a shoe store by which they put in a complete window display for "The Bachelor Daddy" in return for 100 passes. They distributed these passes to their customers after mentioning the picture and the passes in their ads for two days.

Atmospheric Setting Effects Exploit "Over the Border

McALESTER, Okla. In the front of the lobby of the Palace Theatre sat a large bottle labeled "Moonshine," Just across the dividing line representing Canada and the United States sat a barrel marked "Canadian Club" with another sign, "Take your choice—Canada or the United States." The division post between the two countries was covered in snow, also several cedar trees in the lobby were given the touch of winter by being covered in imitation snow. Across the sidewalk was painted a large white line on one side the letters, "The Domnion of Canada" on the other side, "United States." About the only thing lacking to fully carry out each country's possessions were their national flags.

The main thing about Manager Settle's exploitation was the fact that he played up an atmospheric setting for this snow and ice picture. The lighting effects were of such a color that they added coolness to the entire display.

Personal Appearance of Beauty Tied up with Rialto Program

HOUSTON, Texas. A double bill was offered to the patrons of the Queen Theatre during the week of "I Am the Law."

In the lobby of the theatre were five cut-outs of leading characters in the picture. All were dressed in furs and northern paraphernalia, which together with the ice and snow effects gave the theatre a cool atmosphere, which was certainly in demand just now.

All safety zones and permanent blocking places around the town were heavily billed with signs, "I Am the Law." Others read, "Be Careful—I Am the Law."

The program was double barrelled, consisting of the feature picture, "I Am the Law" and the personal appearance of Miss Edith Mae Patterson. Miss Patterson won the beauty contest held recently by several Eastern judges.

Unique Advertising Exploits "Robinson Crusoe" Serial

CALGARY, Alberta, Canada. A combination page to introduce the initial episodes of "Robinson Crusoe," at the Regent Theatre, appeared in the Calgary Herald.

There were twelve advertisements on the combination page and 30 free tickets to the Regent Theatre were offered in a contest in which the general public was invited to designate what articles they would like to have with them in case they were shipwrecked like "Robinson Crusoe."

The advertisements on the "Crusoe" page included those for drugs, hats, chocolates, musical instruments, flour, washing machines, bread, bicycles and confectionery. Many replies were received by the newspaper's contest editor.

Political Campaign Tie-up for "Our Leading Citizen"

Sumter, S. C.—The town was in the throes of a hot political race for city council at the time "Our Leading Citizen" was due. So, as Manager Oscar White is somewhat of an opportunist, he decided to cash in on this and play up the political angle.

The lobby was turned into a campaign headquarters with desks, chairs, telephones, a typewriter, and cards with campaign slogans. There was also a large banner across the front in addition to the usual lithographs and lobby photos. Many ladies availed themselves of the chance to sit in a comfortable chair and use the telephone.

Slips made up to look like the regular city ballots were printed and distributed all over town. They got a laugh by carrying the line at the bottom, "Vote Early and Often."

On opening day Mr. White secured a Mitchell car from the local dealer and this was bannered and driven around the streets. The banners read, "Vote for Our Leading Citizen at the Rex theatre Today."

Manager Davis, Magic Theatre, New Orleans, conceived the idea of a lobby display that would illustrate one of the thrilling moments in "The Timber Queen." The circular saw shown in the illustration, was kept buzzing by an electric motor during the entire showing of the picture. A wax figure of the star, costumed as Ruth Roland appears in the scene, further illustrated the scene in the Pathé Serial

Lobby decorations and (right) window display used by the City Park Theatre, Alexandria, La., to exploit "The Sheik of Araby"

"Smilin' Through" Adapted to Needs of $2,000,000 Drive

TACOMA, Wash.—The title "Smilin' Through" has been used in numerous ways but it remained for Manager C. C. Pratt of Jensen and Von Herberg's Rialto Theatre, Tacoma, Wash., to adapt it to a $2,000,000 hotel drive.

They used it on street cars, ballyhoo signs and in a huge banner stretched fifty feet across the street directly in front of the theatre.

Tacoma civic pride was aroused over the building of a new hotel. The Rialto theatre took up the cry with the command: "Come 'Smilin' Through' for the New Hotel."

The campaign had the co-operation of the Tacoma Ad Club and furnished wonderful exploitation for the theatre. The usherettes were decorated in fancy costumes, imitating court pages with the "Smilin' Through" ribbon across their blouses.

Combination of Ideas Used to Exploit "My Boy" in Savannah

Savannah, Ga.—Through the efforts of Manager J. G. Evins, of the Odeon Theatre, a newsboys' parade was arranged, permitting the lads to parade through the streets with drums and bugles exploiting "My Boy." Each boy was placarded with a window card and a banner headed the procession. In connection with this, Manager Evins used a ballyhoo of a very small boy dressed as Jackie Coogan.

In the center of his lobby, Manager Evins featured a cut-out from the twenty-four sheets while on one side a one sheet was displayed in a barrel, and on the other a tub carrying another cut-out from a one sheet.

Window displays were not overlooked, one being secured in the most prominent shoe store and the other in a large clothing store.

Lobby display for "The Jungle Goddess," used by manager Claude Lee, of the Piedmont Theatre, Charlotte, N. C.

Theatre Ties Up with Hotel in Exploiting "Arabian Love"

Niagara Falls, Ontario.—An arrangement between the management of the Web theatre and the Clifton Hotel, resulted in combined efforts in securing publicity for "Arabian Love," and for an evening at the hotel preceding the opening of the picture, which was advertised as "An Arabian Night."

The plan included the holding of a musical soiree and dance at the Clifton Hotel in the ballroom the evening before the opening of "Arabian Love." For a week prior the hotel inserted ads in the Buffalo and Niagara Falls, N. Y., newspapers and issued also two thousand invitations. A musical comedy celebrity, who was a guest at the hotel, opened the evening with a rendition of operatic selections and afterward appeared in the musical prologue at the Web theatre arranged for presenting the picture. In the lobby of the hotel was a huge frame in which were pictures of the soloist, and carried also wording that advertised "Arabian Love," as well as the fact that the singer would appear in a special prologue at the Web theatre. In addition, the invitations and advertising carried this announcement.

The leading stores in Niagara Falls carried photographs of the singer and stills from "Arabian Love" in their windows. A special canvas of all men's and women's clubs both in Niagara Falls, Ontario, and New York, was made. Cut-outs decorated the front of the theatre, in addition to frames with photographs and lobby cards of the picture. During the day these cut-outs were affixed to the back and sides of a large touring car which was driven throughout the town and Niagara Falls, N. Y.

The "Arabian Night," was further heralded by stories in the papers. The ballroom, attractively decorated with Oriental drapings and color schemes, was filled with hotel guests and visitors from Buffalo, Lockport and Niagara Falls, N. Y.

Attractive ads were designed expressly for this picture. They consisted of a large web in the centre of which were the words, "Arabian Love," with suitable wording at the top and bottom, followed by four lines of verse.

Go It Alone---Do Your Own Thinking

Invest 3 cents per review and guarantee a saving of thousands in rentals.

Learn how by reading

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Costs 3 cents Per Review. CHICAGO, ILL.

New McVickers Displays Unnamed Stars to Appear

Chicago, Ill.—Stars, nameless, but not unknown, arrest the attention in the 24-sheet stand which is being used to bill the opening of Jones, Linick and Schaefer's New McVickers Theatre.

In the left corner of the stand is a stunning head of Gloria Swanson more than six sheets in size. In the top background are figures of Thomas Meighan as he appears in "Manslaughter," Rodolph Valentino in "Blood and Sand," Dorothy Dalton in "The Siren Call," Theodore Roberts as Uncle Josh in "The Old Homestead," Agnes Ayres in "Borderland," and Valentino as the "Young Rajah."

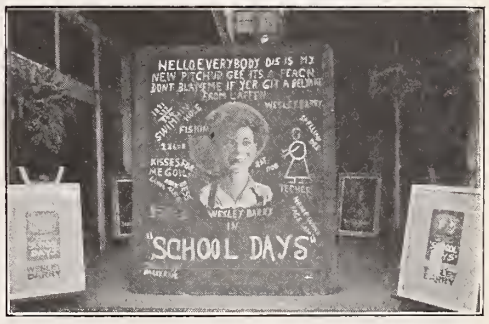
The big catch line in white letters is "For You." The rest of the text announces that the new theatre will be devoted exclusively to Paramount Pictures.

Advance Teasers for "The Dictator" Used on Slides and Newspapers

Houston, Texas.—Some days in advance, teaser slides were run in the local theatres and newspapers heralding the coming of an attraction at the Queen theatre. It finally proved to be "The Dictator."

A tie-up was arranged with several merchants securing space in their windows for art displays and window cards. These read: "We are the Dictators in Style and Value. See Wallace Reid, also a Dictator, at the Queen."

The local hotels cooperated by displaying one sheet frames and allowing heralds to be placed in the reading rooms. At the head of the main street where every automobile turns to come to town, there were two large signs which carried the title of the picture, a sales line and the name of the theatre.



In Spartansburg, S. C., in the lobby of the Rex Theatre, this huge "slate" appeared, advertising "School Days"

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Rating

AMERICAN RELEASING

	Number of Reports	Entertainment Value	Box Office Value
Belle of Alaska	12	60	54
Cardigan	19	67	62
Great Alone, The	10	55	55
My Old Kentucky Home	16	67	64
Sisters	25	70	62

ASSOCIATED EXHIBITORS

	Number of Reports	Entertainment Value	Box Office Value
Don't Doubt Your Wife	10	65	62
Grandma's Boy	10	76	79
Handle With Care	10	65	60
Hills of Missing Men	10	56	51
Isle of Zorda, The	17	70	70
Nanook of the North	21	70	70
Woman Wake Up	26	62	56
Women Who Wait	10	64	58

FAMOUS PLAYERS

	Number of Reports	Entertainment Value	Box Office Value
Across the Continent	37	69	72
Bachelor Daddy, A	45	69	70
Back Pay	24	62	65
Beauty's Worth	21	70	70
Beyond the Rocks	59	71	72
Bobbed Hair	19	39	43
Boomerang Bill	32	70	66
Borderland	11	73	68
Bought and Paid For	30	71	69
Bride's Play, The	22	68	57
Cradle, The	20	67	60
Crimson Challenge	21	66	63
Dancin' Fool, The	12	70	59
Dictator, The	15	68	70
Fighting Chance, The	10	64	56
Find the Woman	19	62	55
First Love	15	63	61
Fool's Paradise	75	74	72
For the Defense	13	59	51
Game Chicken, A	19	66	61
Good Provider, The	33	74	75
Green Temptation, The	37	67	65
Heart Specialist, The	12	62	64
Her Husband's Trade Mark	39	70	70
Her Own Money	22	67	66
Homespun Vamp	10	70	70
Is Matrimony a Failure?	31	69	68
Lane That Had No Turning, The	35	66	62
Law and the Woman	31	72	67
Love's Boomerang	12	52	52
Man From Home, The	15	69	64
Man Unconquerable, The	17	70	68
Miss Lulu Bett	37	68	65
Moran of the Lady Letty	52	72	70
Nancy from Nowhere	22	59	63
North of the Rio Grande	28	67	64
One Glorious Day	34	63	62
Ordeal, The	25	62	61
Our Leading Citizen	19	69	72
Over the Border	17	57	51
Peter Ibbetson	49	71	66
Red Peacock, The	11	55	50
Rent Free	11	67	69
Saturday Night	61	76	64
Sleep Walker, The	13	72	59
Three Live Ghosts	42	71	63
Through a Glass Window	11	66	58
Tillie	28	68	66
Too Much Wife	18	66	60
Travelin' On	24	61	64
Truthful Liar, The	11	56	52
Virginia Courtship, A	11	63	56
Woman Who Walked Alone, The	30	68	69
World's Champion, The	37	67	68

FIRST NATIONAL

	Number of Reports	Entertainment Value	Box Office Value
Barnstormer, The	27	47	46
Crossroads of New York, The	16	68	70
Gas, Oil and Water	16	62	67
Hurricane's Gal	16	70	68
Invisible Fear	31	57	58
Lotus Eater, The	53	65	62
My Boy	70	76	72
Penrod	46	73	76
Polly of the Follies	53	73	69
Primitive Lover, The	19	69	69
Question of Honor	25	67	62
Rosary, The	28	66	62
Seventh Day, The	35	65	62
Smilin' Thru	91	76	66
Sonny	27	71	75
Star Dust	47	67	65
Trouble	17	72	76
Wife Against Wife	21	52	48
Woman He Married, The	15	60	52
Woman's Side, The	18	59	52

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports.

FILM BOOKING OFFICE

	Number of Reports	Entertainment Value	Box Office Value
Beyond the Rainbow	27	69	66
Billy Jim	11	65	65
Boy Crazy	16	66	65
Call of Home, The	15	72	62
Five Days to Live	12	70	67
Glory of Clementina, The	10	65	65
Queen of the Turf	14	61	54
Two Kinds of Women	20	65	57
Vermillion Pencil, The	16	66	62

FOX

	Number of Reports	Entertainment Value	Box Office Value
Any Wife	28	58	54
Arabian Love	33	55	59
Broadway Peacock	17	55	55
Chasing the Moon	43	66	70
Fighting Streak, The	13	66	70
Gleam O' Dawn	20	60	60
Iron to Gold	23	64	63
Little Miss Smiles	15	69	67
Pardon My Nerve	20	70	65
Ragged Heiress, The	13	68	56
Shackles of Gold	10	59	53
Sky High	50	69	63
Smiles Are Trumps	10	70	70
Stage Romance	33	58	51
Strange Idols	16	59	56
Strength of the Pines	11	65	60
Up and Going	27	67	63
Western Speed	16	67	65
Winning With Wits	10	64	64
Without Fear	12	60	55

GOLDWYN

	Number of Reports	Entertainment Value	Box Office Value
Come on Over	33	69	68
Doubling for Romeo	28	74	72
Glorious Fool, The	24	67	66
Grand Larceny	36	61	55
Head Over Heels	11	58	56
His Back Against the Wall	21	69	60
Man From Lost River, The	21	65	61
Mr. Barnes of New York	10	52	49
Theodora	42	72	67
Wall Flower, The	15	65	68
Watch Your Step	25	69	59
When Romance Rides	18	70	67
Yellow Men and Gold	24	70	65

HODKINSON

	Number of Reports	Entertainment Value	Box Office Value
French Heels	30	64	62
Other Women's Clothes	10	68	65

METRO

	Number of Reports	Entertainment Value	Box Office Value
Don't Write Letters	10	57	64
Fascination	38	71	72
Fourteenth Lover, The	20	68	62
Glass Houses	25	72	70
Golden Gift	13	66	60
Kisses	11	58	61
Little Eva Ascends	16	65	56
Peacock Alley	77	76	72
Right That Failed, The	15	68	67
They Like 'Em Rough	10	60	57
Turn to the Right	59	74	67

SELZNICK

	Number of Reports	Entertainment Value	Box Office Value
Channing of the North West	10	60	55
Prophet's Paradise, A	19	51	53
Reported Missing	48	70	65
Shadows of the Sea	16	60	58
Way of a Maid, The	31	67	66
Why Announce Your Marriage?	38	68	63
Wide Open Town	10	68	61

STATE RIGHTS

	Number of Reports	Entertainment Value	Box Office Value
Call From the Wild	17	67	70
Where Is My Wandering Boy Tonight?	30	68	70
Worldly Madonna, A	14	66	66
Your Best Friend	10	65	61

UNITED ARTISTS

	Number of Reports	Entertainment Value	Box Office Value
Doll's House	18	62	59
Fair Lady	15	67	59
Orphans of the Storm	50	74	73

UNIVERSAL

	Number of Reports	Entertainment Value	Box Office Value
Across the Deadline	24	68	68
Bear Cat, The	17	64	60
Black Bag, The	12	67	55
Dangerous Little Demon, The	24	67	60
Delicious Little Devil, The	12	67	65
Don't Get Personal	24	68	65
Foolish Wives	70	69	67
Golden Gallows	14	67	61
Guttersnipe, The	20	60	54
Headin' West	30	70	69
Man To Man	46	71	68
Man Under Cover, The	14	68	68
Man Who Married His Own Wife, The	16	70	68
Out of the Silent North	10	64	66
Scrapper, The	25	68	67
Second Hand Rose	17	68	62
Shattered Dreams	22	66	67
Step On It	15	67	64
Tracked To Earth	21	70	68
Trap, The	29	65	62
Wild Honey	63	67	66
Wise Kid, The	19	67	66
Wonderful Wife, The	12	58	57

VITAGRAPH

	Number of Reports	Entertainment Value	Box Office Value
Angel of Crooked Street, The	12	68	61
Island Wives	12	65	63
Little Minister, The	52	74	70
Man From Downing Street, The	10	56	51
Prodigal Judge, The	18	69	58
Received Payment	12	66	63
Sheik's Wife, The	33	68	65
Silent Vow, The	10	73	70
Too Much Business	11	68	60

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

KANSAS CITY

The Film Booking Offices of America has opened its headquarters for exploitation in the middle western division in Kansas City. Harold Horne of Omaha, a veteran in the exploitation field, has been placed in charge.

Films, valued at more than $10,000, stolen from the Kansas City Pathe branch during the last year, have resulted in two arrests, with more expected to follow. Although the office has not been burglarized, films, mostly old ones, constantly have been disappearing, much to the mystification of Harry Graham, branch manager. Investigation revealed that Roy Ballinger, a motion picture theatre operator of Independence, Mo., a suburb of Kansas City, had been selling films to a film broker. Upon arrest Ballinger testified that he had purchased the films from Luther Lawton, a negro janitor in the Pathe office. Lawton, after being cross examined by the police, admitted he had been stealing the prints and selling them for small sums, according to the police.

Samuel Harding, owner of a chain of motion picture theatres in Kansas City, Omaha and Oklahoma City, has gained control of the Wichita theatre, Wichita, Kas., by acquiring the majority of stock and a sub-lease on the building. Mr. Harding, who is president of the Overland Amusement Company, plans big improvements on the house, which he hopes to make the largest in Wichita.

"See yourself in the movies."
That line was featured in all advertising of the Pantages theatre in Kansas City last week. Motion pictures of the audience, to be shown at the theatre the following week, were widely heralded and succeeded in drawing good crowds.

INDIANAPOLIS.

Most all of the picture houses have changed policies. The Colonial was the first to change, opening with Wallace Reid in "The Dictator" and doing a wonderful business.
The Circle is adding 15 pieces to their orchestra, making a total of 40. Several of the houses that cut down their orchestras for the summer, are engaging more men than they had last season.

The Keith interests failed in their effort to get Loew's State theatre for vaudeville, it is reported. There are reports to the effect that "Blood and Sand" will open the house September 17th.

Mique O'Brien, dramatic critic of the Terre Haute Tribune, who is spending the week-end in Indianapolis, says that 16,000 coal miners work in and around Terre Haute and the city was just beginning to feel the effects of the strike when it was settled. The railroad situation is more serious than the coal strike ever was in the coal mining section. All the movie houses in Terre Haute kept open all summer and apparently made expenses at least.

OKLAHOMA CITY

The Oklahoma Exhibitors Association will convene at the Skirven Hotel, Oklahoma City, Okla., September 7-8 and a large number of exhibitors and visitors are expected to attend. Future legislation at the hands of the coming sessions of the Oklahoma Legislature will be discussed.

The Palace theatre at Oklahoma City will reopen on August 27th, with pictures and musical comedy as the policy. The Orpheum theatre at Oklahoma City is scheduled to reopen on September 16th with high class vaudeville and pictures as the attractions.

The Stage and Screen Club of Houston, Texas, at its luncheon had Mayor Holcome, M. E. Foster and W. E. Woods for one minute talks for their part of the program. Other features of the program were a reel of pictures, orchestral music and vaudeville stunts from the Isis theatre.
C. A. McFarland, city manager of the Southern Enterprises, is the president, and the membership already numbers several hundred.

T. B. Triplet has purchased the Olympic theatre at Lockney, Texas.

W. B. Wesley has accepted position as film salesman for Goldwyn with headquarters at Houston, Texas.

The Rialto theatre at Wilson, Okla., has reopened, after having been dark for the past several weeks. Sam Horton, an experienced theatre man, will manage the house.

CANADA

First National's "Strongheart" was chosen by the Allen theatre, Toronto, for the feature attraction for the opening of the "fall season" at the theatre, starting August 28. This picture was intended by Manager Ben Cronk as the special feature to be presented during the Canadian National Exhibition at Toronto which opened August 26.

Mrs. Jennie Rappaport has sold the Crescent Palace theatre at 3265 Dundas street West, Toronto, to Bernard Press for $38,000. This theatre, which has long been successfully operated in the northwestern section of the city, is of solid brick and stone construction with a frontage of 30 feet and a depth of 137½ feet.

Manager J. C. Kennedy of Allen's Regent theatre, Ottawa, Ontario, made a ten-strike by booking "Chain Lightning" for the week of August 28, this being race week for the Canadian Capital with the bang-tails performing at the Connaught Park Jockey Club, the local track. Manager Kennedy secured this picture immediately after it had been given its first Canadian run at the Allen theatre, Toronto.

The Family theatre, Ottawa, is being reopened on Labor Day under the management of Jack Soanes. This has been a moving picture house but it will be used for the presentation of stock drama. It is owned by Harry Brouse, also owner of the Imperial theatre, Ottawa.

PROVIDENCE, R. I.

The Capitol theatre is the latest acquisition to the motion picture life of this city and will open on Labor Day. It has been renovated. The bills to be presented will be changed every two days, and two features and a comedy will be shown. The house is unique in that one price will be charged, 15 cents admitting to any seat in the house between 10:30 a. m. and 10:30 p. m. The theatre will be under the direction of the Strand and Modern theatres management with second run features.

Fay's theatre which shows a big feature picture weekly in connection with its vaudeville bill, beginning August 28 cut its lowest price of 17 cents to 10 cents to any part of the first balcony up to 5 o'clock.

The Rialto theatre has procured the sole rights to the six Fox features, which are to be shown at intervals during the fall at advanced prices, the top price being 55 cents. The first one, "Monte Cristo," is booked for Labor Day week.

BALTIMORE

The Strand theatre, a 500-seat downtown house, which has been putting on three shows a week for several months, will be restored to the basis of a first-run theatre early in September. The theatre will begin one-week showings, with admission prices at 25 and 33 cents compared to the present 17 and 25-cent schedule.

Two theatres in residential neighborhoods which have been closed for the summer have reopened—the New Gem, under the direction of J. Rabinowich, and the Good Time. Both theatres have been renovated and improved during the period when they were idle.

The possibility of this city having another new theatre in the next year or so is being forecast locally as a result of the association in the management of the Victoria with Fred C. Nixon-Nirdlinger of Jules E. Mastbaum and the Stanley Company of America.

WILMINGTON, N. C.

The Royal theatre has cut its admissions from 39 cents matinees and 55 cents evenings to 25 cents matinees and 40 cents evenings, in an effort to stimulate business. The same class of attractions are to be shown as beretofore.

Starting September 4th the Victoria theatre, Wilmington, N. C., will open with feature pictures, using the same class of service that has been shown in the Royal which will then house the tabloid shows. Road attractions will also be shown in the Victoria, the pictures being between road-show dates. The policy of the Grand theatre will vary very little, a little better class of attractions being shown there.

The Rialto theatre in Greer, South Carolina, has been sold by J. E. Barton to C. H. Stokes, a banker of that city. C. E. Davenport, its present manager, will remain in charge.

SPRINGFIELD, ILL.

Frank Rinks, formerly operator at the Gaiety, Princess and Vaudette theatres of this city, was killed at Dixon, Ill., recently. Rinks was employed as electrician by the Heth Carnival Company. He was a member of the local motion picture operators' union and K. of P.

Springfield musicians are working only part time. The old wage scale expired on August 1. They worked until August 12 pending a settlement. Now they work only at night and on Sunday afternoon. It is understood they accepted these conditions rather than take a slight reduction in pay.

The Vaudette is fast being made over into one of the city's finest playhouses. It is booked to reopen Sunday, September 3.

The Majestic opened for its regular season, Sunday, August 20. George Ecklund, former leader at the Gaiety, is now in the Majestic orchestra.

WESTERN NEW YORK

According to very reliable information, Harold P. Dygert is about to acquire the Strand and Andrews theatres in Salamanca, N. Y., and O. T. Schroeppel, now in Fairport, is to manage both houses. A. B. Depauw is now manager of the Granite and Opera House in Newark, N. Y. Mr. Depauw will manage the Capitol in the same city when it opens around the first of the year. The Dygert interests will soon take over the Park theatre in Bath, N. Y. and W. L. Trask of Dansville will be named manager.

Buffalo's famous Shea's Hippodrome the past week celebrated its eighth anniversary with "Orphans of the Storm" as the feature film. The big Wurlitzer Hope Jones unit organ will be ready October 1. It will have four keyboards and pedal board, 209 stop-keys and 70 pistons. It is 32 feet long. The instrument is now being installed.

Some class to Hornell. Puts over a pre-release showing of Harold Lloyd in "Grandma's Boy." It happened at the Shattuck Opera House where Charlie Smith holds forth. All box office records broken and the town's laughing yet.

H. C. Flint is reported to have sold the Peerless theatre in Hornell, N. Y., to James Cranideas who controls several houses in Olean.

E. O. Weinberg, formerly manager of the Buffalo Strand and now in charge of the Mark-Strand in Syracuse, will be manager of the Troy Strand when that 2,400-seat film palace opens about January 1.

Ned Kornblite, David Cohen and Fred J. Gillen are the directors of the newly organized Endicott Theatre Corporation, which has been capitalized at $80,000. The company intends to build a new house in Endicott.

Al Beckericb, manager of Buffalo's Loew's State, has been named on the committee to pick the winners of the Enquirer's Beauty Contest. Al has not been feeling well of late, but this job ought to make him perk up a bit.

The Elmwood and Shea's North Park in Buffalo were both entered one evening last week by safe blowers who cracked the strong boxes in both theatres and got away with large sums. In the Elmwood, however, they missed about $500 in one compartment which they were unable to open.

The old Buffalo Empire managed for a long time by Sam Carver, who recently resigned to accept the post of exploitation manager at the Detroit Universal office, is now the home of burlesque once more and the name has been changed to the Garden.

ST. LOUIS

Harry Earl, for many years connected with the local staffs of prominent metropolitan newspapers throughout the country, is the new manager of the Rialto theatre. It opened for the season on Sunday, August 27 with Orpheum Junior vaudeville and motion pictures. The program changes twice weekly.

Charles Vollmer, manager of the Delmonte theatre, plans to have some movie star appear in person with each feature picture booked at his theatre this season. In conjunction with "Slim Shoulders," Irene Castle's Fashion Promenade is being given. The Delmonte opened on September 1.

Miss Ruth Lamar, 27 years old, 1516 Grand boulevard, St. Louis, an actress, while playing at the Elite Airdome Sunday, August 20, was struck on the head by a brick thrown into the theatre by one of a gang of boys. A few minutes previously the manager ordered the lads from in front of the airdome. Miss Lamar was treated at the City Hospital. Her condition is not serious.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

New Sales for "Your Best Friend"

NEGOTIATIONS for the purchase of the Warner Brothers picture, "Your Best Friend," a Harry Rapf production starring Vera Gordon, were consummated with A. H. Blank Enterprises, Des Moines, and Balaban & Katz, of Associated Second National Pictures, Chicago, according to Harry M. Warner.

Blank has secured the rights to Iowa and Nebraska, and Balaban & Katz have purchased the territory of Northern Illinois. Both these organizations have also signed for the entire series of seven forthcoming Warner pictures, three of which are being produced by Harry Rapf at the west coast studios.

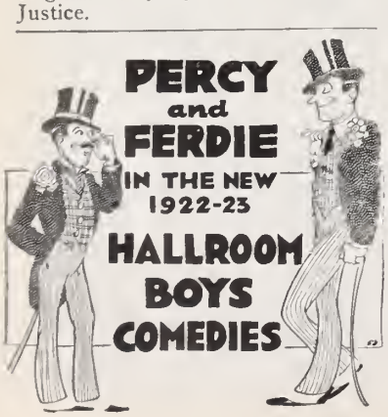
Foreign Buyers Seek Picture Rights

The Edward L. Klein Company, exporters and importers of Motion Pictures, New York, has received an unusual number of enquiries from Foreign Buyers for the rights to "Is a Mother to Blame," for which the Klein Organization controls the International distribution rights.

A number of deals are now being negotiated by foreign buyers for this attraction and from present indications the foreign territories will quickly be disposed of.

"Orphan Sally" For Sept. Release

It was learned at the office of the Lee-Bradford Corporation that their September release will be entitled "Orphan Sally." It was produced by the New Superior Productions, and features Flora Finch, Sydney Mason and Margaret Beecher. It was made from the original story by Maibelle Heikes Justice.



Equity Sells Canadian Rights

"What's Wrong With The Women" Goes Through Famous Players Film Service

"WHAT'S WRONG WITH THE WOMEN?" Daniel Carson Goodman's production for release on the independent market through Equity Pictures Corporation, will be issued to Canadian exhibitors through the Famous Players Film Service, Ltd., of Toronto, Canada. This sale was consummated recently between Abbe Cohn, of the Canadian exchange and Louis Baum, vice-president of Equity, who is now on a tour of exchanges in the interest of the Goodman picture.

The opinion of Mr. Cohn on this unusual production coincided with those of Mr. Sam Zierler of New York, Sam Grand, of Boston; Joe Friedman of Chicago, and Ben Amsterdam of Philadelphia, four leading independent exchangmen who have already purchased the picture for their respective territories.

"It is seldom," stated Mr. Cohn, "That I have agreed so perfectly with the trade paper critics in their opinion of a picture. The reviews I had read on this picture naturally led me to expect one of the biggest independent productions of many years and I entered the projection room thoroughly convinced that the production would have to be 100 per cent. from every standpoint in order to enthuse me. I found it just that. Seldom have I seen a picture that shows such a keen knowledge of box office values on the part of its producer. There is an appeal here for every class of people, and people of every age. It is a story which leaves a profound impression upon the mind, yet first and foremost it is entertainment, not preachment."

Warner Series Rights Are Sold

Washington Exchange Will Start Releasing First of Pictures At Once

HARRY THOMAS of the Thomas Film Company, Washington, D. C., has purchased from East Coast Productions, Inc., the rights of the J. B. Warner series for Delaware, Maryland, the District of Columbia and Virginia.

Thomas will start releasing the subjects in his territory immediately, starting with the first Warner special, "Big Stakes."

Clifford S. Elfelt, who is directing Warner, recently arrived in Los Angeles aftter a trip East to confer with Franklyn E. Backer, president of East Coast Productions, and wired Mr. Backer last Saturday, that production had been finished on "Flaming Hearts" and started on the next special, "Crimson Gold." All of the Warner series are being made from well known magazine stories. In each of them the star is seen opposite a well known leading woman.

Backer has been in conference most of the past week with various independent producers. The success of this firm in covering the State Right field and the fact that considerable activity is expected in this field commencing next month have caused several producers in this division of the industry to approach Mr. Backer and try to effect arrangements for East Coast to market their products.

Nigh Is Cutting "Notoriety"

Special Staff Engaged to Eliminate Thousands of Feet from Picture

A special staff of six has been engaged by Lawrence Weber and Bobby North to assist Will Nigh and Ben Behrens, the director's associate, in cutting the 100000 feet of film shot on the director's latest picture "Notoriety."

The job of eliminating footage from the thousand reels down to the finished length of the feature, which will probably be seven, is one of the tasks that confronts Will Nigh every time he finishes a new film. Nigh followed the same policy of over-shooting on all of his previous pictures, like "Why Girls Leave Home" and "Schooldays."

The variety of scene and the great number of dramatic punches is proving quite a problem to the independent director, in his effort to cut the length down to exhibition size. But Nigh is a firm believer in the principle that it is better to have too much footage than too little.

Stills on "Notoriety" are arriving in large number daily. To date over three hundred different scene stills are at hand and more are on their way. This will assure a wide choice for lobby and publicity purposes.

Specialists to Handle "Sure Fire Flint"

THE manner in which C. C. Burr intends exploiting Johnny Hines' latest, "Sure-Fire Flint," was disclosed this week when it was announced in the Affiliated offices that all exchanges that had contracted to distribute "Sure-Fire Fint" had arranged to engage special exploitation men to devote their entire time towards the intensive advertising and ballyhooing of this latest Burr feature.

This arrangement to devote their time exclusively towards the selling of the picture to the public.

The aids, 14inch walking dolls which bear the iming dolls which bear the imprint, "Ima Walker Says Take a Hint and See Johnny Hines in 'Sure-Fire Flint'"; feather jacks which explode when hurled to the ground; specially prepared matches and match-boxes also bearing suitable imprint apropos of "Sure-Fire Flint."

Figure It Out

If Will Nigh and One Star could make a box-office gold-mine like "Schooldays"

What can Will Nigh and Ten Stars make?

Answer:

"NOTORIETY"

COUNT THE STARS!

Maurine Powers — Rod La Rocque
Mary Alden — Geo. Hackathorne
Mona Lisa — J. Barney Sherry
Ida Waterman — Richard Travers
Anders Randolf — Wm. H. Tooker

Ready for Independent Release in September
by
L. LAWRENCE WEBER and BOBBY NORTH
1600 Broadway New York City

Becker Will Direct Trimble Series

FREDERICK G. BECKER, who has just completed editing of the first of the series of "specials" featuring Arthur Trimble, the boy starlet, celebrated the event by signing a contract to direct the entire series, which will consist of twelve two-reel comedy-dramas, with just a touch of child lore.

The Trimble concern also announces that Robert Lee, who wrote the original story and continuity for the first release, has also signed an agreement to furnish stories for the whole series. The production staff will remain unchanged.

Warners Have Great Producing Plans

One of the largest and most ambitious producing plans attempted by an independent organization for the season of 1923 was made known by Harry M. Warner, of Warner Brothers. The Warner organization at this early date has planned to produce eighteen pictures for next year, and it is declared that when the titles of the eighteen stories are made known they will startle the industry.

To formulate the plans for 1923, Abe Warner left last week for the Warner coast studios to confer with his brothers, Sam and Jack, both of whom are at present producing several well known novels.

Burr Picture Ready Within Week

With the continuity of "Sure-Fire Flint" almost completed it is possible that prints on this latest Johnny Hines feature, produced by C. C. Burr will be in the hands of many exchanges before another week has passed.

The task of cutting some forty-thousand feet of negative on this production to five reels was entrusted to Director Dell Henderson, Johnny Hines, Dick Thorpe, production manager, and C. C. Burr with the result that the continuity to date is claimed to be the best ever turned out on any of the Hines pictures.

"Arrow Month" Plans All Set

Dr. Shallenberger Expects Sales Drive Well Under Way Within Few Days

THE plans for "Arrow Month" September—have now been perfected and Dr. W. E. Shallenberger, president of the organization, and his associates, expect to have the sales drive well under way within the next few days.

The first big event of "Arrow Month" will be the world's premier presentation, "Night Life in Hollywood," at Woods Theatre, Atlantic City, which will be backed up by as extensive an advertising and exploitation campaign as has ever been placed behind a feature. Arrow's Department of Advertising and exploitation will assist Mr. Dave Starkman, Manager of Woods Theatre.

Following the engagement of "Night Life in Hollywood" at Woods Theatre it will play an equally important engagement at H. C. Horater's Alhambra Theatre in Toledo, where once again the house management will be assisted by Arrow's staff of exploiteers.

September will also see the beginning of the campaign on the William Fairbanks series, recently acquired by Arrow Film Corporation. The first of this series, "Peaceful Peters," has been completed by Ben Wilson in his Hollywood studios, and a print is now on the way East.

Camera work has been begun on the second picture, "The Sheriff of Sun Dog," under the direction of Lewis King.

A trade paper campaign has been mapped out for the William Fairbanks series which is said to be possessed of strong appeal and which should undoubtedly create a great deal of interest in the production. Arrow has also prepared, in conjunction with this campaign, a brochure of exceptional merit, and neither time nor expense were spared to make it beautiful in every sense of the word.

Urban Classics Being Finished

Fitzpatrick Concluding One-Reel Series on "Great British Authors"

A new series of Urban Popular Classics are receiving finishing touches at Urban Institute at Irvington, N. Y. where James A. Fitzpatrick is putting into shape his twelve one-reel subjects on "Great British Authors."

This is a companion series to the "Great American Authors." Fitzpatrick has just returned from England where he went early in the year to procure the material for the series.

The first reel in the series will be entitled "The Brownings." Besides its biographical contents it will contain dramatizations of "Pippa Passes" by Robert Browning and of "The Romance of a Swan's Nest" by Elizabeth Barrett Browning.

Alfred, Lord Tennyson, is the subject matter of the second reel in the series. Two of his poems figure in the dramatic portions; "Home They Brought Her Warrior Dead" and "Crossing the Bar."

Robert Burns, to whom the third reel is devoted, will be dramatized through his "Auld Lang Syne" and "Comin' Through the Rye."

"The Lady of the Lake" from Sir Walter Scott furnishes the dramatic moments of the fourth reel, one which is especially rich in biography.

Out of the wealth of material on Robert Louis Stevenson, the director chose his poem "The Vagabond" as the best illustration of his subject's personality; also having in mind the limitations of the single reel within which length he is confining each subject.

The sixth reel, devoted to Shakespeare, is almost entirely autobiographical.

Foreign Sales Are Numerous

Lee-Bradford New Department Reports Disposition of Feature Pictures

ARTHUR A. LEE, President of the Lee-Bradford Corporation, announces that the company has recently opened a foreign department in charge of Frank Whittle. Although this department is comparatively new, they have been successful in making the following sales:

"Determination" has been purchased by the Belgo International Film of Brussels for Belgium. This picture was also sold to the Argentine American Film Corporation of New York for Argentine, Uraguay, Paraguay, Peru, Chile, Brazil and Bolivia. The Isidro Sanchez Film Company of San Juan purchased same for Porto Rico.

"The Unconquered Woman" has been sold to the Stoll Film Company of London for the United Kingdom, also to the Arrow Film Corporation of New York for Argentine and Cuba; to the Belto International Film, Brussels for Belgium; to the International Film Agency of San Juan for Porto Rico and to the Cine Bucareli for Mexico.

"Flesh and Spirit" has been purchased by the Sociedad General Cinematografica of New York for Argentine; also to the Isidro Sanchez Film Company of San Juan for Porto Rico and the Cine Bucareli for Mexico.

"The Curse of Drink" Territory Sold

DISTRIBUTION of "The Curse of Drink," a five-star romantic melodrama adapted from Chas. E. Blaney's famous stage play, is being rapidly disposed of by L. Lawrence Weber and Bobby North. This week another important block of territory was sold—the Philadelphia district. The buyer was Ben Amsterdam. The section involved in the deal was Eastern Pennsylvania and Northern New Jersey.

The picture cast includes Harry T. Morey, Edmund Breese, Marguerite Clayton, George Fawcett and Miriam Batista.

"The Innocent Cheat" Well Received

"The Innocent Cheat," a Ben Wilson production released by Arrow Film Corporation and starring Roy Stewart and Kathleen Kirkham, has been creating a vast amount of comment wherever shown, according to the Arrow offices. This is the production which was so extensively exploited when it played B. S. Moss' Broadway Theatre.

The most recent triumph of "The Innocent Cheat" is indicated in the following telegram from Harry T. Diggs, publicity director of the State Theatre, Jersey City, just received by C. R. Seelye of Arrow Exchanges, New York City:

"The 'Innocent Cheat' exceeded all box office expectations. Opened to biggest matinee of the summer at our new million dollar State Theatre. Standing them tonight."

Foreign Trade Reported Picking Up

Louis Auerbach, of the Export & Import Film Company, reports that the usual summer lull in foreign business has been of short duration this season. Business is already beginning to pick up and a good fall season is expected.

Chicago Premiere For C. B. C. Picture

THE premiere of "More To Be Pitied" will take place at the Randolph Theatre, Chicago.

This C. B. C. feature has been booked into the Randolph for a run, starting Sunday, September 3d. It is the first time in its film history that this theatre has booked an Independent feature.

The management declared, after seeing the film version, that it had been given excellent picturization, and that the cast was a strong one, including as it does Alice Lake, Rosemary Theby J. Frank Glendon, Phila McCollough, Gordon Griffith and Josephine Adair.

"Why Do Men Marry" Screened for Staff

The first special production of Unity Pictures, Inc., "Why Do Men Marry?" was screened for the staff at the Unity offices, New York City, during the week, the final cutting, titling and editing having been completed last week.

The work of Edy Darclae, who heads the all-star cast in this picture, was regarded as exceptional, not only by the members of the Unity organization but by all who witnessed the screening, and several of these were men prominent in the independent film field.

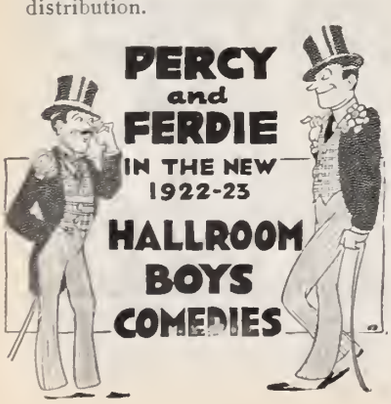
Canada Rights Sold on Hallroom Comedies

Canadian rights were sold this week on the new series of Hallroom Boys Comedies.

The C. B. C. Film Sales Corporation, which is distributing this series of two-reelers, signed contracts with Regal Films of Toronto, whereby that company takes over the releasing rights to the 1922-23 series throughout Canada.

Local Concern Receives Foreign Pictures

Export & Import Film Company, which has connections in all the European capitals, has received from abroad several features which met with considerable success across the water, according to word from that office. These will probably be whipped into shape for American distribution.



Warners in Hays Organization

Elected To Membership In Producers and Distributors Association

WARNER BROTHERS were elected last week to membership in the Motion Picture Producers and Distributors Association headed by Will H. Hays, according to Harry M. Warner.

In explaining his reasons for joining the Hays organization, Mr. Warner declared that he is firmly convinced that Mr. Hays can restore the public confidence in not only the motion picture, but also in the producers and distributors of pictures.

"Early in the history of the industry," said Mr. Warner, "the motion picture public idolized both the screen entertainment offered them and the people who made that entertainment possible. For a number of years this continued, but gradually we noticed dissatisfaction was getting rife among the picture fans.

"We believe that Mr. Hays is performing a wonderful service to the industry. We believe that he is wielding a tremendous weapon in developing the educational as well as the entertainment value and general usefulness of the motion picture in the eyes of the public. We believe that he will safeguard the interests of all those concerned in any way with the industry.

"And in advocating the diffusion of accurate and reliable information about the motion pictures, in making known the great scope of this wonderful medium for the transmission of clean, wholesome and instructive ideas, he is performing a great service to the industry and to the American public. And that is why we joined Mr. Hays."

"Secrets of Paris" Due Soon

Picture Made from Eugene Sue's Famous Novel Is Nearing Completion

WITHIN the next two weeks the feature picture "The Secrets of Paris," based upon the romantic story of Eugene Sue's famous novel "The Mysteries of Paris," starring Lew Cody and including such well known screen favorites as Montagu Love, Gladys Hulette, Rose Coghlin, William Collier, Jr., Effie Shannon, Harry Southern, Walter James and Dolores Cassinelli will be completed.

While both Mr. Bennett and Mr. Burr are anxious to complete this feature with all possible speed in order to get it on the Independent market, ample time is being devoted to all the scenes. Mr. Bennett claims that "The Secrets of Paris" will be the finest acted picture he has ever produced.

This famous story by Eugene Sue is said to offer every opportunity for the producer. It is filled with many thrilling scenes and novel characters. Lovers of French literature will find that the screen story follows the book leaving out none of the interesting incidents for which Sue became famous. Mr. Bennett and Miss Farnum spent a year or more in making this screen version, and both feel they have completed their task in a most satisfactory manner.

The street scenes showing those haunts of the underground denizens of Old Paris are said to be most realistic. Having lived in the French capital a long time, Mr. Bennett not only secured pictures and photographs of those places, but he also secured several old prints of places that have long been torn down. It took weeks to build these scenes, and it is claimed any one who is familiar with Paris will immediately recognize them.

A record breaker! That is what they say about Col. Wm. N. Selig's serial

"The JUNGLE GODDESS"

the most sensational wild-animal-stunt chapter-drama ever produced!
Ask these men about it:

SAM GRAND
Fed. Film. Exch., Boston
BOBBY NORTH
Apollo Exch., New York City
TOM BRANNON
Eltabran Film Co., Atlanta
BOB LYNCH
Metro Film Exch., Phila.
SOL LESSER
All Star Feat. Dis.. Calif.
GRAND-NORTH EXCH.
Buffalo, New York

For open territory wire:

EXPORT & IMPORT FILM CO., INC.
729 7th Ave., New York City Cable Address: EXIMFILM, N. Y.

15 Melodramatic Episodes!

Star Purchases Rights To Own Picture

ONE of the most unusual bits of news sent out by state rights distributors for a long time is an item broadcasted by the Pacific Film Co., Inc., of Culver City, Cal., of which John J. Hayes is president.

According to Mr. Hayes, Reed Chapman, who, with Lillian Hall, is featured in "The Forest King," one of Pacific's outdoor features, has purchased the rights to Northern California and Nevada of "The Forest King" and is touring with the print, making personal appearances in all towns in which this sort of exploitation is practicable.

Predicts Scarcity of Good Serials

Louis Auerbach, vice-president of the Export & Import Film Co., Inc., in commenting on business prospects, predicts that there will be a scarcity of good serials this fall.

"The lengthy depression," says Mr. Auerbach, "scared producers for a long time, with the result that until recently it looked as if there would be hardly any new independent product this fall. Signs of business revival brought the motion picture men into activity again, with the result that the independent market is at the present time better equipped for record business than ever before.

"'The Jungle Goddess' is the only new serial offered to independents this year. In the few territories where it has been released it is doing remarkable business."

Federated Radio, New Comedy Series

The Federated Film Exchanges of America, Inc., announce another two-reel comedy release that is to be known as the "Federated Radio Comedies," which are being produced by Ben Wilson at his Coast Studios. Wilson is now busy preparing for his second subject, entitled "Money Or My Life."

The Federated Monty Banks Comedies, as the Brand name implies, Monty Banks.

The Federated Jo-Rok Comedies —are being directed and the cast is led by Joe Rock. The first release will be called "Ali Baba," and the second, "Aladdin."

FEDERATED FILM EXCHANGES
BROADCASTING

TUNE IN (F F E)

Kids, Animals, Laughs!

HAL ROACH

presents

"Our Gang" Comedies

Two Reels

AS new as tomorrow; as brilliant as sunlight!

Hal Roach has given Old Man Gloom a death-blow with this cast of irresistible kids, assisted by the funniest trained domestic animals you ever saw.

There is nothing like them.

Put them on your screen so every man, woman and child in your community can have the luxury of a solid half hour of laughter.

One every four weeks.

More Laughs, Longer L

"Snub" Polla

Tw

MILLIONS are laughing at the funny little fellow with the big mustache in Hal Roach one reel comedies, produced during the last two years.

Tens of millions will thank Hal Roach, as they hold their sides, for the new two reel "Snub" Pollard comedies made as Roach knows how to make them.

Marie Mosquini, "Sunshine Sammy" and "Cross-eyed Slim," the others of that brilliant cast, are in them too.

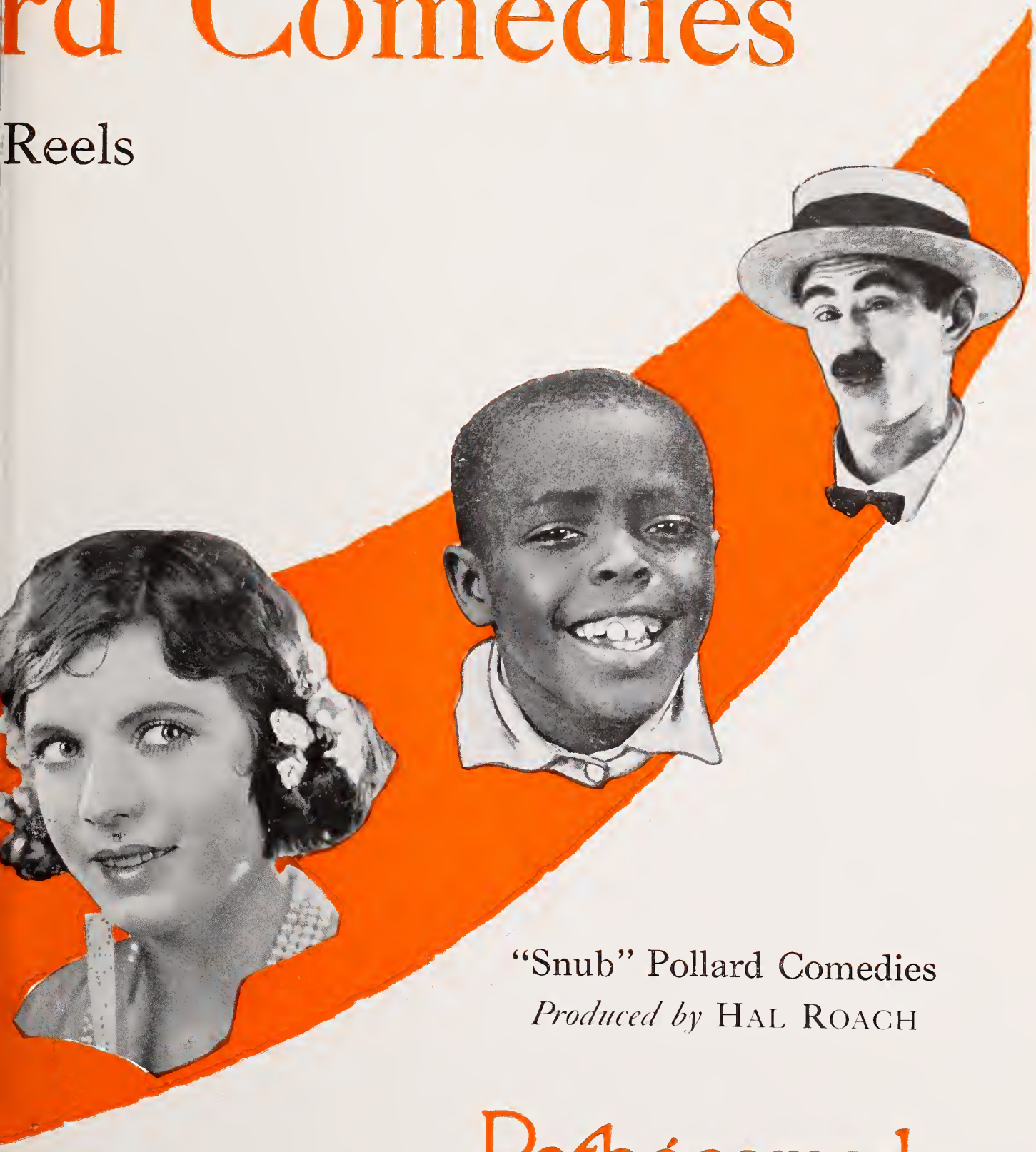
Yours for "more laughs, longer laughs, longer comedies."

One every four weeks

aughs, Longer Comedies

rd Comedies

Reels



"Snub" Pollard Comedies

Produced by HAL ROACH

Pathécomedy

TRADE MARK

Ruth Roland

in

The Timber Queen

It teeters on the very edge.
Will it fall?

As though gripped by the irresistible force of an avalanche, the house with Ruth and the hero rushes to the very edge of the towering cliff, and half over the chasm teeters and sways.

Will it fall?

That's just one of a thousand mighty thrills in the best acted, best produced, strongest storied and most censor-proof Western serial exhibitors have yet seen.

Do the public like it?

They're eating it up!

Produced by RUTH ROLAND SERIALS, INC.
Supervised by HAL E. ROACH

Pathéserial

Jessen's Studio Notes by Wire

LASKY

"Sacrifice," adapted by Will Ritchie will be the next starring vehicle for Mary Miles Minter, to be directed by Charles Maigne. Production will go under way on September 5th.

Production has begun on "A Daughter of Luxury," starring Agnes Ayres. It was adapted from the play, "The Imposter," by Beulah Marie Dix and is under the direction of Paul Powell.

"Thirty Days," starring Wallace Reid, is in production under the direction of James Cruze, whose cast includes Wanda Hawley, Cyril Chadwick, Herschel Mayall, Carmen Philips, Helen Dunbar, Kalla Pasha and others.

Penrhyn Stanlaws and company, headed by Bebe Daniels, are at San Francisco, making exteriors for "Singed Wings."

Casting for "His American Wife," starring Gloria Swanson, under the direction of Sam Woods, is now in order.

George Melford is finishing "Ebb Tide."

In production are "Kick In," a George Fitzmaurice production featuring Bert Lytell, Betty Compson and Mae MacAvoy. Also, "The Man Who Saw Tomorrow," starring Thomas Meighan, which is under the direction of Alfred Green.

UNIVERSAL

The cast for "Ridin' Wild," starring Hoot Gibson, under the direction of Nat Ross, includes Edna Murphy, Wade Boteler, William Welsh and Otto Hoffman.

Carl Coolidge has written "Around the World in Eighteen Days," a serial to be directed by J. P. McGowan, which is now being cast. Numerous foreign settings, now at Universal, will serve for this subject.

Emile Chautard has been engaged to direct "Forsaking All Others," a story by Mary Lisner, which appeared in Collier's Weekly, and is lining up his cast.

"Drifting," the forthcoming Priscilla Dean starring vehicle, will be made from an original story by Lucien Hubbard, laid in China.

Todd Browning is now directing "Lady Raffles."

"The Hot Head," by Lillian Chester, with continuity by George Randolph Chester, the next Frank Mayo picture, will be directed by Edward Sedgwick.

The cast for "One Wonderful Night," starring Herbert Rawlinson, includes Lillian Rich, Disney Bracey, Disney DeGrey, Joseph Girard and Dale Fuller. Stuart Paton is directing.

Director Von Stroheim made his first scenes for "Merry-Go-Round" last Thursday. His revised cast includes Norman Kerry, Mary Philbin, Dale Fuller, Spottiswoode Aitken, Al Edmundson, Maude George, Caesar Gravina, Captain Albert DeConti Cesassamre, Allan Sears, Colonel Waverka, Earl of Glandore, Fay Holderman, George Hackathorne and Sidney Bracy.

GOLDWYN

"Souls for Sale," a novel depicting life of film people by Rupert Hughes, will be his next story for production.

R. A. Walsh and "Passions of the Sea" Company, are now returning from Tahiti.

CENTURY

Contracts have been consummated for Baby Peggy Montgomery to appear in sixteen additional comedies. Alf Goulding is now directing "Peggy" in "The Little Match Girl," a fair tale with comedy relief, in which Joe Bonner, vaudevillean is playing the lead.

METRO

Malcolm MacGregor will play opposite Billie Dove in "All the Brothers Were Valiant."

Aileen O'Malley and Fred Huntley have been added to the cast of "Peg o' My Heart."

FOX

The cast for Shirley Mason's circus story, under the direction of Rowland V. Lee, will include George O'Hara, Craufurd Kent, Alan Hale, Lule Warrenton, Maude Wayne and Matilda Brundage.

"While Justice Waits," starring Dustin Farnum, is going into production. It will be directed by Bernard Durning. The story is one by Camera-Man Don A. Short and is said to incorporate a religious treatament. The cast includes Irene Rich, Earl Metcalf, Junior Delmeter, Frankie Lee, Hector Sarno, Peaches Jackson and Gretchen Hartman.

Lynn Reynolds is directing Tom Mix in "An Arabian Knight," and has selected for supporting cast, Claire Adams, George Hernandez, Ralph Yearsley, Norman Selby, Edward Piel.

Lois Wilson has been loaned by Famous Players for the leading role opposite William Farnum in "Without Compromise," which will be directed by Emmett Flynn.

Jack Ford has begun production with an all star cast, on a subject titled "Drink." Henry Walthall and Ruth Clifford lead the cast, with Walter Emerson, Frederick Sullivan, Norval MacGregor, Alma Bennett and Michael Dark in support.

UNITED

"One Week of Love" (Selznick), starring Elaine Hammerstein, under the direction of George Archainbaud is nearing final editing.

Richard Walton Tully has had a number of mammoth sets built for the making of titles for "Omar, the Tent Maker," which he promises to be an innovation.

VITAGRAPH

General Manager William S. Smith is back from the east.

William Duncan has begun "When Danger Smiles," Edith Johnson playing opposite.

Earl Williams has begun "You Never Know," with Gertrude Astor as leading woman.

Corinne Griffith is expected here September 1st.

Larry Semon has completed his comedy, temporarily titled "The Gringo," and is beginning a Canadian story, centering about a trading post, for which a big set has already gone up.

PREFERRED

Tom Forman, director, and company included in trip to Del Monte, where a fishing village and a big barge were used for exteriors to be incorporated in "Ching, Ching, Chinaman," are again at work in the studio where Preferred Pictures are being produced.

The Katherine McDonald and some of her company are making a small town sequence at Culver City, this week.

WARNER BROTHERS

Louise Fazenda, Kathleen Key and George Kuwa have been cast for important roles in "The Beautiful and the Damned." William Seiter will direct.

INDEPENDENT

Marshall Neilan has added Ford Sterling and Lucile Ricksen to his cast of "The Stranger's Banquet."

Principal Pictures have arranged with Irving Cummings to produce a series of three features, the first to be "Chicago Sal," by Harvey Gates.

Arthur Trimble Productions organized for making series of semi-educational two reel subjects at Hollywood Studios, will be known as Trimble Endowment Series, directed by George G. Becker. The first features Little Arthur Trimble, age four, with Bessie Love, Roy Coulson and Charles Belcher.

William R. Leighton Productions, Inc., have been formed to film stories by Mr. Leighton, now being written for the Saturday Evening Post. The company plan to have the picture ready for release before the story appears in print.

Ward Lascelle has engaged Clara Horton, Larry Steers, Caroline Rankin, Ruth Hanford, Grace D. Gordon and George Guyton.

Ralph Graves is leading man for Trixie Friganza, in "Made Over Motor," for Hodkinson, producing at Universal.

Edward Sloman has purchased film rights for "A Honeymoon for Three," a newspaper serial, which will be his next production.

Bertram Bracken's production entitled "Over Here," a soldier story, is completed and now being edited at Hollywood studios. Mr. Bracken, well known as a director, is also author of his story and the cast for his all star production includes Estelle Taylor, Wilfred Lucas, Jean Perry, Tully Marshall, Margaret Landis, Margaret McWade, Snitz Edwards and others.

J. W. McDonald productions are beginning fifth release of Johnny Jones comedies, with Mason Litson, directing.

Hawks-Morosco Pictures Company recently organized, have borrowed Jack Conway from Universal to direct first subject titled "The Border Patrol," the cast headed by Richard Dix, Helen Chadwick and Eddie Sutherland. The company are at present a Cavalry, with Ninth Cavalry Post in Arizona, making exteriors.

Gibson Dyer Ranger Company has sent troup to Susana, headed by Bill Miller and Patricia Palmer to make exteriors for series of western subects, with Tom Gibson directing.

Sennett Is Busy With "Susanna"

Mack Sennett's return to his studios in Los Angeles was hastened through his desire to begin immediately with the work of editing and titling his recently completed special, "Suzanna," a First National attraction in which Mabel Normand is starred.

In this colorful tale of early California, Miss Normand is said to accomplish what has been termed, by those who have been privileged to witness her performance, the crowning achievement of her long and eventful career in the realm of picture making.

Pacific Features Are Purchased

Pacific Film Co., Inc., of Culver City, Cal., announces that Mike Conheim of Greater Features, Minneapolis, Minn., has purchased Pacific's entire program of features, consisting of "The Girl from Rocky Point," "The Forest King," "The Fatal 30," "The Able Minded Lady" in which Ora Carew, Henry Walthall, Reed Chapman and Lillian Hall, Fritzi Ridgeway and Elinor Fair are featured.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

CANADA

W. A. Bach, former general manager of the Famous-Lasky Film Service, Limited, Toronto, has been appointed special sales representative of the Fox Film Corporation, Limited, Toronto.

Leon Bamberger, Toronto, who has been handling exploitation for Famous-Lasky Film Service, Limited, in Canada, has been appointed assistant to Claude Saunders, director of exploitation for Famous Players-Lasky, New York. Mr. Bamberger has already left Toronto for New York to take over his new duties.

George Faulkner, who recently left Vancouver, B. C., where he had been local branch manager for Regal Films, Limited, to join the head office staff of the Regal company at Toronto, has made another move to New York City where he has obtained a new position.

Meyer Fischer, Toronto, formerly Ontario branch manager for Regal Films, Limited, is now with the Canadian Universal Film Company, Toronto, with whom he is now busy as sales manager of Universal special attractions for the Province of Ontario.

Charles Stephenson, Bud Lennon, T. Scott, of Canadian Exhibitors Exchange, and I. Soskin, formerly with Famous Players Film Service, all of Toronto, are prominent exchange men who are interested in a syndicate for the acquiring of moving picture theatres in Canada, it is stated. The theatres are to be known as an independent chain, it is understood.

BUFFALO

The local Goldwyn exchange at 509 Pearl street will be ready on September 1, a month earlier than planned. Manager George A. Hickey has engaged H. L. Levvy and M. H. Goldstein as members of his sales force. Mr. Levvy was formerly with First National and Mr. Goldstein was with the same company in Albany. Levvy will cover Rochester and Goldstein Syracuse.

Harry Buxbaum was in town last week. He congratulated Manager Allan S. Moritz and his staff on their fine showing for Paramount week. The Buffalo boys are now in second place so are sure to get in the prize money.

Fred A. Zimmerman of Nu-Art announces the engagement of Sherman Webster as special representative covering the Rochester district. Mr. Webster has been with Select. Sam Zierler has been in town visiting Mr. Zimmerman and conferring on the fall output of Commonwealth.

G. C. Balsdon, assistant general manager of Vitagraph, was a Film Row visitor the past week. David Bader of Century Comedy studios, has been in town visiting prominent exhibitors.

T. C. Leonard, Universal's genial exploitation manager, has returned from a publicity drive on "Foolish Wives," in the Thousand Islands district.

CLEVELAND

The Film Booking Office, held a central western sales meeting in Cleveland this week, attended by General Manager Harry Berman, eastern division manager Joe Klein, the office managers and salesmen from the Buffalo, Detroit and Cleveland exchanges. Cleveland exchange manager M. Goldman was host.

M. J. Glick, formerly manager of the Universal exchange at Washington, D. C., is back at Cleveland, covering the nearby territory for F. B. O.

Bill Sipe, erstwhile Vitagraph salesman, has joined the Cleveland Film Booking Office's sales family and is a regular visitor among the exhibitors of Mansfield, Fremont and other middle state towns.

Sign seen in front of the Lincoln theatre, West 25th street, Cleveland: CLOSED ON WEAK DAYS. One who appreciates film conditions here during the summer has ventured the opinion that the Lincoln was probably not open at all.

KANSAS CITY

James Reilly is the new branch manager of the Kansas City Select office. Reilly's arrival in Kansas City last week was rather impromptu. To make certain that no delay would result from the railroad strike, Reilly, who was Select branch manager at Buffalo, N. Y., jumped into a motor car and spattered mud all the way to Kansas City. M. A. Tanner, formerly of Omaha, will be assistant to Mr. Reilly.

Joseph Desberger, former manager of the First National branch at St. Louis, now is on the job as branch manager of the Kansas City American Releasing Corporation office.

Hugh Dierker, producer, visited Kansas City last week as a guest of C. C. Ezell and found a climate that would rival deserts of Mexico.

Two new Vitagraph salesmen started on the road last week for the Kansas City branch office—C. W. Allen and H. L. Brownfield. Allen formerly was booker at the Vitagraph office, while Brownfield decided to cease selling Fords and enter the film game.

Ten musicians from the Liberty Theatre, Kansas City, paid tribute to David Harding, part owner of the theatre, who was shot by bandits in an attempted hold up of the theatre, August 2, Wednesday, by going to St. Joseph's hospital, where Mr. Harding is recovering from a bullet wound in the back, and serenading him, much to the delight of the other patients in the hospital. Mr. Harding, who was not expected to live following the shooting, now is well on the road to complete recovery.

OMAHA

Succeeding T. E. Delaney as branch manager for Vitagraph in Omaha, C. A. Schultze, of Minneapolis, arrived in Omaha last week. Mr. Delaney accepted a position on the sales force of the Fox Film Company in Chicago. William Grant, a former booker for Paramount in Minneapolis, also went to Omaha as booker for Vitagraph. Carl L. Nedley was promoted from booker to assistant manager in the Vitagraph office in Omaha.

Sidney K. Meyer, manager of Fox Film Company in Omaha, was married last week to Miss Xenia Wolfson of Miami, Fla.

J. F. Connelly, a showman of wide experience, will handle Nebraska territory for W. & W. Hodkinson company with headquarters in Omaha.

BALTIMORE

Guy L. Wonders, manager of the Rivoli theatre, has returned from a business trip to New York, during which he inspected a number of theatres and "told the world" about his new $50,000 Kimbal orchestral organ.

Thomas D. Goldberg, manager of the Blue Mouse, Wizard and Strand Theatres, likewise has put concluded a visit to New York.

Harry L. Price, connected with the same chain of theatres, saw Lew Tendler battle Benny Leonard, and put in a little business on the side during his jaunt out of town.

ST. LOUIS

James P. Grainger, personal representative of Goldwyn's president, F. J. Godsil, was in St. Louis August 28 and 29.

Jack Weil has two new salesmen in his St. Louis Goldwyn organization. They are: J. King, formerly with First National in Kansas City and W. C. Ansell, who also came over from Kansas City.

R. E. Boswell, of Independent Producers, has been very successful with his road show on "Silver Threads Among the Gold." Joe Schrempp, formerly owner of the Knickerbocker theatre has charge. Theatres are booked on a percentage.

MINNEAPOLIS

Several shifts in the managerial line-up of Twin City theatres have been announced by Theodore Hays, general manager for the Finkelstein and Ruben corporation.

"Buzz" Bainbridge, formerly manager of the Shubert, is now production manager for the firm, with Charles F. Murphy, who for two years has been manager of the Strand, as assistant. Stan Brown, of the Loring theatre, formerly of Duluth, is the new manager of the Strand. Al Kaells, treasurer of the Shubert under Bainbridge, goes to the Garrick, where Shubert Unit vaudeville will replace motion pictures for the season. Ted Force, who managed F. & R.'s Park theatre at Brainerd, becomes manager of the Loring. Charles C. Perry has resigned as manager of the Capitol, St. Paul, to form his own Theatre Owners' Service company, and is succeeded at the Capitol by Stanley Siegelbaum.

DES MOINES

McCurdy, of Universal exploitation, knocked off Saturday afternoon to look 'em over at the State Fair.

Jimmy Shorgl, booking manager, thought there wasn't a suit in Des Moines good enough for him so he took a trip to Kansas City just to purchase one. Everyone admits that there's not another one in town like it, such as it is.

Freidl, publicity man for F. P., returned Saturday morning from several weeks spent in Omaha lining up advertising for Paramount week.

George Stephens is the name of the new booking clerk at the F. P. exchange. He's a Des Moines boy

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Virginia Pearson

"Fighting Blood" Hero Still Undecided

The leading man for the "Fighting Blood" series of two-reel subjects which will be produced by R-C Pictures and released through the Film Booking Offices of America, will be announced in a short time, states that company. Several of the leading screen favorites are being considered for the important role of "Gale Galen," who becomes "Six Second Smith" and eventually middleweight champion.

The "Fighting Blood" stories are from the pen of H. C. Witwer, whose initial series of prize fight stories have already been so successfully picturized.

International Notable in Picture Cast

Latest of the many international notables who have taken a flyer at acting in motion pictures is Lars Lithander of Stockholm, Sweden, who in 1919 won the Swedish championship for broadjumping with a horse, his leap being 27 feet.

Lieutenant Lithander, on leave from the Swedish "Royal Skanska," or crack Dragoon regiment, has just finished a role in "The Impossible Mrs. Bellew," the new Gloria Swanson Paramount picture.

Gloria Swanson Finishes "Mrs. Bellew"

Director Sam Wood has finished his Paramount production of "The Impossible Mrs. Bellew," starring Gloria Swanson, and with the same star already has started work at the Lasky studio on his next picture. The title is "His American Wife." It is an original story by Hector Turnbull, author of "The Cheat," and Monte M. Katterjohn has written the scenario.

"Slim Shoulders" At Capitol

New York House Conducting Great Exploitation Campaign On Castle Picture

ONE of the biggest advertising and exploitation campaigns in the history of the Capitol Theatre, New York, is being conducted this week in conjunction with the opening on September 3, of the new W. W. Hodkinson released production, "Slim Shoulders," starring Irene Castle, and the Irene Castle Fashion Promenade.

The exploitation campaign, which is being conducted jointly by the Hodkinson publicity department and the Capitol publicity department, consists of special posters on elevated stations, car signs in the subways and surface lines, special heralds, extra newspaper space and a number of window displays on Fifth Avenue, Broadway and Forty-second Street.

Second in importance to "Slim Shoulders" on the Capitol program for the week of September 3rd will be the Irene Castle Fashion Promenade, which is staged in conjunction with the picture. Six of the most beautiful mannequins in New York appear in the spectacle, wearing scores of costly imported gowns and wraps. Copies of beautiful evening gowns that Mrs. Castle brought back from Paris, chic street dresses and entrancing afternoon frocks are shown in the latest colors and styles. One of the most distinctive frocks in the display is fashioned from material of green gold and black Castle Co-ket with draped skirt of Castle Duvene, two new materials that are being brought out for the first time this season.

One of the most fashionable gowns in the display is an all silk evening gown of apple green satin crepe, the beauty of which is accentuated by the use of rhinestone ornaments.

Irene Castle, whose picture, "Slim Shoulders" (Hodkinson), is scheduled for the Capitol theatre, New York, week of September 3

Pyramid's Billboard Campaign

Extensive Advertising Planned for "The Queen of the Moulin Rouge"

PYRAMID Pictures, Inc., has announced its plan to devote a special 24-sheet campaign to each Pramid production, beginning with its third, "The Queen of the Moulin Rouge." This 24-sheet campaign will be inaugurated in New York City and vicinity, and extended throughout the country gradually, according as details of the plan are completed in the home office in New York City.

"The Queen of the Moulin Rouge" will be released for exhibitors on September 10th, and before that date the 24-sheet stands throughout the five boroughs comprising the City of Greater New York will be carrying the 24-sheet designed for this production. This scene shows a dance in the Moulin Rouge, famous Parisian resort, in which a girl and a cloven-hoofed satyr participate, together with a detail showing the old wind-mill, which for so many years has been symbolic of the old Paris Moulin Rouge.

Billboards in Northern New Jersey and parts of Connecticut will also be used for the initial campaign and with the release on October 29th of Pyramid's George W. Terwilliger production, "Flapper Love," this feature also will be given a far-reaching 24-sheet campaign. The plan will be extended to include the new Ray C. Smallwood production, "When the Desert Calls," in which Violet Heming heads an all-star cast, and which will be released on October 8th.

"The Queen of the Moulin Rouge" was directed by Ray C. Smallwood, from a scenario prepared by Peter Milne and Garfield Thompson, and based on Paul M. Potter's original story used in the famous musical comedy of the same name. The cast includes Martha Mansfield, Joe Striker, Henry Harmon, Fred T. Jones, Tom Blake and Mario Carillo.

Pathe Serial Winning Exhibitor Praise

The statement of Elmer Pearson, general manager of Pathe, to the effect that the standardized, gun-proof and censor-proof Pathe serial was "here to stay," has been given wide publicity both in the trade press and in newspapers throughout the United States.

In evidence that the point was well made, Pathe refers to many approving responses received from theatre owners and managers, the following being quoted as an example:

From William D. Webb, manager Star Theatre, Corinth, Miss.:

"I cannot help but write and tell you what a splendid serial 'White Eagle,' featuring Ruth Roland, is. We played the twelfth episode last night to a packed house. This serial seems to get better in each episode."

Underwater Scenes in "Monte Cristo"

Underwater scenes are an interesting feature of the new William Fox super-production, "Monte Cristo," adapted from the famous novel by Alexandre Dumas and constituting one of the specials listed by Fox for the season of 1922-23.

Few scenes of this character have been used as a sequence or part of a dramatic narrative. Readers of the great novel will recall the sensational escape of Edmund Dantes from the Chateau d'If; how, after twenty years' imprisonment, he sews himself in a sack, is thrown into the sea as dead, rips himself free from the bag and makes his way to the island of concealed treasure.

The feat was successfully accomplished mainly because John Gilbert, playing Dantes, is an expert swimmer and diver.

Lichtman Honor Guest of Exhibitors

Al Lichtman, president of the Al Lichtman Corporation and vice president of Preferred Pictures, Inc., will be the guest of honor at a series of exhibitor gatherings to be held in three states the early part of September.

The meetings are being arranged by Harry L. Charnas, president of the Al Lichtman Exchange and of the Standard Film Service Company, to inaugurate the Lichtman service in Western Pennsylvania, Southern Michigan, Northern and Southern Ohio.

At these meetings, which will be held in leading theatres of the cities visited, "Rich Men's Wives," the initial release of the Al Lichtman Corporation will be screened, and Mr. Lichtman will outline the plans and policies of his organization.

Capitol Shows Second "Makin' Movies"

THE Capitol Theatre showing of "Makin' Movies," beginning August 27, started the second of Pathe's Johnny Jones series of "juvenile business" comedies on its auspicious career. Following the pronounced success of the previous Johnny Jones release at the big Broadway house, "Makin' Movies" is reported to have received a warm welcome by the management.

All indications point, says Pathe, to even heartier exhibitor and public approval of this comic juvenile aspect of the film industry than has been won from the start by its predecessor, "Supply and Demand."

In the case of "Makin' Movies," the Hollywood preview was represented in West Coast newspaper reviews as "destined to break several long records for two-reel pictures."

Smallwood Add to Pyramid Cast

Ray C. Smallwood, who is directing "When the Desert Calls," for Pyramid Pictures, Inc., has added Huntley Gordon to his cast supporting Miss Violet Heming. The cast includes Sheldon Lewis, Robert Fraser and David Wall. "When the Desert Calls" was done in scenario form by Peter Milne from the story by Donald McGibney that appeared in "The Ladies Home Journal."

Serial Wins Approval in Singapore

Tan Cheng Kee & Co., Ltd., proprietors of the Alhambra Theatre at Singapore, number among their thousands of patrons of Pathe serial attractions at least one who is thoroughly conversant with present requirements in serial production. In a letter to Pathe dated at Singapore on July 12 and signed J. Morris, inclosing the current program announcement of the Alhambra Theatre, the writer expresses himself as follows:

"I congratulate you very much on the successs of the Pathe serial, 'Hurricane Hutch.' In Singapore thousands are visiting the theatre nightly to see this serial."

Confiscated Liquor Stirs Anti-Drys

A current issue of Kinograms, Educational's news reel, created quite a furore in a big Baltimore theatre, according to a story in the Baltimore News. This issue of Kinograms contains scenes showing the destruction of a large amount of liquor seized in a prohibition raid. These scenes, according to the Baltimore News, brought a violent anti-dry demonstration from the audience.

Fox Announces Sept. Releases

Specials Heading List Have Enjoyed Prosperous Runs Along Broadway

THREE giant specials head the September release program announced at the New York offices of Fox Film Corporation this week. They are "Monte Cristo," scheduled for publication September 3; "A Fool There Was," for September 10; and "Nero," for September 17.

"Monte Cristo," directed by Emmett J. Flynn, began an indefinite pre-release engagement at the Forty-Fourth Street Theatre, New York, on August 21.

"A Fool There Was," the Emmett J. Flynn directed version of Porter Emerson Browne's stage play of that name has already had the Broadway showing at the Strand Theatre. "Nero," produced at Rome, Italy, under the direction of J. Gordon Edwards, completes its New York run at the Lyric Theatre, September 1, after a most successful summer business which began on May 23.

Charles Jones will be seen in "West of Chicago," the screen adaptation of the story by George Scarborough and directed by Reeves Eason. It is a picturization of the strenuous events in the life of a western youth whose fortune and family have been attacked by an unscrupulous group of marauders. The picture will be released September 3rd.

"The Yosemite Trail" is the title of the Dustin Farnum vehicle. It was directed by Bernard J. Durning and is the screen adaptation of Ridgwell Cullum's story by Jack Strumwasser. It was originally announced under the title of "The One Way Trail." Release date is September 24th.

Florence Vidor Highly Praised

Star Wins N.Y. Critics' Approval In Dual Role In "Dusk To Dawn"

CROWDS that packed S. L. Rothafel's Capitol, New York, the largest theatre in the world, at every showing on Sunday, the opening day, and have continued large on each succeeding day, greeted the new Associated Exhibitors attraction, Florence Vidor in "Dust to Dawn," this week. Both audiences and reviewers gave enthusiastic praise to the popular star, notably to the charm she displays in playing a dual, or, is actually the case, a triple role, in this adaptation of Katherine Hill's celebrated novel, "The Shuttle Soul."

Said the Evening Journal: "The picture is very well done, with Florence Vidor playing both roles in a very pleasing manner. It is an interesting picture, absorbing and unusual."

Said the Evening Post: "Here is another young woman who understands the art of acting before the camera's merciless eye. It makes one hopeful for the wane of the star who is merely pretty."

Dual roles are not foreign to the screen but this is the first time we have seen one person give such decidely different impersonations of two characters. The entire cast shows more than the average ability of the average motion picture cast. All together it is an enjoyable film of an unusual story which has received the right treatment."

Harriette Underhill said in the New York Tribune: "The picture is interesting. Miss Vidor is one of our favorites. Some one said the other day that he liked her work because she is a lady, and that is not such a poor explanation of her charm either."

Said Robert G. Welsh in the Evening Telegram: "Florence Vidor is seen in a thrilling drama which gives this charming screen star a dual role. Splendid work is done in the picture."

Lichtman Picture Well Booked

Many Prominent Theatres Contract To Exhibit "Rich Men's Wives"

LEADING theatres throughout the country are booking "Rich Men's Wives," the initial release of Preferred Pictures through the Al Lichtman Corporation.

The picture had its Broadway premier at the Capitol Theatre during the week of August 20, and in addition to its presentation by S. L. Rothafel it has been booked by the foremost exhibitors in the United States, according to the Lichtman offices.

On September 11 it will start a ninety-six day run on the Loew circuit in Greater New York and early in October will be shown in Chicago through Balaban & Katz at the finest theatres in the middle west including the Chicago, the Tivoli, the Riviera and the Central Park.

In the not far distant future "Rich Men's Wives" will also play the entire A. H. Blank chain of theatres in Iowa and Nebraska as well as Frank Newman's large house in Kansas City, Missouri.

Durand Joins Cast of "Anna Ascends"

Edward Durand, who played Irene Bordoni's "papa" in "The French Doll" last season on Broadway, makes his debut in Paramount pictures with Alice Brady in the screen adaptation of her stage play, "Anna Ascends."

Pyramid Productions Under Way

WITH the release on September 10 of "The Queen of the Moulin Rouge," Pyramid Pictures, Inc., will have big pictures showing in the theatres throughout the United States. This is a record for achievement within one year, but the added success that has been won by Pyramid is in the fact that this company at the present moment claims two splendid stories in course of production in its Astoria, L. I., studios, namely, "When the Desert Calls" and "Flapper Love," besides having three stories in the scenario department being whipped into shape for early production.

These last three pictures planned are "Wife in Name Only," by Bertha M. Clay; "Captain Eri," by Joseph C. Lincoln, and a special temporarily titled, "What Fools Men Are." Pyramid's previous releases are "My Old Kentucky Home" and "His Wife's Husband."

Fairbank's Cameramen Have Strenuous Time

Arthur Edeson, chief cameraman for Douglas Fairbanks, and his assistant, Richard Holohan, fought a five-hour battle against death in a wind-lashed sea off the Southern California coast, this week, when they went to Abalone Point, nine miles below Balboa, Calif., to retake a scene for "Douglas Fairbanks in Robin Hood," now being edited and titled for United Artists Corporation release.

After making the picture on the cliff two hundred feet high, Edeson and Holohan loaded their equipment into a small skiff in which they had been landed by two boatmen and the four of them started to row to the launch, "How Come," which was waiting off shore about a mile.

Once they had passed through the Breakers it quickly became apparent that they would founder before reaching the launch. An improvised signal of distress was raised, and despite the danger of going ashore, the pilot of the launch came in and rescued the four.

"Ching, Ching Chinaman" Being Pictured

When Edward J. O'Brien selected "Ching, Ching, Chinaman" as the prize story of the list of honor stories published in 1917, he must have had the remarkable picture possibilities of the Daniel Wilbur Steele plot in mind.

For the rugged New England shores, the atmosphere of mystery, the picturesque characters and the tremendous surprise climax that caused the tale to stand out as unique, all are being transferred to the screen with rare fidelity in the production being filmed by Tom Forman as a Special Picture, according to B. P. Schulberg.

Allied Releases Seen In Greater N.Y.

THE week beginning August 27th saw two releases of Allied Producers and Distributors Corporation playing representative theatres in Greater New York, day and date.

J. Stuart Blackton's "The Glorious Adventure," the first Prizma color photoplay, featuring Lady Diana Manners, started a run at the Brooklyn Strand, following an negagement at the Capitol theatre, New York, and Max Linder's sensational burlesque, "The Three Must-Get-Theres," opened at the Strand, New York.

After its run at the Strand "The Three Must-Get-Theres" goes into the houses of the Keith-Proctor-Moss circuit, where it will feature their bils.

"Rich Men's Wives" Does Well in N. Y.

The engagement of "Rich Men's Wives," the initial Preferred Picture which B. P. Schulberg presented at the Capitol Theatre, New York, through the Al Lichtman Corporation, during the week of August 20, was one of the most satisfactory the big Broadway house has had in months, according to announcement. The picture opened to packed houses on Sunday, with something in excess of 18,000 paid admissions for the day, and maintained a fast pace all through the week.

This showing at the Capitol, as well as those in the California, Los Angeles, and the California, San Francisco, and the U. S. Theatre, in Paterson, N. J., was in the nature of a pre-release. Actual release of the picture will begin with its showing on the Loew Metropolitan circuit the week of September 11.

Elsie Ferguson Back in "Outcast"

After a year's absence from the screen, Elsie Ferguson, Paramount star, has returned to make the picturization of her stage play, "Outcast," at the Paramount Long Island studio. Miss Ferguson's last work in pictures was in "Peter Ibbetson," in which she was co-starred with Wallace Reid, a year ago. Since that time she has appeared on the stage in "Varying Shore" and has toured Europe on a vacation trip.

Larry Semon Shown as "Dry" Detective

Larry Semon's new comedy, title for which has not yet been selected, is to have a down-town picture house showing in Los Angeles. In this new comedy Larry is a "dry" detective, deeply concerned in the operations of a gang of moonshiners on the Mexican border.

There are said to be some very elaborate and colorful sets, and the cast includes some new types.

"Kick-Back" F. B. O. Release

Star As Carefree Cowpuncher On Mexican Border Said To Offer Many Thrills

"THE KICK-BACK," the first Harry Carey production to be issued through the Film Booking Offices of America, is the current release of that company, following close upon the Emory Johnson police drama, "In the Name of the Law," which has been creating a sensation in every city in which it has been shown.

Carey's first F. B. O. production brings the star to the screen in a virile story of the West. One of its pre-season runs was at the Capitol Theatre, New York, where it was booked by Samuel Rothafel as a mid-summer attraction. Its cast includes Ethel Grey Terry as the leading woman, and Henry B. Walthall in the role of the "heavy." Val Paul, who has sponsored Carey in past productions, directed the picture.

The locale of "The Kick-Back" is laid near the Mexican border, where Carey plays the role of a carefree cowpuncher, the proud possessor of the only water hole in that section of the desert. A commission to drive a herd of horses into the United States takes him across the Rio Grande, where he discovers that his papers have been forged and that the Mexican officials are seeking to arrest him. A tremendous thrill is said to be offered in this sequence. Carey engages in a hand-to-hand fight in the center of the river, which for sheer realism, has seldom been excelled on the screen.

"Blood and Sand" Going Big

Valentino Picture Threatens to Eclipse Success Scored by "The Sheik"

PARAMOUNT believes that its Fred Niblo production, "Blood and Sand," starring Rodolph Valentino, is destined to eclipse the sensational success scored by "The Sheik," and bases its opinion upon the great record which the picture has set up in New York, Los Angeles and Chicago during its pre-release engagements in those cities.

In New York, where "Blood and Sand" played to capacity throughout the past three weeks at the Rivoli and for a simultaneous week at the Rialto, it was found necessary to terminate the run at its very peak, in order to make way for other important productions scheduled for those theatres. All records were smashed at the Rivoli for first, second and third week attendance and receipts, while at the Rialto there was turn-away business at nearly every performance during the week it played there.

In Los Angeles, where the picture opened four weeks ago at Grauman's Rialto, it has taxed the seating capacity at all performances, Paramount states, and at the end of the fourth week the crowds were just as big as ever.

In Chicago, where "Blood and Sand" played the Roosevelt, the picture received the most unanimously flattering notices from the newspaper critics that have been accorded any picture in that city in more than a year, and the business throughout the run, according to Paramount, has more than justified the praise.

Strong Cast with Hamilton

"No Luck" Is Second of Series of Comedies for Educational Release

Lloyd Hamilton can boast one of the largest and best casts he has ever used in a comedy in the second of his series of feature laugh-makers for Educational, according to that office. Having delivered the first of the new Hamilton Comedies, "The Speeder," which Educational will soon release, Hamilton has plunged into work on the next subject, which he has tentatively titled "No Luck."

Heading Hamilton's support in the second picture is Ruth Hiatt, who made such an impression with her work in "The Speeder" that she was immediately signed for the next production. Miss Hiatt is a combination of the classic dancer and the modern flapper, her natural beauty and artistic training in esthetic dancing being combined with the characteristics of the up-to-date girl.

Two of the best known "kiddies" in motion pictures, Coy Watson, Jr., and Bobbie De Vilbiss, contribute largely to the fun. Lloyd Bacon, son of Frank Bacon, who occasionally lends his fine talents to straight characterization in the Hamilton Comedies, will be seen. Last but not least are Tom Kennedy and Tom McGuire. Kennedy has played the villain in scores of famous dramatic and comedy productions. Tom McGuire is an actor and comedian of long stage experience.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

"A Tailor Made Man" Still Booming

FRED MILLER, managing director of the California Theatre in Los Angeles, reports that Charles Ray's "A Tailor Made Man," his first United Artists Corporation feature, is still booming along to big business at Miller's theatre, despite exceptional summer weather.

"A Tailor Made Man" is now in its fourth week. After playing two weeks at the California to capacity business, it was transferred to the Miller theatre for an indefinite run. "From present indications," said Mr. Miller, "'A Tailor Made Man' will go into its fifth week, with a possibility of six weeks if weather conditions favor a run."

"The Storm" Sets New Record in Seattle

"The Storm," Universal's Jewel production, starring House Peters, of Langdon McCormick's celebrated stage play, opened to the biggest business ever experienced in the city of Seattle, reports from the Columbia Theatre indicate.

In the face of strong counter-attractions, "The Storm" played to more than 15,000 admissions during the first three days of its run, it is stated, breaking all records at the Columbia.

The opening day's attendance was 5,170, the second day's attendance 5,071, and the third day's 4,146, with a promise of larger crowds during the succeeding days of the week.

Charles Ray Becomes Radio Announcer

Charles Ray, producer and star of "A Tailor Made Man," his first United Artists Corporation release, which is having an unprecedented summer run in Los Angeles, recently joined the ranks of radio "announcers," when he read over the Los Angeles Examiner's radio James Whitcomb Riley's wonderfully appealing poem, "The Girl I Loved."

Afterward the management of the Examiner wrote Mr. Ray that they had received many letters from his admirers commenting on how splendidly his voice carried and how distinctly plain the words of the Riley poem were heard.

"Nanook" Producer Tells of Experiences

The extraordinary reception of "Nanook of the North" by the press and by the picture-going public all over the country, says Pathe, caused Robert J. Flaherty, its producer, to be early besieged by magazine editors for accounts of his experiences in photographing this epic of the frozen regions. The World's Work for September, just out, contains a handsomely illustrated article by Mr. Flaherty, entitled "How I Filmed 'Nanook of the North'," describing incidents of absorbing interest.

Stars of Associated Shine on Broadway

THE names of Associated Exhibitors stars and feature players loom large and bright in the incandescents in front of Broadway picture palaces these nights. For at least three straight weeks feature offerings of this company are the attractions in three of the biggest houses on the Great White Way.

During half of last week "When Husbands Deceive," with Leah Baird, was the photoplay feature at Loew's State.

This week the Capitol, the largest theatre in the world, is presenting the greatest of the Associated Exhibitors-Leah Baird pictures, "Dusk to Dawn."

On Sunday, September 3rd, the Mark Strand begins the run of the Harold Lloyd-Associated Exhibitors super attraction, "Grandma's Boy.

24 Houses Run "Foolish Wives" Day and Date

What is considered a record for day and date booking is reported from Detroit this week, where "Foolish Wives," the Universal-Jewel-Von Stroheim special is being shown simultaneously in twenty-four theatres. This combination run follows a four weeks' run enjoyed recently by the picture in one of Detroit's leading theatres.

Among the two dozen theatres showing the million dollar picture to Detroit theatre goers are the DeLuxe, the New Home, the Crystal Park, the Myrtle, the Stratford, the East Side, the Library, the Lakewood, the Beechwood, the Priscilla, the Holbrook, the La Veeda, the Knickerbocker, the Grande, the Ferndale, the Virginia, the Brooklyn, the Strand, the Oakman, Boulevard, the Mack, the Farnum, the Merrick, the Blackstone and the Fairmount.

"Foolish Wives," perhaps more than any film of recent days, has been booked for day and date runs in many cities. In Jersey City, N. J. six theatres not only played the feature on the same days, but pooled the advertising and obtained great splurges in the local papers.

Clean Comedies Shown in Chautauqua

An example of the clean appeal of Century Comedies is afforded by their success at Chautauqua this summer, according to the Century office. The Chautauqua Institute, which holds its summer school about 70 miles from Buffalo, N. Y., controls not only the homes, stores and lighting, but the entertainment schedule as well.

College deans and instructors from every big University in the country lecture there and the best features and short subjects are run in the theatre this institution controls. Century comedies were used almost exclusively this summer and special advertising, billing, and exploitation were given the Baby Peggy and Brownie pictures.

Buy Carefully, Laemmle Warns

Universal President Advises Exhibitors To Look Before Purchasing

THE exhibitor who books pictures willy-nilly, and who does not look at what he is buying, will always be buried under a depression wave, in the opinion of Carl Laemmle, president of Universal. In a statement just made public at the Universal home office, he urges exhibitors to look at every picture they buy, no matter what the cost in time and trouble for its screening. This method, he asserts, is the only salvation for the exhibitors with the sick box office.

"The time has passed," he says, "when an exhibitor can be successful by booking shows for a whole year at a time, or by contracting for pictures which are not even made. The exhibitor of today cannot even afford to invest in any picture which he has not seen and with which his showman's judgment does not assure him a crowded house.

"The man who buys a pig in a poke usually gets nothing but the poke. It should be the self-constituted duty of every exhibitor to make of himself a committee of one to review all pictures submitted for purchase and to buy only the very best. Otherwise he might succeed, but only through unadulterated luck. The cards will be stacked against him."

Records For "Grandma's Boy"

Harold Lloyd Picture Is Having Extended Runs In All Parts of Country

"GRANDMA'S BOY," the Harold Lloyd — Associated Exhibitors super-attraction, produced by Hal Roach, is now in the 16th week of its record-smashing run in Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, already surpassing by two weeks the longest previous run of any picture, of whatever length or nature, in that city. The Los Angeles record for the continuous showing of a comedy, established by Harold Lloyd with "A Sailor-Made Man," was shattered nine long weeks ago.

Many other cities, meanwhile, are sharing figure-shattering honors with Los Angeles. When Calvin Heilig, on August 21st, started "Grandma's Boy" on its third week in the Heilig Theatre, Portland, Ore., the high water mark for the showing of a photoplay in the Oregon metropolis was passed. The picture ran fourteen days in P. Mortimer Lewis's Bijou Theatre, Atlantic City, which is three days longer than any film ever played in that seaside resort town before. Until "Grandma's Boy" appeared simultaneously in Homer Ellison's Princess and Rialto, each of them a large downtown theatre, no picture ever had divided its first run in Denver between two houses.

A telegram from Eddie Zorn, owner of the big Temple Theatre, Toledo, to President Arthur S. Kane, of Associated Exhibitors, tells of the smashing triumph "Grandma's Boy" is scoring in that city and of the upset it has occasioned in his booking arrangements.

Cathedral Cities Being Studied for Picture

IN order to obtain an exact film replica of the little cathedral city of Tidborough, as described by the author in the novel, "If Winter Comes," Harry Millarde is now in England producing a special screen version of the most famous cathedral cities in the country.

When A. S. M. Hutchinson acknowledged that he had not written the story around any particular city, Millarde set forth to find one which tallied exactly with the description. He has now decided to take the scenes in two different places — Winchester, where Sabre's house will be found, and Canterbury, where are situated the book store of Fortune, East and Sabre, and the Barracks of the famous Pinks.

Elaborate Sets For "Broadway Rose"

One of the most distinctive features of Robert Z. Leonard's forthcoming presentation of Mae Murray in "Broadway Rose," is said to be the beauty of the settings. Careful attention invariably has been expended on artistic settings for all of the Mae Murray photoplays, with the idea of making them not only beautiful, but accurate from the point of view of nationality.

Elaborate as have been the former Mae Murray releases, those who have had an opportunity of witnessing her latest, "Broadway Rose," at its recent private showing, are reported to be convinced that it excels anything that this star has ever attempted.

Standing Is Star in "Isle of Doubt"

"The Isle of Doubt," the six reel feature which Playgoers Pictures has announced for release September 10, is said to be admirably adapted to the abilities of Wyndham Standing, who is the star in the production. The story opens in New York City, with glimpses of life in "high" society, but transfers to the tropics, whose adventure and lure are said to be presented with all their wealth of charm.

Architectural Review Praises Sets

THE American Architect and the Architectural Review devotes a full page in its issue of August second to the lavishness and care displayed in the construction of the magnificent "sets" used in "Rich Men's Wives," a Preferred Picture being distributed by the Al Lichtman Corporation.

Stills from the production were used to illustrate what the paper considered a "fine example of motion picture architecture." The skill and accuracy employed in building the settings were commented upon from the point of view of experts along this line.

Ray Asked to Play Old King Neptune

Fancy Charles Ray, famous for his roles embodying virile youth, playing an old man part! He has one admirer, anyway, who thinks he could get away with it. Edward L. Bader, Mayor of Atlantic City, N. J., sent a message to the star urging him to take the role of King Neptune in that famous resort's annual pageant on September 6, 7 and 8.

Ray has a full appreciation of the honor, for only men of celebrity and achievement are considered for the place, but he had to decline.

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Tanks Provide Water to Flood Town

Fifteen railroad tank cars, each with a capacity of 5,000 gallons, which were emptied and refilled six times, provided the flood water for the realistic climax to "The Town That Forgot God," the Fox special production for the season of 1922-23. The village, consisting of thirty frame buildings, was built at the foot of a hill near Fort Lee, New Jersey. A railroad spur along the top of the hill, and the fifteen tank cars were stationed on this track.

A system of hose carried the water from the tank cars to the inlet of a concrete moat built around the village. More than five miles of hose were used in filming the flood scenes. The entire seventy-five thousand gallons of water were turned loose into the well or moat at one time.

Sales Manager Sees Bright Future

W. B. Frank, general sales manager of Associated Exhibitors, returning this week from a trip that took him as far west as Cincinnati and south to Louisville, brought reports of a spirit of decided optimism manifested by exhibitors in Pennsylvania, Kentucky and West Virginia.

"There is no question but that business in these states is picking up," said Mr. Frank. "Evidences of the improved outlook were apparent in every city and town I visited, and they manifested themselves in more than one way. Not only are exhibitors willing to pay higher prices for big productions than they would have considered a year ago, but several regard business prospects as justifying the building of new theaters or the reconstruction or improvement of existing houses."

Engineering Feat Seen in News Reel

The last issue of Kinograms, Educational's news reel, shows some interesting glimpses of "The greatest engineering feat ever attempted in South America," and one of the biggest engineering jobs ever undertaken in the world. This remarkable engineering work is the razing by American engineers of Castle Hill, a mountain in the heart of the city of Rio de Janeiro, Brazil.

Private Showing For Rogers' Picture

A private showing of "The Headless Horseman or The Legend of Sleepy Hollow," was given at the Plaza Theatre, New York, last Wednesday morning. The film adaptation of Washington Irving's masterpiece was seen in ten reels and it is to be cut to seven.

Carl Stearns Clancy, the producer, explained that the showing was given so that his friends in the profession might make any suggestions which they cared to that would help the picture before the final cutting and editing which will be in the hands of Will Rogers, the star of the production, and himself.

Critics Favor Allied Picture

"The Three Must-Get-Theres" Gets Unanimous Approval Along Broadway

MAX LINDER'S "The Three Must-Get-Theres" ran away with all the honors on New York's Rialto, Broadway, this week, if the critics are to be taken as the criterion. This first production for the newly formed subsidary of United Artists, the Allied Producers and Distributors' Corporation played the Strand theatre. There was not an unfavorable comment by either critic or public and the Strand theatre did a capacity business with the production, according to the Allied Producers.

"Do not miss this picture," is the way Harriette Underhill of the *Tribune* begins her review. "It is an extremely amusing burlesque on 'The Three Musketters.' Max Linder is 'Dart-in-again' and in his plumed hat he looks just like Irene Bordoni. In some places slow motion pictures are used with telling effect. Whoever directed this comedy got all the fun possible out of it and the titles are not only smart, they are clever."

The New York *Times* said, "It is good-natured and lots of fun, abounding in broad and wholehearted mockery. Following Fairbanks in the story almost step by step, it parallels, rather than follows him. It never tries to be romantic, it is content to be a burlesque."

Fox Picture For Oct. Release

"A Little Child Shall Lead Them" Due To Open In New York Lyric Labor Day

OCTOBER 15th is the date set by the Fox Film Corporation for the release of "A Little Child Shall Lead Them," the sixth of the special productions announced by the Fox organization for the present season. The picture, which is scheduled to open at the Lyric Theatre, New York, on Labor Day, Monday, September 4th, is a heart story along the lines of the successful domestic dramas that have been shown by this company on Broadway and then made a triumphant progress in the picture houses of the country.

Following such important and highly esteemed productions as "The Fast Mail," "A Fool There Was," "Silver Wings," "Monte Cristo" and "Nero," it was necessary that "A Little Child Shall Lead Them" should be able to stand comparison with its predecessors. Everything points to a flattering result of the test, according to the Fox office.

Two more specials that will soon be placed in the hands of the exhibitor are "Lights of New York" and "My Friend, the Devil." This last named picture, which is a screen version of Georges Ohnet's celebrated novel "Doctor Rameau," has the well known Charles Richman in the leading role. Those who are familiar with the powerful situations contained in this work of the French author who wrote "The Ironmaster," will readily recognize its excellence as screen material.

Exhibitors Advertise Picture

"Nanook Of The North Is Given Wide Exploitation in Newspapers

ONE of the most unusual elements in the success of the Pathe feature, "Nanook of the North," is said to be the phenomenal amount of newspaper advertising taken by exhibitors. In San Pedro, Cal., a town of 20,000 inhabitants, four newspaper pages heralded the coming of "Nanook of the North" at the Victoria Theatre.

The same amount of space was taken in a leading Salt Lake City newspaper during the local run.

A cleverly constructed advertisement appeared in the Wenatchee Daily World, in the vicinity of Spokane. The newspaper covered the surrounding territory and twelve different towns all showing the photoplay at different times were including in the advertisement, telling of the date and place of the showing.

Ralph Lieber, business manager of the Circle Theatre, Indianapolis, writes as follows:

"We have just finished with 'Nanook of the North,' and it certainly was a pleasure to have run this picture. It was universally well liked, and there were many of our patrons who came two and three times to see it."

"Sherlock Holmes" an October Release

Goldwyn's second release for the new season—John Barrymore in "Sherlock Holmes," to be released on October 9—has many angles of appeal to exhibitors and the picture going public aside from the name of America's outstanding dramatic genius in the title role of a picture about the most famous character in the world's detective fiction, according to the Goldwyn offices.

The leading woman is Carol Dempster. The arch villain is Gustav von Seyffertitz.

The Dr. Watson to Mr. Barrymore's Sherlock Holmes is played by Roland Young.

The villainess is beautiful Hedda Hopper.

Schulberg Cast Now Completed

Another strong cast of players has been completed by B. P. Schulberg with the announcement of the selection of Edith Roberts to enact an important part in his forthcoming Preferred Picture, "Thorns and Orange Blossoms."

Miss Roberts, who will be seen as the young wife in the Bertha M. Clay story, was selected as much because of her unusual gift for characterization as for the screen charm that has won her a niche of her own on the silver sheet.

The picture now is being screened with an all-star company that includes, in addition to Miss Roberts, Estelle Taylor, Kenneth Harlan, Arthur Hull, Carl Stockdale and Evelyn Selbie.

Marion Davies Returns For Interiors

Robert G. Vignola and his company have returned to Cosmopolitan Studio, New York, after a two weeks' location trip in and around Stamford, Conn., doing exteriors for his forthcoming production, "Adam and Eva." This is the Guy Bolton-George Middleton comedy which Vignola is now doing with Marion Davies in the leading role.

The interior scenes for this production, designed by Joseph Urban, will be taken at the company's studio in New York.

Chinese Picture Gets Character Actors

Two of the greatest character actors of the screen will be seen in "Ching, Ching, Chinaman," the second Preferred Picture for release through the Al Lichtman Corporation. When the cast for this story was chosen, the services of Lon Chaney and Walter Long were secured to portray two parts which required the highly specialized talents which both possess.

The production is now well under way. Tom Forman is directing.

Century Comedies For Eastman House

William A. Calihan, who manages the Piccadilly Theatre, the Regent Theatre, and other Rochester theatres, which are accounted the finest in the city of Rochester, N. Y., has signed up for the entire output of Century Comedies.

Special showings in the city's biggest clubs, and especially written articles for the papers are among Mr. Calihan's plans for getting behind Century Comedies.

Andree Tourneur Engaged for Universal Series

Andree Tourneur, noted as a screen beauty, has been engaged to play opposite Roy Stewart in the Universal two-reel "lumberjack" stories now being filmed under Robert Hill's direction at Fort Bragg, in Mendocino County, Cal.

First National Expects Big Season

ONE of the strong indications that the 1922-23 season will be a big one for motion pictures is embodied in telegrams received by Floyd M. Brockel, supervisor of exchanges for Associated First National Pictures, Inc., from branch managers and salesmen throughout the country who have been holding sale conferences in their various districts. One of these telegrams, sent during the First National Central District meeting at Cleveland, is as follows:

"Unanimous opinion managers and salesmen attending Central District Conference that First National releases announced for Fall excel by far and previous lineup for similar period. These, in combination with distributon plan outlined by District Manager Bandy, assure certain success. Entire staff jubilant over prospects for greatest business in history of organization."

"Grandma's Boy" Song For N. Y. Strand

Big exhibitors throughout the country are welcoming the new song, "Grandma's Boy," which was inspired by the Harold Lloyd-Associated Exhibitors feature comedy of the same name, produced by Hal Roach.

Joseph Plunkett, managing director of the Mark Strand Theatre, New York, expressed a desire to hear the song and promptly arranged for its use in the elaborate prologue with which the Strand will welcome "Grandma's Boy," during its run there, beginning September 3.

The song, which is set to fox trot music, is by Herb Crooker, Jean Haves and Pete Wendling, and promises to be a decided hit.

Goldwyn Gets Booking Requests

Announcement of Release Order Brings Quick Response For Showings

GOLDWYN PICTURES CORPORATION states that since the announcement of the order and date of release of the first eight of its twenty big super-features for the new season, the requests for bookings in first run theatres of the first release have been heavy.

The first of the releases is the new Rupert Hughes' "Remembrance," of which Goldwyn expects a record that will surpass that of its companion picture, also by Mr. Hughes, "The Old Nest." "Remembrance" was conceived in the same vein as "The Old Nest," but tells another side of the story of home—that of the unsung Father of the family.

With Rupert Hughes' reputation as a writer of "best seller" screen stories to back up its claims for "Remembrance," Goldwyn sent its selling force into the field prepared for a great response. Already the response is setting in and "Remembrance" will be soon shown in a host of big cities.

Exhibitors are confident of the picture's appeal to the public, not only because of the success of all previous Hughes photoplays, but because of the special cast engaged —Claude Gillingwater, Patsy Ruth Miller, Cullen Landis and Kate Lester—and because of the localized newspaper advertising campaign which Goldwyn is going to conduct in connection with the big city showings.

Mack Sennett Discusses Comedy

Story and Action Essential, As Well As Elimination of Slap-Stick Hokum

STORY and action are what count in up-to-date comedies, according to Mack Sennett, whose productions are released through First National. Sennett said:

"The American sense of humor, which without doubt is the keenest in the world, demands nourishment. There is no known medium through which laugh-making can hope to continue its present day progress and receive the wide national distribution, other than the screen, to which the major portion of the public have learned to look for its entertainment."

"The producer of comedy, much the same as the producer of drama and comedy-drama, must consider more seriously the worth of story material and at the sacrifice of other picture making detail, insert more 'reason' for doing things. One thing most necessary to overcome, to more firmly establish comedy films as a part of the 'big theatre' program is the immediate elimination of a lot of the old style slapstick hokum and play up in its place, an appealing story of love, romance or adventure—something with a plot behind it. The old method of hooking up a series of time-worn gags to a mere thread of a story is worn out.

"There is no sensible reason why comedy entertainment, whether it be of the two reel variety or of longer length, should not be treated with the same serious consideration as is the more heavy material given to the screen."

"Rich Men's Wives" on Broadway

"Rich Men's Wives," the initial release of Preferred Pictures through the Al Lichtman Corporation, which S. L. Rothafel booked for a week's run at the Capitol beginning August 20, is proving a powerful antidote for the usual hot weather depression.

The box office reported that the crowd storming the theatre when the picture opened on Sunday surpassed any previous attendance this summer, the receipts paralleling the average winter performance.

Drives 1,500 Miles to Paint Scenery

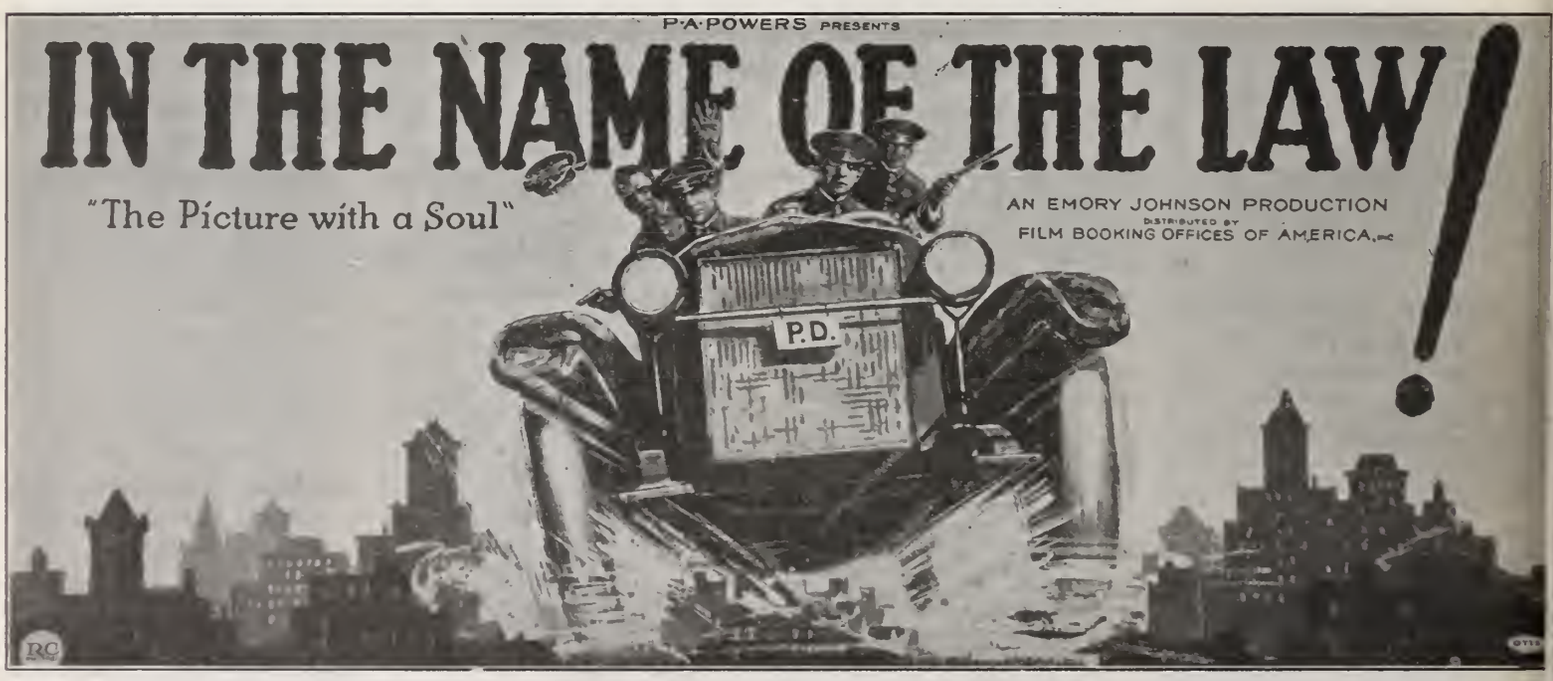
Christian Von Schneidau, who for the last six months has been painting portraits of Mary Pickford and Douglas Fairbanks, has left Los Angeles to motor fifteen hundred miles to Crater Lake, Ore., where he will paint several canvasses.

Von Schneidau, who is rated as the most celebrated Swedish painter in America, is anxious to study light vibrations in the Crater Lake country where, due to the altitude and peculiar light conditions, an altogether new and complex field for study is offered.

"Trouble" Wins Praise of Exhibitor

A. P. Desmoreaux, manager of the Strand Theatre, Madison, Wis., has written to Associated First National Pictures, Inc., regarding his experience in showing Jackie Coogan in "Trouble," a First National Attraction.

"I am pleased to advise you that this picture gave one hundred per cent satisfaction and I cannot think of any picture shown here in the past that received as many favorable comments from the public as this one," he says in his letter.



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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Loew's Warfield Theatre Embodies Many Commendable Features

Building Cost $1,250,000 With Seating Capacity For Three Thousand

SAN FRANCISCO'S latest theatre, the Warfield, was erected by Marcus Loew at a cost of $1,250,000. The structure also includes a nine-story office building. The Warfield is one of the most beautiful and pretentious houses in America. It has a seating capacity of 3,000 and combines everything that goes into the "personality" for the modern playhouse. G. Albert Lansburgh was the architect.

On entering the auditorium proper, its great roominess is very noticeable, being furnished in marble walls, and decorated with crystal clusters of electric lights, plaster work, leaded glass, and paintings.

The ventilating system installed is known as the Duct System. The huge blowers located on the floor line at each side of the stage and facing the auditorium feed fresh air from the conducts on the floor. The outlet to this air is given by means of small mushrooms placed under each seat. The used air is drawn out of the building through the ceiling. Because of this perfect ventilation, smoking is permitted.

The stage is exceedingly well equipped with every conceivable device that saves time. The sliding "tormentors," or wings, in the front just behind the arch are new to the local stage, making it unnecessary to raise the curtain in order to bring on the piano or any piece of property for special concerts. The "tormentors" are taken forward and the piano brought on from the entrance to the stage. In this way the audience cannot see what is going on behind the curtains.

The orchestra and balcony chairs are designed for the maximum comfort and great care was given the loge and box seats to insure their popularity with the patrons. The mezzanine floor is decorated with a great deal of art work and is also furnished with large easy chairs, beautiful rugs, draperies, lamps, and other effects.

The projection room is equipped with all the latest devices to insure the criterion in screening the picture.

The ladies' and men's rest rooms are also salient features of the Warfield, decorated with colors and furniture befitting the style of the house. The patrons will find it a pleasing place to rest in these rooms.

The $100,000 Moller organ will furnish the accompaniment for a large orchestra.

Every seat in the theatre is accessible to an exit. There are many exits, all of which improve the looks of the house rather than spoil the appearance. Persons can reach any seat without climbing an unnecessary step, and may leave the same way.

Comfort and convenience have been demanded by Marcus Loew in the construction of the Warfield.

The opening of the new Warfield was marked by the appearance of thirty screen stars, never before brought together on one stage. The stars were brought to San Francisco on a special train and were dined and generaled at the Palace Hotel. The most prominent of the stars who assisted in the opening were: Mary McAvoy, Lois Wilson, Mary Miles Minter, Bebe Daniels, Billie Dove, Lila Lee, Theodore Roberts, Thomas Meighan, Fred

(*Continued on page* 1294)

Loew's Warfield, San Francisco, has a capacity of 3,000

Main stairway on lower floor leading up to the mezzanine promanade of Loew's Warfield theatre, San Francisco, Cal.

Slow Burning Film

THE Ontario Fire-Fighters Association, comprising the fire departments of municipalities throughout the Province of Ontario, in annual convention at Brantford, Ontario, adopted a resolution submitted by the Toronto delegates calling upon the motion picture industry to adopt at once the exclusive use of "slow-burning film." The resolution referred to "the present expensive burden of inspection, regulation and surveillance of movtion picture theatres placed upon public fire and safety departments" because of the nitro-cellulose film now commonly in use and declared that the attitude of the motion picture industry was unwarranted and indefensible. The mover urged that it was the "moral duty" of the industry to adopt slow-burning film.

Col. John A. Cooper of Toronto, secretary of the Canadian Motion Picture Distributors Association, declared in an interview, in reply to the Fire-Fighters Association, that "producers were willing and anxious to use slow-burning film" but that the latter was yet in its early stages of production. Col. Cooper drew attention to the types of projection machines now in general use which prevented heat from reaching the film and also outlined the safeguards which are to be found in all projection rooms of theatres.

A great many controversies have been, and undoubtedly will be, instigated by the merits of non-inflamable film versus flamable film. Great progress has been made in the development of the non-inflamable films and it seems quite probable the future will see its universal adoption. However, at present, there are several drawbacks for general use in the theatres due to certain particular physical characters of the film. There is no question of the great advantages this industry will reap when the time comes for the universal use of a film that burns very slowly.

Loew's Warfield, San Francisco, showing the stage and proscenium arch. Beautiful Muriel paintings decorate the ceiling and panels. The theatre and building cost $1,250,000 *and has a seating capacity of* 3,000

Texas Dealer Reports Good Business in Usual Dull Season

THE R. D. Thrash Company, Texas distributors of Motiograph projectors, Gardiner velvet gold fibre screens and Greenwood changeable electric signs, reports several complete installations for the month of July which is usually the dullest month in the year in the Texas theatre equipment budget.

Indicating their belief that a revival of business will be seen this Fall, a number of Texas exhibitors are constructing new theatres, and completely overhauling those now in operation.

The recent installations of the New Model Motiograph projectors, and other equipments, include cities in nearly every section of the State. It would seem that improvement in conditions is not local but general.

The Gen theatre, Texarkana, has completed installation of two new model motiograph projectors, Gardiner velvet gold fibre screens and specially built lobby display, and reports a capacity business for the past thirty days.

J. M. Vivion, Princess theatre, Denton. Texas, has just completed the installation of new model motiograph, and reports a nice summer business.

Hall Brothers, Radio theatre, $150,000.00, opens at Beeville, Tex., August 1st, with new model motiograph, Gardiner velvet gold fibre screen and complete equipment installed by R. D. Thrash.

Mr. H. T. Hodge, owner of a string of theatres in West Texas, has placed his order with the Thrash Company for complete equipment including new model motiograph projectors, Gardiner velvet gold fibre screen, motor generator and specially built lobby frames and decorations for his new Palace theatre, now under construction at Abilene, Tex.

C. K. Goss directs the sales and service efforts of the Thrash Co., personally supervises the installation of every projector in the Texas territory.

The Royal theatre, Waco, Texas has installed new projectors, and is undergoing a complete overhauling and increasing its seating capacity.

A. A. Kelley, Sunshine theatre, Brownwood, Texas, recently opened a new theatre, motiograph equipped, and reports conditions are fine in that section.

CONFIRMATION of the cabled announcement from Berlin that Dr. Lee de Forest had perfected his Talking Motion Picture Film, and that he would shortly sail for this country in order to give a public demonstration of his invention, has been given at the De Forest Radio laboratories in Jersey City by Mr. Charles Gilbert, President and General Manager of the De Forest Radio Telephone and Telegraph Company. Mr. Gilbert stated that the De Forest Phonofilm or Talking Motion Picture Film was made possible by the De Forest Audion lamp otherwise named the triode or three element vacuum tube, now used universally in Radio, the first patents for which were taken out by Dr. Lee de Forest in 1906.

British Exhibitors Importing Machines

British exhibitors are becoming more and more sold on American built projectors, and a number of the latest model Motiograph Projectors have been installed in English moving picture theatres, one of the latest installations being at the Majestic in City Square, Leeds, where two of this type machine are now being operated, and it is reported are giving great satisfaction.

The Motiographs were purchased on the recommendation of Ike Collins, the well known New Castle exhibitor, who has them installed in his entire chain of theatres.

Matt Glazed White and Old Ivory Terra Cotta

RIALTO THEATRE
MACON, GA.

C. K. HOWELL, Architect

"That looks like a good Movie House"

THAT'S what most people would say when they saw the Rialto Theatre pictured above. A certain percentage of them would step up to the box office—others would remember this theatre and return when they wanted to see a good picture.

A theatre-front like the Rialto's attracts patrons. It is a permanent advertisement that suggests quality programs and pleasant surroundings. And this distinctive appearance has been obtained simply and inexpensively by the effective use of Terra Cotta as ornament and trim.

Terra Cotta gives real architectural distinction at less cost than any material of equal worth. And as Terra Cotta can readily be had in any shape or color it can be used for the most intricate ornamentation as readily as for the simplest—made to harmonize with any style of architecture.

And remember that Terra Cotta is permanent—proof against weather and time. It is thoroughly fire-resistant—its colors are fadeless and unchanging. When dust and grime settle on its surface, an easy washing with soap and water makes Terra Cotta clean and bright—freshness and color completely restored.

We have prepared some interesting literature on the use of Terra Cotta in theatre construction which give many valuable facts. We suggest you write for it. Address **National Terra Cotta Society,** 19 West 44th St., New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Kenosha Audiences Delighted by East India Organist at Orpheum Theatre

MUCH interest has been aroused in Kenosha, Wisconsin by the appointment of Dr. Hyland Eiman Slatre-Wilson to preside at the big three manual Barton Orchestral Organ installed in Saxe Brothers' half-million dollar Orpheum Theatre.

Dr. Slatre-Wilson is one of the best educated musicians in the United States. His education was begun in the public schools of Syracuse, New York and continued at the college of the City of New York, the State University of New York and under such masters of music as Leschetizky, Marescalchi, Consolo, Vitale and others in piano, violin, voice orchestration and composition.

From his youth Dr. Slatre-Wilson took up the study of the organ and at the age of fifteen became city organist of the All-India University of Bombay, India, his native land. For the succeeding few years he was one of the leaders of East Indian musical world. He organized the 150 piece Emin D'Nalyh Orchestra, named after him. (Emin D'Nalyh is Dr. Slatre-Wilson's family name).

Dr. Slatre-Wilson comes from a long line of great East Indian educators. To one of his ancestors is credited the founding of Theosophy. About ten years ago Dr. Slatre-Wilson returned to the United States with the internationally famous Dr. John Alexander Dowie of Zion City, Illinois. Dr. Dowie at that time was building the Zion City tabernacle and planned to install one of the best pipe organs in the United States to be used in connection with a large choir and extensive musical festivals. Dr. Slatre-Wilson was placed in charge of the organ selection and installation and himself designed one of the best Cathedral Organs in the United States, which even now is a famous feature of Zion City. The organization and establishment of the great Zion City Choir, whose singing has brought pleasure to hundreds of thousands in dozens of cities, was also a work of Dr. Slatre-Wilson.

Moving to Kenosha, Wisconsin, Dr. Slatre-Wilson founded the Conservatory of Music, which he conducted with great success until the opening of the Orpheum, when he took his place at the console of the Barton Orchestral Organ installed there. The combination of Dr. Slatre-Wilson's musical skill and the widely versatile three manual Barton Organ has captivated Kenosha's music loving "movie" goers, and the Orpheum is crowded daily and nightly. The delicately shaded, thousand-toned melodies pouring from the dozens of throats of the Barton Organ in response to the touch of Dr. Slatre-Wilson's gifted fingers is a revelation both of human skill and instrumental perfection.

In explanation of the marvelously intricate improvisations and minute tonal gradations with which Dr. Slatre-Wilson delights Orpheum audiences, he modestly gives great credit to the Barton Divided Manual. "I was greatly surprised," he says, "to find that in spite of the fact that more tonal combinations and a richer expression are possible with the Barton than I have ever been able to find heretofore. I was able to play it readily on sight, without a minute of study and I find it a constant inspiration in my daily striving to gain further mastery of organ playing."

Ralph Pecorelli, who has joined the staff of the new Duart Laboratory. Pecorelli started his career in this industry in 1907

Ralph Pecorelli Joins Staff of New Duart Laboratories

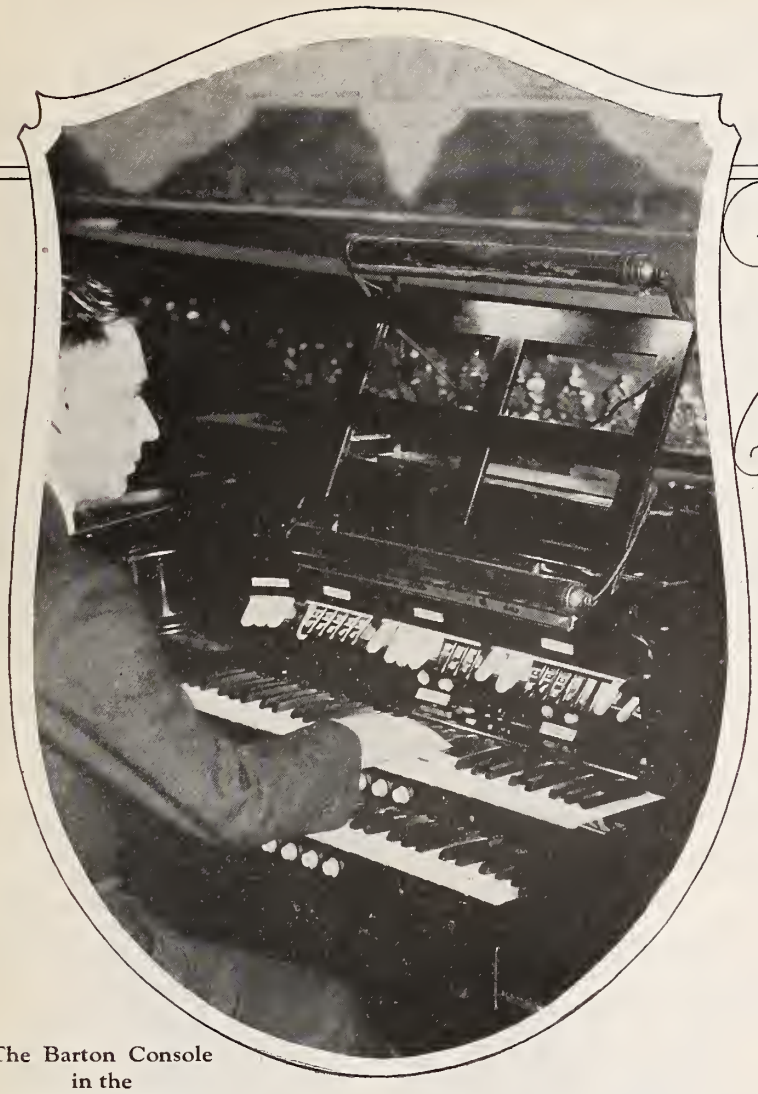
RALPH PECORELLI, who was a pioneer in this industry and has specialized throughout his career in the laoratory industry, will now cooperate in running the new Duart Laboratory which has recently opened in New York City for the purpose of specializing in the development of negatives and first prints. All the work done in this laboratory is to be done personally by a small staff of experts who have specialized in laboratory work for a number of years and in this way hope to give the producer and distributor the criterion in the finished product. An idea of the vast experience which Ralph Pecorelli has had in this important phase of the industry may be best gained from an interview that the NEWS representative had with him:

"I started among the pioneers in this game as a mere helper in the laboratories of the American Biograph Company in Hoboken, N. J., in 1907, and there worked from the capacity of helper through all the various departments of the laboratory, especially devoting a great deal of study to developing and timing. At that time I was working with Allen & Schultz and other men who at that time were considered the most expert in their time. I was given complete charge of the plant in 1912 and remained in that capacity to 1919, at which time I became connected with Universal in the capacity of inspector and remained with this company until 1920. I then became affiliated with the late Mr. Karger, at that time head director of the Metro Film Corporation, where I was given charge of their first prints and negatives. In my present connections with the Duart Laboratory I feel that I will find a splendid opportunity for the expression of my ability in the art of developing and printing as I will aid in the actual work myself.

"Very few producers and directors today actually understand and recognize the importance of the developing of the negative and the making of the first print. It is only through the combined efforts of both the cameraman and the darkroom man that a high-class negative is turned out. The inside man has to be just as expert and capable in his line as the cameraman is in his. Either can spoil a scene and thus necessitate its remaking. A great deal depends on the manner in which a negative is developed. Negatives which are developed with imperfections may, in many instances, turn out fairly commendable first prints, but when used for general use in the laboratory for release work they are found to be lacking in the qualities which are necessary for good release work. Too much stress cannot be laid on the desirability of perfection in the negative.

Al Young, who is also well known in this industry and who has had a great amount of experience in the laboratory, will work personally on all the work submitted in this laboratory. Young first started his career in this industry with the Erbograph Laboratories, where he received a very thorough knowledge of laboratory work through assembling, cutting and editing.

The Saxe Brothers half-million dollar Orpheum theatre at which Dr. Slatre-Wilson, the Indian Musician, performs on the mammoth Barton Orchestral Organ.



The Barton Console
in the
Appleton Theatre,
Appleton, Wisconsin.
F. W. Fischer, Owner

There are no music fools

You can't fool people with poor music—they may stand it while they are there, but they will never come back to hear it over again. Your public will *pay you* for good music. Even jazz lovers are attracted by that wonderful strain of melody that haunts the Barton Orchestral Organ syncopation, and the real music lovers find endless enjoyment in the great variety of harmony made possible with the Barton Divided Manual.

It costs less to have the right music—the Barton Organ, an instrument of a thousand emotions, can be yours for the same cost or less than an imitation. It makes a big house out of a small one and makes the big house a leader.

You can own a Barton easily—we will tell you how—write for information today.

IT'S A **Barton** ORCHESTRAL ORGAN

The Bartola Musical Instrument Company
313-316 Mallers Bldg.
Chicago, Illinois

National Anti-Misframe League Forum

Dear Editor:

I have heard several arguments on the crossing of the light rays as they go from the aperture to the screen. Some claim that all the rays cross inside of the objective lens, while others say they all cross just in front of the objective lens at the place where the light beam is narrowest. I've been having an argument about this myself and I claim they all cross at the narrowest part of the beam directly in front of the objective lens.

If there is any reason to believe that this is not so, that is, I mean any good reason so I can either prove I'm right or wrong, I'd like to know about it.

I suppose a lot of the fellows have got all "het up" in this argument at some time or other and maybe they've looked up or tried some experiments to show I'm right or wrong. Anyway, I'd like to know what the others think on this question.

I've been having pretty goodh luck with my film lately.

I find that a little study on my work makes it easier for me and I guess I also give better proection to my manager.

Hoping to hear from some of the boys who know how to answer my question.

John Linehan,
N. aston, Mass.

Dear Sir:

I have been reading the Projection Department of the Motion Picture News for sometime and I think the N. A. M. L. is of greater importance among all projectionists.

Every projectionist that thinks anything of his profession should belong to the League and film evil would be a thing of the past. I am sending in my application for membership and hope you accept it; also you will find stamps enclosed for membership button.

Hoping the Forum will soon bring many more members into the League,

Very truly yours,
William Oakes,
Oil City, La

Dear Editor:

Enclosed you will find 25 cents in stamps for a button. I think it is a good thing because every projectionist is proud to show he is a member of the N. A. M. L. I have been operating five years and think the N. A. M. L. is helping projectionists all over the country to get in touch with the projection room. I have been watching the Forum grow from week to week and enjoy reading it.

Yours for a larger N. A. M. L.
C. C. Price, Jr., No. 1322,
Royal Theatre,
Tarpon Springs, Fla.

Dear Editor:

Will you kindly send me some labels. Have been getting pretty good films lately, except for punch marks. These punch artists sure do take a long time in wising up. I never allowed a punch in my projection room and never will. I find the little tin disk the best signal. Have never had any trouble with it. Have picked up more than a few useful tips from the Forum and am for it strong.

Enclosed 25 cents in stamps for button.

Yours very truly,
C. V. Martin, No. 1649,
Temple Theatre,
Sault Ste. Marie, Mich.

Dear Sir:

Enclosed you will find one application blank filled out for which I hope you will send me all of the propoganda that go to make up a member. I read some time ago about the league but have been unable to get a blank. I am a member of the I. A. T. S. E., Local 181, of Baltimore. For further information I refer you to them.

Yours fraternally,
M. R. Martin,
1519 W. Baltimore St.,
Baltimore, Md.

Dear Editor:

I am a member of the league and am very proud of it. I think it is about the best movement ever made in the way of projection. I do not get many bad prints, I am glad to say. I have been a projectionist in Birmingham for seven years. I haven't a projection room to brag about so I won't do it. Although I get a picture that pleases. Enclosed will find stamps for button. Please send me some labels.

Yours very truly,
Harry McGimsey, No. 1483,
Avondale Theatre, Birmingham, Ala.

Dear Editor:

Enclosed please find amount for bronze button and to pay postage on some more labels as I am getting low. I am glad to see new members signing the pledge so numerous. There's nothing like the good old N. A. M. L.

I have been getting lots of good ideas from the Forum and I know it has been a big help to all brother members.

Here's hoping for a much bigger League and success.

Samuel McAllister, No. 1161,
Gem Theatre, Port Norris, N. J.

HONOR ROLL

(1818)	Melvin Elms	Anadarko, Okla.
(1819)	E. E. Rawl	Batesburg, S. Car.
(1820)	Rudolph Chicko	Braddock, Pa.
(1821)	Walter Franks	Braddock, Pa.
(1822)	Stanley Wisneiwski	Braddock, Pa.
(1823)	Clarence Albrecht	Bushnell, Ill.
(1824)	Walter Hoffman	Camden, N. J.
(1825)	Sigismund Ballin	Cristobal, C. Z.
(1826)	Donald K. Wiegman	De Graff, Ohio
(1827)	Charles R. Crane	Devol, Okla.
(1828)	George Follis	Everett, Mass.
(1829)	Leonard Woodward	Ft. Scott, Kans.
(1830)	J. E. Buttner	Guerneville, Cal.
(1831)	Kenton J. Long	Harrisonburg, Va.
(1832)	Antone Roeper	Hawarden, Iowa
(1833)	Lawrence Richardson	Hickory, N. C.
(1834)	Abner Pembleton	Junction City, Kans.
(1835)	Geo. M. Smith	Lancaster, Ohio
(1836)	Emmett R. Griggs	Lancaster, Ohio
(1837)	R. J. Crosby	Latrobe, Pa.
(1838)	Malcolm O. Grow	Lehighton, Pa.
(1839)	S. Carl Garner	Lockhart, Tex.
(1840)	Chas. Allen	Louisa, Ky.
(1841)	Ed Tillman	Louisa, Ky.
(1842)	Waldon Mayfield	Mangum, Okla.
(1843)	Tony Canta	Mercedes, Tex.
(1844)	Fred Hunter	Newton, Kans.
(1845)	Eugene W. Paxton	Piedmont, W. Va.
(1846)	J. G. Thompson	Pineville, Ky.
(1847)	T. A. Sullivan	Pittsburgh, Pa.
(1848)	David E. Laing	Richland Center, Wis.
(1849)	Arthur Hemmel	Rutherford, N. J.
(1850)	Gerald S. Knisely	Salem, Ohio
(1851)	Pedro Feliciano Cabrera	Santurce, P. R.
(1852)	W. E. Wolfenbarger	Sentinel, Okla.
(1853)	T. W. White	Sesser, Ill.
(1854)	C. E. Bannister	Sesser, Ill.
(1855)	Wendell W. Paulding	Vinita, Okla.
(1856)	David B. McGee	Westernport, Md.
(1857)	Harold Foster	Williamston, S. C.
(1858)	Cecil J. Watts	Winchester, Ky.
(1859)	Price Linsey	Wynne, Ky.
(1860)	Joseph Zito	Yonkers, N. Y.
(1861)	Willis Anderson	Yonkers, N. Y.
(1862)	Walter G. Vanosdoll	Keokuk, Iowa

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button

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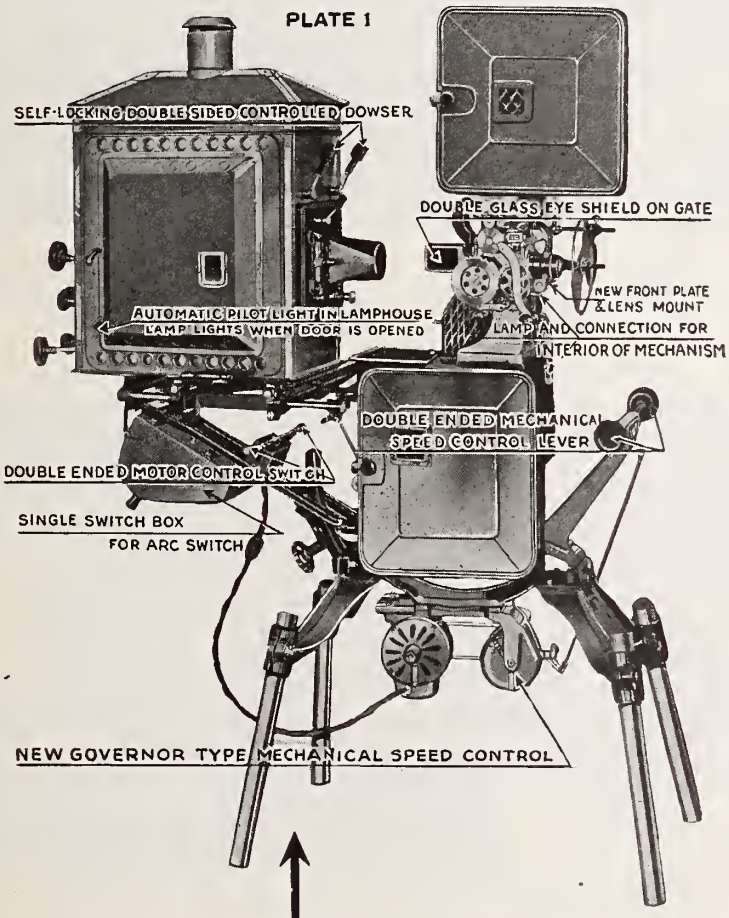

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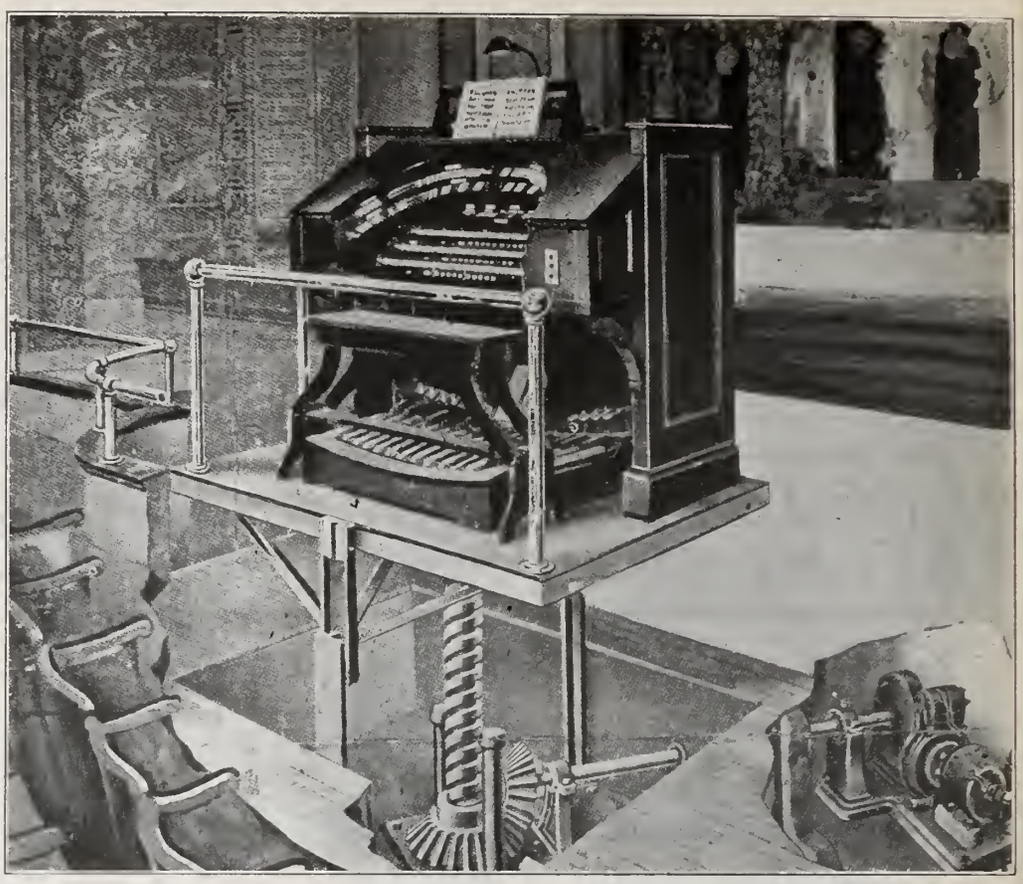
Organ Console Placed on Elevator

The Cataract Amusement Company opened their new million dollar Strand Theatre on Saturday, Aug. 26th. Ne expense has been spared to make this the most complete and modern theatre in the country.

Among the unusual features in this new theatre is the elaborate Marr & Colton Concert organ which will be played by the well known organist Mr. Geo. Bouchard and will be the principal feature in each days program.

The organ console is placed on a push button controlled elevator which brings the console and organist in plain view of everyone in the audience when the musical program is being rendered. Upon completion of this part of the program the elevator descends to the floor level of the orchestra pit which is its normal position.

The organ is placed in three sound proof chambers at the right of the stage, being so arranged and placed as to fill every part of the theatre with its splendid tone. The many new features in connection with this organ have excited much favorable comment.



Organ installed in the Niagara Falls Strand theatre by Marr & Colton has its console placed on a push button controlled elevator, the arrangement for this apparatus is shown in the view above. When the musical selection is rendered the organist and console are brought in view of the audience

H. J. Hallberg Sends Regards

The Motion Picture News has received a post card from J. H. Hallberg sending his best regards and telling how he is enjoying his first real vacation in several years. From the view on the card, we certainly agree with H. J. that he would find it difficult not to enjoy himself among those surroundings.

An Improved Projection Lens for Best Film Projection.
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RADIANT

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with brilliancy of image and accurate rendition of tone values is characteristic of these lenses.

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Changes AC into DC which is best for projection arcs. It automatically supplies the voltage needed without the use of wasteful ballast. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easy to direct and control.

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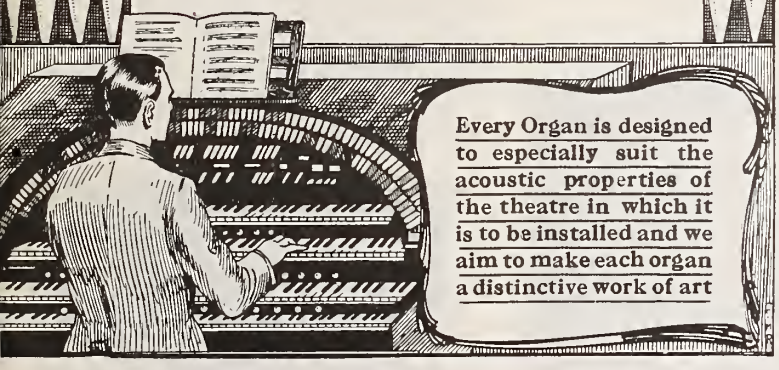
WARSAW, N.Y.

THE Marr & Colton Concert Organ, represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.



Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art

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The Cinephor sharply defines details, gives *brilliant illumination* with *maximum contrast* between black and white, and shows remarkable *flatness of field*. Made in the great optical shops of Bausch & Lomb, the quality is the best—and *absolutely uniform*.

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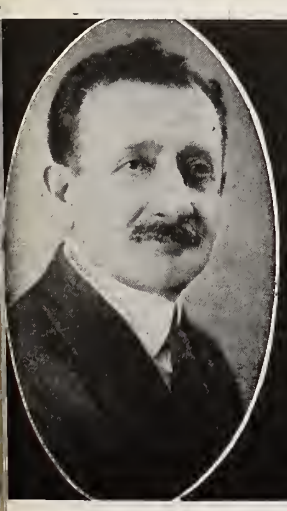

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FOR SALE—Ernimen motion picture camera. Complete with tripod, tilting head and 50 M.M. F-3.5 lens. Will trade for Powers 6-A projector or DeVry portable projector. Carol Fenyvessy, Strand Theatre, Rochester, N. Y.

WE buy used portable suitcase and professional moving picture machines. Highest prices paid. What have you for sale? Monarch Theatre Supply Co., 724 So. Wabash Avenue, Chicago, Ill.

FOR SALE

Am closing out my film exchange to enter producing field. Star features, tense dramas, gripping Westerns and snappy comedies at half the cost of raw stock. Schwartz Film Exchange, 730 S. Olive St., Los Angeles, Cal.

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1219 Film Exchanges, for List	7.50
196 Manufacturers and Studios	3.50
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3674 Legitimate Theatres U. S. and Canada	25.00
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A. F. WILLIAMS
166 W. Adams Street Chicago

Exhibit of Optical Instruments

Arrangements are now being completed for the exhibit of optical instruments and apparatus to be held at the National Bureau of Standards, Washington, in connection with the annual meeting of the Optical Society of America, October 26-28, 1922.

The leading manufacturers of optical equipment have already signified their intention of participating. However, the exhibit will not be limited to standard commercial types. Individuals and research laboratories are also invited to exhibit special research apparatus. Brief descriptions of instruments and their purposes supplied by the exhibitors will be printed in the program and published later in the minutes of the meeting in the Journal of the Optical Society. The exhibit of new apparatus will thus constitute just as definite a contribution to science as a paper communicated to the meeting. The authors of papers communicated at this meeting are urged to supplement their papers by an exhibit of apparatus in case such an exhibit is suitable and practicable.

Marcus Loew, upon opening his Warfield theatre, San Francisco, raised the total number of his houses to three hundred

Loew's Warfield Theatre

(*Continued from page* 1285)

Niblo, Conrad Nagel, Ruth Roland, Claire Windsor, Viola Dana, Shirley Mason Jack Mulhall, Walter Hiers, Malcom McGregor, Lupino Lane, George O'Brien Hobart Bosworth, Dan Mason, June Elvidge, Clara Kimball Young and Matt Moore.

Viola Dana, the star in the "Fourteenth Lover," which was screened for the opening week at Loew's Warfield, appeared at every performance for a week.

"We find," said Marcus Loew, "courteous ushers are a great asset to picture houses, the same as good pictures are, and our policy will be to have the most courteous ushers and usherettes obtainable, as well as the best pictures in the market. As usherettes we demanded, firstly, courteous ones; secondly, sensible ones, and, thirdly, no bobbed-haired, painted or flapper-like maids."

Fred G. Weiss, formerly manager of Loew's Garden theatre at Kansas, will be the manager and Kenneth P. Behr, of New York, and Arthur Frahm will be assistant managers.

Mr. Exhibitor:
Ask Your Film Company for the
"THEMATIC MUSIC CUE SHEET"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

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Reco Hoods
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Colors show Beautiful and Brilliant and are Permanent
Far Ahead of Dip and Less Costly
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64 E. JACKSON BOULEVARD CHICAGO, ILL.
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Reviews of the Latest Features

Conducted by LAURENCE REID

"Fortune's Mask"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

THE fact that the action is kept moving swiftly is a saving grace in this picture. One doesn't stop to consider the impossibility of many of the situations. Earl Williams has been given a good role in this picturization of a popular O. Henry tale. He gets a lot out of the character of "Dicky Maloney," who returns to his father's land to "kick out" the gang of intriguers. The selection of Patsy Ruth Miller for the principal feminine role was a fortunate one. Patsy makes an ideal senorita and she is one of the bright spots of the picture.

The settings, while not elaborate, are adequate. The costuming is correct in detail, especially the uniforms of the officials. There must have been a rush on the medal market when this picture was made. The sessions of the cabinet resemble an Odd Fellow grand lodge. There is some quick love making in the film. This at least speeds up the action. "Dicky" meets the heroine and marries her all in the course of a few feet of film.

We have seen some stories that Patsy is one of the few actresses who has never been kissed on the screen. This production puts the damper on that story. The way "Dicky" knocks the police and "army" about the landscape will amuse the proletariat. He just pushes the "army" about at will. He also shows some of our embryonic second story workers how easy it is to get out of a cell. The action is a trifle too obvious in spots. but the climax is a real surprise and well worked up.

Oliver Hardy as the Commandante is amusing at times. There are a few thrilling moments, especially the capture of the spy and Dicky's escape from jail. "Fortune's Mask" is a fair program picture.

The Cast

Ramon Olivarra, alias "Dicky Maloney".....Earle Williams
Pasa Ortiz.....Patsy Ruth Miller
Losada.....Henry Hebert
General Pilar.....Milton Ross
Madame Ortiz.....Eugenie Ford
Vicenti.....Arthur Tavares
Espiration.....Frank Whitson
Chief of Police.....Oliver Hardy
Captain Cronin.....William McCall

Adapted from O. Henry's "Cabbages and Kings." Directed by Robert Ensminger. Scenario by C. Graham Baker. Photographed by Steve Smith.

The Story—The familiar tropical republic plot. The president is murdered. His son is brought back from the States incognito. Under the name of "Dicky Maloney," he becomes the idol of the people. After a series of thrilling adventures, the son is acclaimed the "man of the hour"—and president.

Classification—A fast moving romance with a tropical locale, filled with the impossible, but nevertheless entertaining.

Production Highlights—The murder of the president starts the picture off with action. Patsy Ruth Miller's characterization of the senorita. The capture of the spy. "Dicky's" escape from jail. The surprise climax. Some fair exterior sets.

Exploitation Angles—The tropical atmosphere of this picture will give you an opportunity to decorate your lobby in Spanish fashion, palms, flags, ticket-taker dressed in uniform of Central American officer, the main feature of which is usually about a million medals and a bright sash. Dress your girl ushers as Spanish senoritas. A Spanish dance prologue will be appropriate. The star's popularity and Patsy Ruth Miller's following.

Drawing Power—Suitable for second class, downtown houses, neighborhood theatres and small towns.

REVIEWED IN THIS ISSUE

Fortune's Mask—Vitagraph
The Heart of a Texan—Steiner (S. R.).
The Light in the Dark—First National.
West of the Pecos—Steiner (S. R.).
Remembrance—Goldwyn.
Saved by Radio—Russell Productions (S. R.).
Top o' the Morning—Universal.
The Valley of Silent Men—Paramount.

"The Heart of a Texan"

William Steiner Production—Five Reels

(Reviewed by D. I. Gest)

THERE is nothing startlingly new in "The Heart of a Texan," a typical Western melodrama of the cattle-rustling days. However, there is plenty of action crowded into its five reels and it should take well with lovers of Westerns.

Neal Hart in the chivalrous role of "King" Calhoun has many opportunities to display his ability as a two-fisted fighting man and with the shooting irons.

The plot of "Heart of a Texan" is too apparent, and too inconsistent at times, from a strictly technical viewpoint. But those things are too deep for Western fans. Action is the thing with them and there is action aplenty in "The Heart of a Texan."

The Cast

King Calhoun.....Neal Hart
Pete Miller.....William Quinn
Ma Jackson.....Sarah Bindley
June Jackson.....Hazel Maye
Link.....Yakima Conutt
Commanche Horse.....Ben Corbett

Author—James Britton. Scenario by Paul Hurst. Directed by Paul Hurst. Distributed by William Steiner Productions.

The Story—King Calhoun, son of an old Texan family, learns that outlaws are preparing to raid the Jackson ranch and carry off June, the beautiful daughter of Ma Jackson. Previously Calhoun had saved the girl from the leader of the outlaws. With volunteers recruited from neighboring ranches Calhoun prepares to defend the Jackson home. Amid the attack he rides off with a dummy. The outlaws, thinking he has June, pursue. Learning of his ruse they are determined to kill him, but he gets back to the ranch and saves June as his men rout the outlaws.

Production Highlights—The seige of the Jackson ranch. Calhoun's flight with the dummy as the outlaws give chase.

Classification—Western melodrama filled with the usual stock situations.

Exploitation Angles—Bill this as a vigorous type of western melodrama. Make use of the title for a tie-up with your paper. A cowboy executing lariat stunts will help in a prologue.

Drawing Power—This will please the average follower of Westerns. Neal Hart has a following and in using his name prominently where you are sure of him—you should get adequate returns. Don't promise them anything big.

Line-up of Fifth Avenue Coaches loaned to accommodate children invited to "For-get-Me-Not," at the Criterion Theatre, New York.

"The Light in the Dark"

First National—5600 Feet

(Reviewed by Lillian Gale)

"THE LIGHT IN THE DARK" may be described as a thoroughly satisfactory production founded upon a worth-while story, incorporating a popular theme, from which the title is taken—a photoplay teeming with romance and equipped with enjoyable melodramatic incident.

Surrounded by a flawless cast, Hope Hampton delivers the best characterization of any role assigned her to date. She has been supplied with a starring vehicle that offers a star part which has brought out evidence of her ability as an actress to compare favorably with her acknowledged beauty. Miss Hampton's improvement over previous efforts is bound to command favorable comment.

Foremost, considering the production as a whole, is the introduction of a color process unprecedented in perfection. It is used, in this instance, to accentuate the sub-plot or integral story from the main theme. It is likely to create a sensation and inasmuch as it registers color as accurately as the eye, it illustrates Miss Hampton's natural coloring and displays this attribute to extreme advantage. Needless to say, the photography is necessarliy A-1 to keep an even pace with the reel of color work.

The story is an interesting departure from the cut and dried starring vehicle, insomuch as it has required a cast and real players. For instance, the role of Tony Pantelli, a thief by nature and choice, but with a heart of gold, is a "made to order" for Lon Chaney, who delivers his usual splendid performance. Then comes a toss-up for favor between Dore Davidson, who makes a small part stand out with marked distinction and Edgar Norton, valet to a man of wealth and fancies, ably portrayed by E. K. Lincoln.

This picture will appeal, primarily, to patrons who seek altogether clean entertainment, but which has not suffered a loss of character because of an attempt to avoid censors. It is romantic enough for the young, serious enough for the studious and produced with marked consideration for picture goers who demand the best.

The Cast

Bessie MacGregor.....Hope Hampton
J. Warburton Ashe.....E. K. Lincoln
Tony Pantelli.....Lon Chaney
Mrs. Templeton Orrin.....Theresa Maxwell Conover
Mrs. Callerty.....Dorothy Walters
Detective Braenders.....Chas. Mussett
Peters.....Edgar Norton
Jerusalem Mike.....Dore Davidson

Story by William Dudley Pelley. Directed by Clarence L. Brown. Photography by Alfred Ortlieb.

The Story—Has to do with accident of poor girl, who finds home with rich people responsible for misfortune. Brother of rich woman trifle's with affections of the girl, tires and seeks diversion abroad. Poor girl, forced to fight for existence, meets professional thief in third-rate boarding house where she lies ill. Meantime, rich man has returned with cup alleged to have healing power, which introduces the theme of the Holy Grail, and illustrates the power of Faith.

Classification—Romantic, historic, yet thoroughly modern drama, cross between society drama and life in the underworld.

Production Highlights — Entire reel which tells integral story of Holy Grail. Another big moment when police raid pawn shop. Well worked up suspense when Tony makes second theft of cup.

"East Is West"

(Schenck-Talmadge-First National—Seven Reels)

(Reviewed by Laurence Reid)

THIS play was bound to reach the screen! The favorite story of the unbreakable barrier of East versus West—the fact that it had an unusually long run on Broadway, the fact that it contains a fine romance and atmosphere—these qualities which build popularity have made it one of the hits of the season as a photoplay. It is easily Constance Talmadge's finest achievement and her greatest portrayal since the mountain maid in "Tolerance." Frances Marion's script adheres to the original in all the important episodes and incident. If there is any departure it is to give scope to the camera—such as collecting the Chinese atmosphere and the enchanting scene of the love boat when the heroine is placed on the auction block to be sold to the highest bidder.

The picture carries so much charm, so much opulence, that even if you saw the play you are certain to call the new version a greater achievement insofar as its background and atmosphere are concerned. The story of the Chinese girl who escapes from a horrible marriage through the aid of a friendly American youth is familiar to most everyone. How she reaches San Francisco—how she learns American manners and slang—how she nearly becomes the property of the influential king of Chinatown, Charlie Yong—how she is rescued again by her Occidental benefactor and taken to his home and accepted by his parents when it is proven that she is a white girl stolen from missionaries—these points are well established in scenes of perfect continuity.

The photography is of a de luxe quality, and through it Constance Talmadge radiates a gifted expression. A black wig cut in Chinese fashion enhances her features. She will delight her following and establish a greater audience for her pictures than ever. Sydney Franklin has brought forth the glamour of the East in vivid style. His Chinatown is truly atmospheric. And the manner in which he guides the players shows that he had his eye upon the correct dramatic values. Witness Warner Oland as Charlie Yong, the "heavy" of the story. This capable character actor, who can interpret the Chinaman more realistically than any other player, will receive an ovation everywhere. Some scenes could be shortened, particularly those which emphasize the comedy relief of the dance hall and Ming Toy's penchant for chewing gum.

In all it is a picture which should make a barrel of money. It carries the breath of romance and charm and we catalogue it as a sure-fire hit. Dust off your S. R. O. sign.

The Cast

Ming Toy	Constance Talmadge
Lo Sang Kee	E. A. Warren
Hop Toy	Frank Lanning
Billy Benson	Edward Burns
Jimmy Potter	Nigel Barrie
Mr. Benson	Winter Hall
Mrs. Benson	Lillian Lawrence
Charlie Yong	Warner Oland

By John Hymer and Samuel Shipman, Scenario by Frances Marion. Directed by Sydney Franklin. Produced by Joseph M. Schenck. Distributed by First National.

The Story—Ming Toy, supposedly a Chinese girl, escapes from her evil guardian through the aid of an American youth. She reaches San Francisco and is introduced as the charge of a friendly Chinaman. Her beauty attracts king of Chinatown, but when he attempts to take her away, the American youth arrives and befriends her. He places her in his home and his parents become reconciled to his desire to marry her when it is proven that she is a white girl.

Classification—Romance taking in the Orient and Occident. Based upon elimination of barrier of East versus West. Considerable love interest and some melodrama.

Production Highlights—The star's best performance since "Intolerance." The fine work of Warner Oland as Charlie Young, approaching George Nash's portrayal in stage play. The fine atmosphere and photography.

In the Weber and North offering "The Curse of Drink" Harry Morey, old favorite, is the central figure.

West of the Pecos

William Steiner Production—Five Reels

(Reviewed by D. I. Gest)

"WEST OF THE PECOS" gives Neal Hart plenty of opportunity to show his versatile accomplishments. The story is one that has often been told of the West, the troubles of the early settlers with the outlaws and claim jumpers of the prairie schooner days. But it is very well done. Helen Mayo handles her part very well as does the little prairie child.

The story, scenario and direction were all by Neal Hart and of course he has the star part of Jack Laramie, the hero. Hart has a large following among the picture fans, especially in the small towns and neighborhood houses, and they most certainly should have no fault to find with their idol in this one. There is much vigorous action and thrills aplenty.

There is plenty of beautiful scenery throughout the picture. The drama is handled with pleasing directness and is not long drawn out.

The Cast

Jack Laramie	Neal Hart
Chuck Wallace	William Quinn
Joe Madison	Max Wessel
Mrs. Osborne	Sarah Bindley
June Osborne	Helen Mayo
Wolf Bradley	Ben Corbett

Story and scenario by Neal Hart. Directed by Neal Hart. Distributed by William Steiner Productions.

The Story—The United States marshall in the southwest learns that a man and son have been killed in a raid by outlaws on their home and that the bandits have carried off the daughter, June Osborne. He rushes his best man, Jack Laramie, to the scene under orders to round up the band at any cost. Jack en route rescues a little girl, whose parents have been killed while crossing the prairie to stake out a new home. Laramie drops into a cafe and there learns the identity of the outlaw gang and the place where June is imprisoned. That night he descends upon the cottage, shoots June's captor and later brings about the arrest of the other bandits. He claims June for his bride and they decide to take the little prairie girl into their home.

Production Highlights—The rescue of the little girl on the prairie by Laramie. His raid upon the cottage where June is held prisoner. The round up of the outlaw band.

Classification—Western melodrama featuring the outlaw raids and the stamping out of villainy by government agents. Love interest and thrills abound.

Exploitation Angles—Since Neal Hart has a definite following among small town patrons, be sure to play him up. Bill it as an "up and at 'em" western, filled with characteristic action and thrills. Use your cowboy quartette for a prologue.

Drawing Power—Likely to please small town and neighborhood houses. If public is not tired of usual westerns this one will get over.

"Remembrance"

Goldwyn—5650 Feet

(Reviewed by Charles Larkin)

IT is with a deep feeling of reverence that we take our pen in hand to comment on what will undoubtedly be one of the most talked of pictures of the new season. Here is a feature so far above the usual run of filmplays that it sets a new standard. There is only one word applicable to it and that is —masterpiece. This is a photoplay in which "Dad" comes into his own. The screen has been inundated with mother stuff. It is therefore eminently fitting that father should have a chance. Well, he gets it in "Remembrance," which is one of the finest things Goldwyn or any other company has ever contributed to the literature of the silent art.

A niche in the film hall of fame must needs be set aside for Claude Gillingwater who as John P. Grout, the "pop" of the story, gives the shadowstage one of its truly great characterizations. This veteran actor makes the role a living, breathing thing. One moment our eyes are moist, the next we are taking part in the rare humor of the comedy moments. This is life stripped bare—life as it is undoubtedly lived in thousands of homes in this land. We predict a real reform around these thousand fireplaces after some folks see "Remembrance." If ever a film drove home a lesson, a forceful moral, it is this one.

All praise to Rupert Hughes for his entertaining story, his transcribing of it to the screen and his flawless direction. The cast is one of uniform excellence. Kate Lester does some of the best work of her long career. Patsy Ruth Miller's smile and charming personality shines throughout the action.

"Remembrance" has been mounted with unusual care in every detail. The sub-titles are unusually expressive and well worded. The scenes during which "Pop" is hanging between life and death and in his delirium tells mother of the old days and how he longs for a word of love are moments that set the heart strings strumming. We recommend "Remembrance" as a 100 per cent. picture. It has everything.

The Cast

John P. Grout	Claude Gillingwater
Mrs. Grout	Kate Lester
Mab	Patsy Ruth Miller
Seth Smith	Cullen Landis
Georges Cartier	Max Davidson
J. P. Grout, Jr.	Richard Tucker
Ethelwolf Grout	Dana Todd
Elise	Nell Craig
Beatrice	Esther Ralston
Mrs. Frish	Helen Hayward
Two children	Lucille Ricksen Arthur Trimble

By Rupert Hughes. Directed by Rupert Hughes. Scenario by Rupert Hughes. Photographed by Nobert Brodin. Art director, Cedric Gibbons.

The Story—Like many other "Pops" John P. Grout has grown old and had almost walked into bankruptcy trying to keep his family in style and his sons out of scrapes. One day he became seriously ill and in his delirium calls on God to save him so that he can work and keep his children out of the poorhouse. When Dad is on the verge of death the family seek the great light. The doctor pulls him through, but the near passing of "Pop" has been the cause of a complete reform of every member of the family.

Classification—A wonderful drama of life as it is lived in many American homes. Characterized by masterful acting on the part of every member of cast.

Production Highlights—The work of Claude Gillingwater as "Pop." The fine support given him. The exquisite comedy moments. The

Drawing Power—No matter what the size of your theatre, you can put this one on. Large houses should easily be able to show it a week or longer. This is one of the pictures which signalizes the return of real art in the fifth industry.

"Saved By Radio"

(Russell Productions—Six Reels)

(Reviewed by Laurence Reid)

THE radio has found its way into the plot of a motion picture in "Saved By Radio."

It is an "up and at 'em" type of story. A sequenee of three is given up to a grand melee with George Larkin as the hero, in the midst of every fight, sending out a good right or left, occasionally allowing himself to bite the dust, and emerging triumphant according to the ethics of heroism. The plot introduces a few crude touches—one of which should be stricken out. It shows the hero, pleading with a physician, who no longer practices his profession, to save his mother's life. The doctor refuses and his obstinacy results in his being dragged by the scruff of the neck through the village street and compelled to show some humanity.

We dare say this touch will not please the members of the medical profession who witness it. We also offer the idea that a doctor, whether retired or not, would not so far forget the ethics of his calling. When he enters the sick chamber, there is not a particle of dust on his clothes though he has just been forced to make a dusty trip. This is a jarring note in a melodrama which carries considerable thrill. The doctor has his enemies, yet when the youth, a product of the village made threats against him the natives become exceedingly wrathful and cause the sheriff to imprison him because the medic has disappeared. They do this notwithstanding the presence in their midst of a disreputable stranger and his hirelings. This is also a jarring note though it will likely pass unnoticed because of the physical action which accompanies nearly every scene. There is a punch to the picture—some corking good stunt scenes executed by Larkin, and the atmosphere is first rate. Ditto the photography. The acting is adequate though the star becomes too enthusiastic here and there. The love interest is a side issue. What puts the offering over is the climax and the fact that most of the players are right up on their toes every minute. Call it an adequate audienee picture.

The Cast

John Powell.....George Larkin
Spike Jones.....William Gould
Dr. Ezra Stafford.....Wilson Hummel
Philip Morton.....Harry Northrup
Constable.....Monti Collins
Pat Hennessey.....Andrew Arbuckle
Powell's mother.....Minna Redman
Mary Stafford.....Jacqueline Logan

By Tom Berrien. Directed by Wm. Craft.

Produced by Russell Productions.

The Story—Retired doctor seeks monopoly of shipping enterprises and discharges his honest foreman for interference with his plans. The youth had merely attempted to save his employer from being mulcted by a crooked schemer. When doctor is kidnapped by enemies, the youth is locked up because he made a threat against him. He gets a two-hour reprieve to hunt down the crooks and saves his erstwhile employer by means of radio.

Classification—Melodrama based upon virtue versus villainy, with hero emerging triumphant after overcoming several obstacles. Physical action introduced and incident relating to radio activities.

Production Highlights — Scene when hero climbs down rope over cliff. The radio scenes. The pursuit of the villains escaping in fast launch. The hydroplane scene. The dive of Larkin off the cliff.

Exploitation Angles — This one carries immense exploitation possibilities by means of the radio. The radio stores of your town may be linked up. And if your theatre is equipped with one, by all means use it. Bill it as a fast and exciting melodrama.

Drawing Power—Should draw in all neighborhood houses and especially among followers of the radio. Fans who like them packed with stunts will eat it up.

From "Night Life in Hollywood," an Arrow picture.

"Top 'O the Morning"

Universal—4627 Feet

(Reviewed by Lillian Gale)

THIS is built along tried and true lines, works toward a perfectly obvious ending, the culmination of the romance between the rich young American and the Irish colleen who is sort of a princess in disguise and never develops any great amount of suspense but it is the kind of a picture that most of the fans have always voted first class entertainment, so the matter of appraising it is largely one of comparison with what has gone before.

The role of the Irish lass who emigrates to America where her pater has acquired some money and an upstage second wife who doesn't like the stepdaughter, gives Gladys Walton an opportunity for her particular style of portrayal and in it she is winsome, nice looking and vivacious. Harry Meyers as the hero is seen in a less favorable light, since his part gives him little to do. Harry Carter, appearing in the role of the heavy, is somewhat mis-cast.

The production is very well done all the way through. The scenes laid in Ireland are realistic and artistic. The sets for the interiors are all up to standard and the acting of capable cast is excellent. Several storm sequences are more than good.

All in all, this picture ought to get by as light entertainment, suitable for the average fan who likes his pictures clean, wholesome and not too complicated as to story.

The Cast

"Jerry" O'Donnell.....Gladys Walton
John Garland.....Harry Myers
Dot Garland.....Doreen Turner
Jerry's Aunt.....Florence D. Lee
Dermott O'Donnell.....William Welsh
Mulrooney.....Don Bailey
Father Quinn.....Duck Cummings
Mrs. O'Donnell.....Margaret Campbell
Eugene O'Donnell.....Ralph McCullough
Katherine Vincent.....Ethel Shannon
Blakely Stone.....Harry Carter
Thomas Wilson.....William Moran
Katie McDougal.....Sally Russell
Miss Murdock.....Martha Mattox

Directed by Edward Laemlle. Story by Anne Caldwell. Scenario by George Randolph Chester and Wallace Clifton. Photographed by Charles Stumar. Produced by Universal.

The Story—Irish colleen comes to America, where her father is successful, but finding the surroundings of her new home distasteful, runs away. She finds a position with a young widower, whom she has previously met in Ireland, falls in love with him and when the matter of stealing of some bonds of which her brother has been unjustly accused is cleared up, and in which she inadvertently becomes implicated is cleared up, finds that the widower is also in love with her.

Classification—Romantic drama, with a counter plot having to do with the theft of some bonds and an innocent person suspected of stealing them.

Exploitation Possibilities — The Irish atmosphere of the story. The leading characters in the picture, Miss Walton, Harry Myers and Harry Carter. The stage play from which the feature was adapted. Chance for atmospheric prologue and lobby display.

Drawing Power — Recommended for family and fan trade.

"The Valley of Silent Men"

(Cosmopolitan-Paramount—Six Reels)

(Reviewed by Laurence Reid)

HERE'S James Oliver Curwood for you! A glance at the title is sufficient to inform you that you are in for one of his Northwest Mounted formulas. If you have become surfeited with the theme of "get your man" at least the picture offers ample compensation in the most marvelous collection of scenes ever found in a snow feature. Frank Borzage, undoubtedly said to himself "Let's see, this is an ancient idea, why not concentrate entirely upon background?" And he took his company to the Canadian Rockies—up to the country around Banff, and allowed them to work out the faithful pattern against its majestic mountains and glaciers.

The pictorial appeal of "The Valley of Silent Men" is everything here. It actually dwarfs the story which concerns a couple of Mounties chasing a Mountie and the girl of his choice. Borzage has hidden the rusty machinery of the plot fairly well. He starts you off tingling with suspense because of the man hunt. The heroic corporal has been wounded by his "man" and thinking his rescuer is guilty of murder assumes the guilt when he believes his end is near. He miraculously recovers and with his recovery the heroine is introduced. She effects his escape. Since his superior officer is a deadly enemy the latter sends two Mounties in pursuit.

And here comes the pictorial appeal. The rugged mountains, the vast expanse of snow, the treacherous glaciers remarkably beautiful in their ice formations—these fascinate the spectator. The fugitives are lost and nearly succumb but eventually reach a cabin. The Mounties are about to take them back to camp when the girl's father makes a dying confession that he committed the triple crime out of revenge for his wife's death. This touch is arbitrary and wholly convenient.. Curwood seldom varies in his plots. Consequently the steady follower of his stories can anticipate the end far in advance.

But hats off to Borzage and his settings. And Alma Rubens makes an attractive heroine. Lew Cody is the hero and you'd never know that once he scoffed at true love when portraying male vamp parts, so easily and naturally does he play his role here.

With Hearst newspaper publicity, a popular author, a fine cast and a tried and true theme, what more can the exhibitor ask for?

The Cast

Marette Radison, a Canadian girl.....Alma Rubens
Corporal James Kent of the R. N. W. M. P...Lew Cody
"Buck" O'Connor.....Joseph King
Pierre Radison, the father.....Mario Majeroni
Inspector Kedsty, of the Mounted.....George Nash
Jacques Radison, the brother.....J. W. Johnston

By James Oliver Curwood. Scenario by John Lynch. Directed by Frank Borzage. Photographed by Chester Lyons. Produced by Cosmopolitan. Distributed by Paramont.

The Story—Corporal of the Mounted is suspected of murder. While convalescing in friend's cabin, he thinking death is near, assumes the guilt. The Inspector arrests him later, but a girl rescues him and together they escape. A short time after the Inspector is mysteriously murdered. The Mounted pursue the fugitives and capture them. Their freedom is assured when the real assassin confesses to the triple murder.

Classification — Northwest Mounted formula based upon the pursuit of innocent parties. Typically Curwood.

Production Highlights—The majestic scenery caught by Borzage in Canadian Rockies. Truly awe-inspiring. The good work of cast. Scene when fugitives escape over glacier.

Exploitation Angles—Curwood has his followers. So use his name in all billing. Concentrate upon most marvelous scenery ever presented in snow picture. Use title, use ballyhoo and atmosphere.

Drawing Power — Good for all downtown houses and neighborhood houses. Scenery will be advertised by word of mouth.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herhst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bohhed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crasy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moora	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Douht Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinna Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feh. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 raels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Trackad to Earth	Frank Mayo	Universal	5 reels	Feh. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermilllon Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankea Doodle, Jr	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angal of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arahian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Iacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, Tha	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	5 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, Tha	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, Tha	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	3 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reals	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, Tha	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, Tha	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, Tha	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimhall Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond tha Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mahel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, Tha	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, Tha	Florence Vidor	Assoc. Exhib	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	A. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romanca Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	Sept. 2
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	5 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto	Special Cast	Arista-S. R.	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Blood and Sand	Rodolph Valentino	Paramount	7 reels	Aug. 19
Caught Bluffing	Frank Mayo	Universal	5 reels	
Confidence	Herbert Rawlinson	Universal	5 reels	
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox		
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
Manslaughter	Thomas Meighan	Paramount		
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Siren Call, The	Dorothy Dalton	Paramount		
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	
Top O' the Morning	Gladys Walton	Universal	5 reels	
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	**Vernon Dent**	**Folly-Pacific**	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Joh	Snuh Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snuh Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	**Mutt & Jeff C'rtoon**	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snuh Pollard	Pathe	1 reel	
Little Rascal, The	Bahy Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	**Geo. Ovey**	**Folly-Pacific**	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	**Buster Keaton**	**First National**	2 reels	Aug. 26
Mysterious Stranger	**Jimmy Aubrey**	**Vitagraph**	2 reels	
Nobody Home	**Geo. Ovey**	**Folly-Pacific**	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Connor-S. R.	2 reels	
No Luck	Bohhy Dunn	Arrow	2 reels	
Now or Never	**Vernon Dent**	**Folly-Pacific**	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	**Vernon Dent**	**Folly-Pacific**	1 reel	
One Horse Town	**Harry Sweet**	**Universal**	2 reels	Apr. 1
Our Gang	**Snuh Pollard**	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snuh Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Bahy Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snuh Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouhle		Arrow-S. R.	2 reels	
Ruhhernecck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	1 reel	
Sleepyhead, The	**Harry Sweet**	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Bahy	Snuh Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snuh Pollard	Pathe	1 reel	
Studio Ruhe, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	**Vernon Dent**	**Folly-Pacific**	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throhs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bohhy Vernon	**Educational**	2 reels	
Tom's First Flivver		Roy Klumh Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	**Educational**	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	2 reels	Mar. 11
Two of a Kind	**Harry Sweet**	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	18 episodes	Apr 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fahles)	Pathe	2/3 reels	May 27
Brewing Trouhle (Aesop's Fahles)	Pathe	2/3 reels	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fahles)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fahles)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fahles)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feh. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feh. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fahles)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fahles)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	15 epis'des	Apr. 15
Good Things of Life (Novelty)	**Wid Gunning**	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	**Truart**		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fahles)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	**Prizma**	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	**Mar. 28**
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fahles)	Pathe	2 3 reels	
Ride 'em Cowhoy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 28**
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pemhroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch	1 reel	Mar. 29
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	**Truart**		
White Eagle (Serial)	Pathe	episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fahles)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fahles)	Pathe	2/3 reels	

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Motion Picture News

Reg. U. S. Patent Office

Fall Announcement

of

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Contained in this issue

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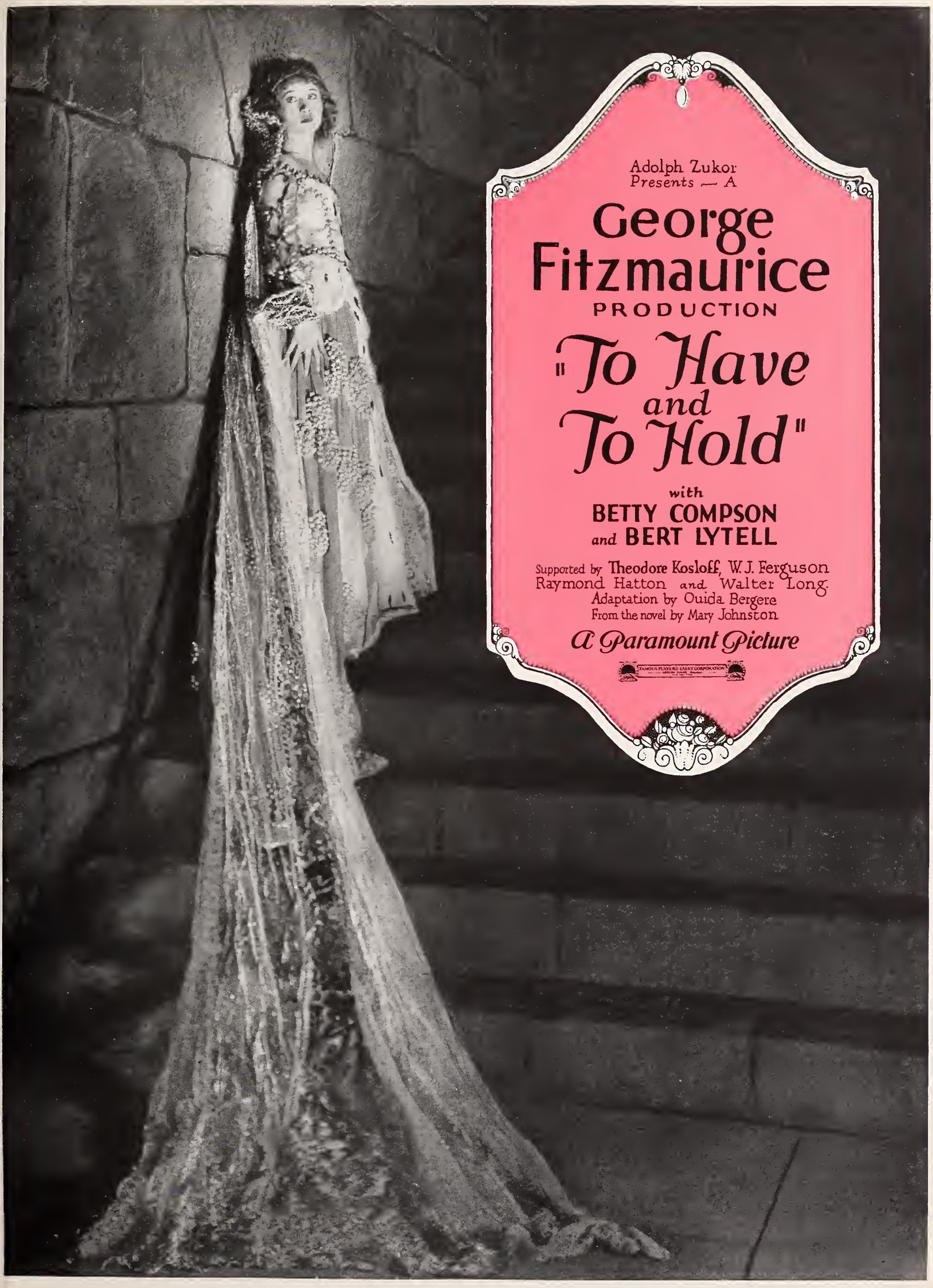
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and BERT LYTELL
Supported by Theodore Kosloff, W. J. Ferguson
Raymond Hatton and Walter Long.
Adaptation by Ouida Bergere
From the novel by Mary Johnston
A Paramount Picture

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The best picture that we have run... time. Pleased 100 per cent. Exhib... make no mistake by booking this... vertising; newspaper and six she... tronage; mixed. Attendance; good... P. Helbling, Pleasant Hour Theatre... field, Ohio.

Burn 'Em Up Barnes (Affiliat...
...tors), with Johnny Hines.—... divided as to Johnn... at all a...

Burn 'Em Up Barnes (Affil. Dist.)
with Johnny Hines.—Good. ... good picture. Edmund Breese as the tramp was exceptionally well liked. This type of picture pleases. Give us another, "Torchy."—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—General patronage.

"BURN 'EM UP BARNES," Johnny Hines (Affiliated Distributors). This picture, showed ... connection with an Irving ... western and Chaplin's ..., helped keep business during a week of warm ...

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The best picture that we have ... time. Pleased 100 per cent. Exhibitors will make no mistake by booking this one. Advertising; newspaper and six sheets. Patronage; mixed. Attendance; good. Norris P. Helbling, Pleasant Hour Theatre, Woodsfield, Ohio.

"BURN 'EM UP B...
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Not only the 4 big bus... audiences ... uniformly ... have a single complaint ... did not live ... (West.)

Burn 'Em Up Barnes (Affil. Dist.), with Johnny Hines.—Excellent. This picture was a return date picture, but pleased a big business.—William Noble, New Folly theatre, Oklahoma City, Okla.—General patronage.

Burn 'Em Up Barnes (Affil. Dist.)
with Johnny Hines.—A good ... Pleased all.—J. A. He... cade theatre, Holtville, Cal.—... good patronage.

...ass com-
... but the
...cture

With Jo... nes here in person, this picture cleaned up big. Hines probably was the big attraction, altho his first picture is a breeze affair, with plenty of laughs. (South.)

...tionally good. Pleased everyone.—Moon theatre, Omaha, Neb.—Transient patronage.

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Burn Em' Up Barnes (Affil. Dist.), with Johnny Hines.—Good fast moving subject. Will appeal to all classes. Played two days to good business.—R. B. Thompson, Empress theatre, Fremont, Neb.—Transient patronage.

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FLINT

BURN 'EM UP BARNES (C. C. Burr). The best comedy I have run in months. Subtitles up to Rupert Hughes standard. Advertising; billboard. Patronage; usual attendance; good. G. H. Jenkins, Theatre, Minocqua, Wisconsin.

Burn 'Em Up Barnes (Affil. Dist.), with Johnny Hines.—If you want to ... your patrons, get this one if possible ... hear them laugh. The subtitles by Ralph Spence are a positive knockout. I don't see how any other company has anything on the independents.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

State Rights

BURN 'EM UP BARNES (C. C. Burr). If you fall on this one, woe to the rest. A sure fire money getter. Grab it before it gets away, for it is sure speedy. Advertising; very heavy. Patronage; general. Attendance; good. U. G. Reppogle, Grand Theatre, St. Marys, Ohio.

Burn 'Em Up Barnes (Affil. Dist.), with Johnny Hines.—Good business. Played two days. Due possibly to the heat or that ... not so good. Prevost ... Played to ... scored another ... and this actress ... in Atlanta.

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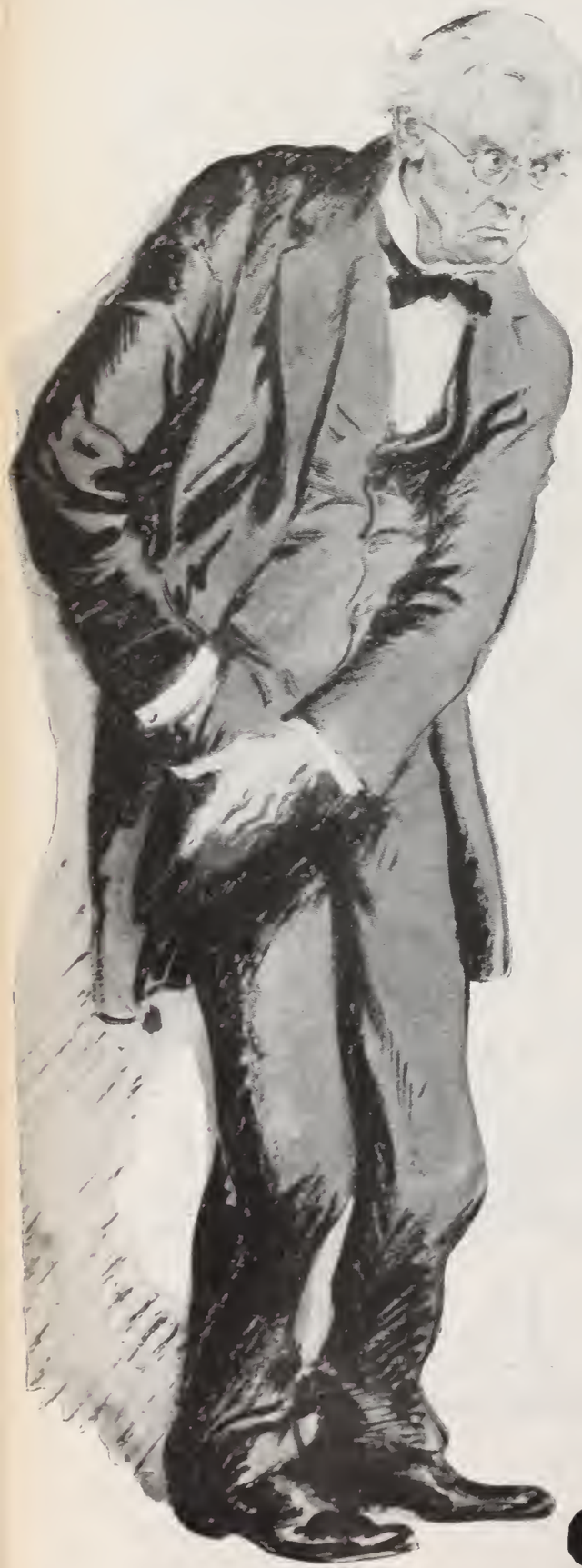

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This is the perfectly cast picture—the sweetest story of the entire year in pictures. Helen Rowland, James Depew, Marie Day, Vivia Ogden, Margaret Seddon, Bertram Marburgh—your hats will come off to them for their splendid acting.

derful Picture Should Have

Kate Douglas Wiggin, the beloved author, will weep for joy when she sees her famous story as a motion picture. Her characters have lived between the covers of a book. The characters *now* have walked out of the book and are living beings. Here is a story of the heart, in our opinion, bigger, sweeter, finer than "Rebecca of Sunnybrook Farm." Nobody makes a better picture than "Timothy's Quest" because it can't be done.

QUEST

Scenario by Katherine Stuart

Let us tell you how carefully this famous story was made—the story of two slum children who fled the city to "adopt a mother" and softened an embittered spinster's heart.

Kate Douglas Wiggin watched every phase of converting her story into a picture.

Katherine Stuart, who did "The Cinderella Man," a famous picture, did the continuity.

Sidney Olcott, a refined and human director who loves children, has directed it.

All who have touched it have put their hearts into the picture.

It is big, human, fine. You'll play it in your theatres.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

A Weekly Feature for All of America's 100 Million People

There Are Thousands In Your Town Who Want to See—

The Temple Solomon built on Mt. Moriah

Golgotha, the place of Crucifixion

The spots that Jesus visited

The home of the wives of Solomon

Where Judas ended his life

Where David, the shepherd boy, was born

The Pool where David had the murderers hanged

Where Philip baptized the Ethiopian

Eschol, where the spies of Moses' army visited

Where Esau sold his birthright to Jacob

Where Abraham denies his wife to King Abimelech

Gaza, the scene of the escapades of Samson

Bethany, the home of Martha, Mary and Lazarus

Where the Jordan parted to allow the Israelites to cross

The spot where Ahab was killed

The point where Jesus was baptized

The place where Abraham saw the angels

Shiloh, the temple that remained the longest

The place of Salome's dance before Herod.

What Tissot, the great painter did twenty years ago when he went to the Holy Land at the order of Samuel S. McClure to paint the lands where religious history began, has been exceeded by this remarkable expedition conceived and financed by the Cincinnati organization of which Albert Krippendorf is President and J. E. Holley, Treasurer and General Manager.

Dr. Holley, who had made two extended trips in previous study and preparation, led the Geographic expedition and was instructed to "get everything to be had" before he returned. This he did, bringing back the most amazing and enthralling motion picture panorama the screen has ever known.

The Voice

A Picture Panorama

Every city, every hill, every river, every sea, every place having mention in the Bible was filmed; Damascus, Jerusalem, Bethlehem, Nazareth, Hebme, Beersheba, Gaza, Joppa, Caeserea, Tyre, Samaria, Shiloh, Jericho. Every mountain and valley, in all more than 1500 places having connection with any part of the Bible, were photographed and it was done with a purpose: to prove that an educational film may be made with tremendous magnetic entertainment values.

If Abraham, or Jacob, or David, or Solomon or Jesus or any other Bible character has been at any of these spots this great series contains pictures of each and all of these places. And not only the places but the people, their habits and customs; whether they work or play, whether they sow, reap or grind; shepherds, peasants, farmers, merchants; every type and their environment are shown in these unusual pictures.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

American Releasing Corporation will distribute, beginning in October at the rate of one each week, fifty-two one reel pictures produced in the Holy Land and showing the actual scenes of every significant place mentioned in the Old and New Testaments. These are so assembled and titled that they eliminate every shred of doctrine, creed or preachment and they are embellished and beautified, with Prizma natural-color and otherwise, to make them both interesting and entertaining.

The time has arrived for the theatre-owners of America to begin a systematic endeavor to build up their businesses by creating new screen audiences. The body of people who will be drawn into theatres by these features are what may be termed the religious and educational forces of the nation.

presents

Of the Land

of the Cradle of Religious History

These amazing pictures will not be booked for private or public showings in any other places until the theatres of the country have had ample opportunity to present them as much as they wish.

We are positive that when these engrossing pictures are run in your theatres that every moral and religious factor in the country will recognize for the first time that there is a real desire on the part of exhibitors to be constructive in the selection of their programs.

We believe that the presentation of these productions will cause a reaction against censorship and the increased agitations for Sunday closing. These pictures on your screen are an evidence of your good faith in making an endeavor to broaden the appeal of your theatre by catering regularly to the conservative, and best elements of your community or neighborhood.

The protection of theatres for a long period against any form of non-theatrical showing is granted by us because it will place in the hands of theatre-owners a subject that will do more to alleviate all of the destructive criticism of motion pictures and the theatres that show them than any single factor ever before known in this industry.

In Canada: Canadian Releasing Corporation, Limited

An S. E. V. Taylor Production

THE MOHICAN'S DAUGHTER

From the Story of Jees-Uck
by JACK LONDON

Directed by S. E. V. Taylor
Produced by P. T. B. Inc.

EXHIBITORS are getting good box-office results from this Jack London story. This isn't a matter of *our* saying so; its a matter of printed record that you read in the box-office report departments in the trade journals.

In Amusements, Minneapolis, you find this:

"Well directed and with a good plot, this picture drew better than any picture we have played in two months. Print in perfect condition."

In Exhibitors Herald you read:

"They surely like this one. I have cleaned up with both of the 'Mohican' pictures—Taylor's Jack London story and Tourneur's. Where does anyone get the idea that an Indian story fails to draw patronage? Play this one without fail."

In Moving Picture World you find:

"A mighty good picture that brought us the business in the middle of an extremely hot spell. We advertised moderately; the patronage was out of proportion to the limited effort we put forth on the story."

This is a business builder and you ought to play it at once.

In Canada: Canadian Releasing Corporation, Limited

"A BOX OFFICE ACE!"

"PLAYED to capacity houses despite keen competition. It is a box-office ace. Comments from patrons wonderful. Give us more like it."

MERLE DAVIS,
Ansonia Theatre, Butte, Mont.

The Storm

Starring
VIRGINIA VALLI
HOUSE PETERS
MATT MOORE

From the Play by Langdon McCormick
Directed by REGINALD BARKER

UNIVERSAL - JEWELS PRESENTED BY CARL LAEMMLE

"MAGNIFICENT!"

"FINANCIALLY and artistically successful engagement. If 'Human Hearts' is a specimen of your 1922 program of Jewels you are entitled to a vote of thanks by the entire industry."

J. A. PARTINGTON,
Granada Theatre, San Francisco

HOUSE PETERS
in
Human Hearts
WITH A WONDERFUL CAST
From the Play by
HAL REID
Directed by KING BAGGOT

RALPH PECORELLI

The importance of negative developing is equally as great as camera work—

Therefore,

It is necessary to trust this responsibility to experienced men who understand photography not only in dark room processes, but also in lighting and effects, so that the cameraman can find in his dark room associate clear judgment and understanding of light values.

The Du-Art Laboratories is fully equipped to answer and satisfy the expectations of the most exacting directors and cameramen.

MR. RALPH PECORELLI, one of the pioneers of the industry and for eight years in charge of the old Biograph Laboratories, is taking personal supervision of the Du-Art Laboratories, with the assistance of experts well known in the laboratory field.

Du-Art Means Quality

Du-Art Film Laboratories, Inc.

761 JACKSON AVE., BRONX, N. Y.

TELEPHONE MELROSE 7793

FIRST PRINTS

NEGATIVE DEVELOPING

TITLES PHOTOGRAPHED

"SURE MONEY MAKERS"

"YOU can't boost 'The Leather Pushers' too hard. They are sure money makers with a million different angles of exploitation. Best I have ever seen."

D. B. MacKenzie,
Grand Theatre, Coleman, Alberta

REGINALD DENNY
in
The Leather Pushers
Collier's Weekly Stories by
H.C.WITWER
Directed by
HARRY POLLARD

UNIVERSAL-JEWEL
COLLIER'S SERIES

Presented by Carl Laemmle

THE WHOLE WORLD'S FAVORITE!

THE best loved story of childhood and the most loved youngster on the screen. Can you imagine what a box office appeal such a combination will have? See your Universal Exchange now!

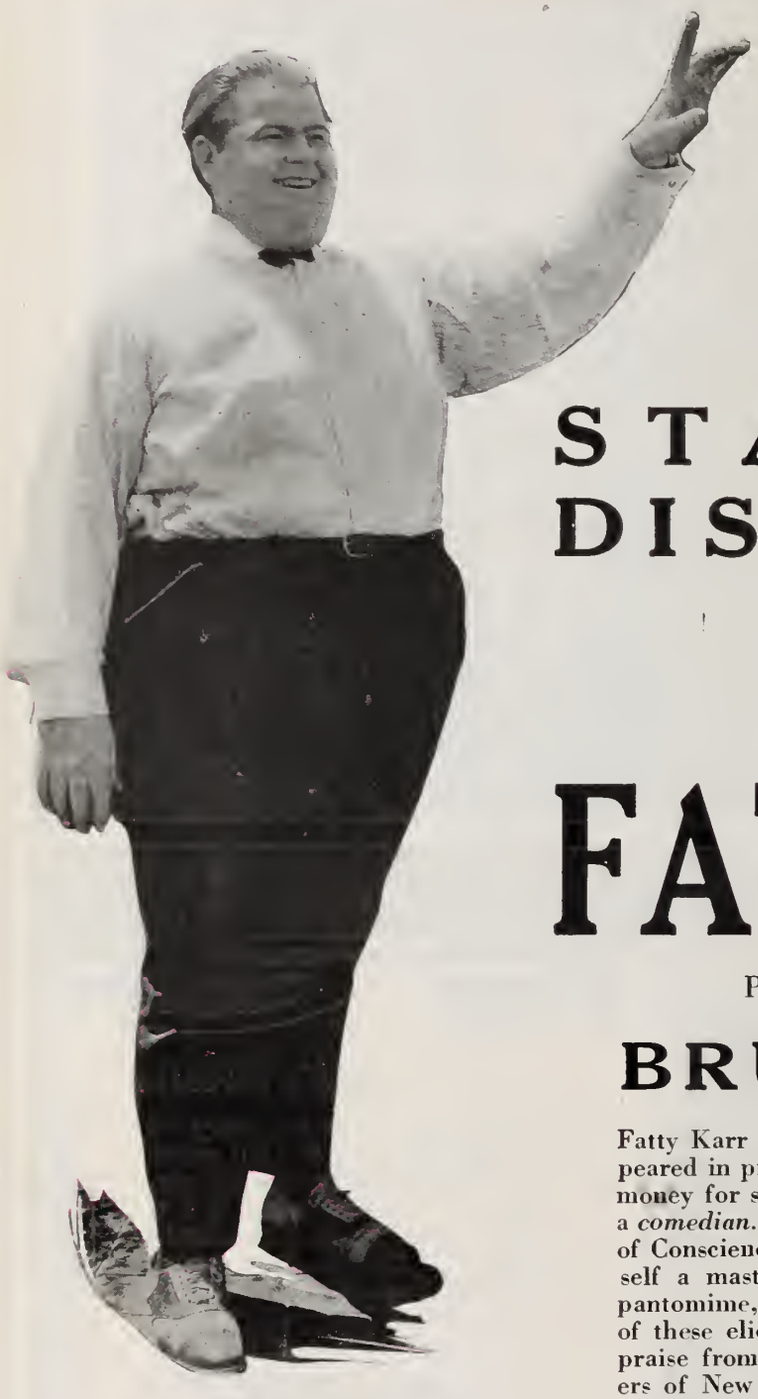
JULIUS STERN will present

BABY PEGGY
in
Little Red Riding Hood
An exquisite picturization of the famous tale

RELEASED THRU UNIVERSAL

A CENTURY SPECIAL PRODUCTION

The Screen Must Have a Fat Comedian !



T. R. COFFIN PRODUCTIONS

announce

Releasing Arrangements

for

STATE RIGHT DISTRIBUTION

of a series of

Special Two-Reel Comedies
Featuring

FATTY KARR

Produced under the personal supervision of

BRUCE MITCHELL

Fatty Karr is being starred through *exhibitor demand.* He has appeared in prominent roles in many big productions which have made money for showmen, and has shown that he is not merely fat—he is a *comedian.* In " Human Hearts," " Omar the Tentmaker," " Shadows of Conscience," " Big Stakes " and other productions, he proved himself a master of comic pantomime, and in two of these elicited special praise from the reviewers of New York newspapers.

The Fatty Karr Comedies will prove that a *logical story* can be funnier than hokum.

Distributed through

EAST COAST PRODUCTIONS, Inc.

Franklyn E. Backer, President

TIMES BUILDING NEW YORK

Bryant 1351 and 1352

"BROKE ALL RECORDS"

"HAD more paid admissions than any serial we have ever put on at our theatre—it broke all records. It has the punch—everybody highly pleased."

A. B. CHEATHAM,
Ideal Theatre, Charlotte, N. C.

In the Days of Buffalo Bill

Starring
ART ACORD
Story by Robert Dillon
Directed by EDWARD LAEMMLE

UNIVERSAL CHAPTER PLAYS *Presented by Carl Laemmle*

THE NEWEST THING IN THRILLRES!

FOR the first time all the fascinating wonders of the most popular thing of the age—*RADIO*—is shown in this sensationally thrilling chapter play soon to be released. A sure winner from the opening flash!

ROY STEWART in The Radio King

with
ERNEST BUTTERWORTH
SIDNEY BRACEY
LOUISE LORRAINE
Directed by
ROBT. HILL

Produced in 10 Episodes

CARTER DE HAVEN COMEDIES

Keep your eyes on the De Havens—They're the comic sensations of filmdom—They're filling that gap in the field of clean comedy created by the loss of the Drews—A master showman himself, De Haven is putting into each of his two-reelers all the sure-fire comedy elements that make entertainment of the funniest kind—And pretty little Mrs. De Haven, always a delight to the eye, adds a dainty touch of romance that never fails to hit the women plumb in the heart—Make room for the De Havens—They're the absolute class among comedy performers on the screen—Book the latest screamer

"THEIR FIRST VACATION"

NOW—It's a riot!

Presented by P. A. Powers

Distributed by Film Booking Offices of America, Inc. Main Office, 723 Seventh Ave., N. Y. Exchanges Everywhere

SELZNICK PICTURES
REG. U.S. PAT. OFF.

16 Only

Lewis J. Selznick
offers

but — the biggest and best sixteen pictures of the year

1922-23

—and time

FOR the year 1922-23 the Selznick Pictures Corporation will produce only SUPER SPECIAL PHOTOPLAYS.

The Star Series, or Program Plan, has been abandoned.

SIXTEEN SUPER SPECIAL PHOTOPLAYS are already definitely planned and in production. It is the aim of Lewis J. Selznick to make these sixteen photoplays the biggest and most important group of pictures of the year.

In their decision to divert from the Program Plan to a policy of SUPER SPECIALS only, the Selznicks are but following the dictates of a demand that is both unmistakable and insistent. No man championed the Star Series system with more vigor than did Lewis J. Selznick at that time when the Star Series enjoyed its early vogue; no man was quicker to realize the present necessity of its abandonment.

Because they represent the definite result of a Selznick production plan which has been many years in the making, Selznick's SIXTEEN SUPER SPECIALS will unquestionably fit present-day exhibitors' needs better than any other group of attractions being offered in the industry.

To this end the Selznick company has been carefully building and perfecting a producing organization capable of excelling in any task, no matter what its magnitude, which may be laid out for it.

For years the Selznick company has kept a vigilant watch over the literary field in its determination to secure the best stories for photoplay production which have been flashed across the market.

Quietly the Selznick company has been outlining scenarios which insure

now the
has come—

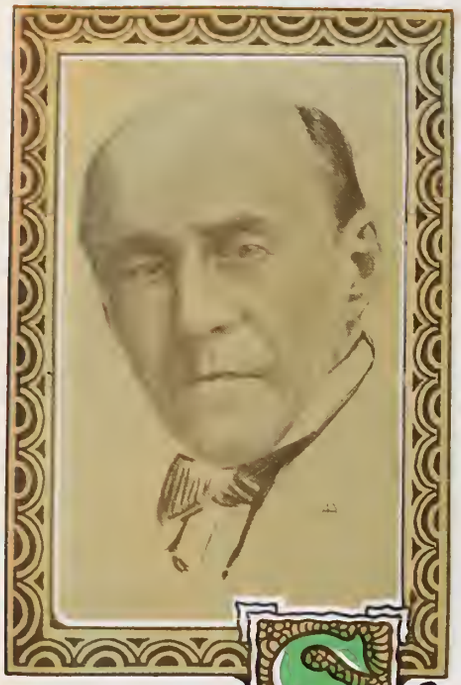
novel screen treatment—no matter what the screen situation, and has been experimenting with new technical ideas involving the most advanced methods of lighting and scenic investiture.

With acute care and discrimination the Selznick company has been entering into contracts with screen notables ideally suited for the various parts they are being called upon to play in these SIXTEEN SELZNICK SPECIALS. Every Selznick Picture produced during the season 1922-23 will have in its cast stars of the first magnitude, chosen without restrictions from the motion picture industry at large.

All these careful preparations which have been in the making, not for months but for the past three years, will enable Lewis J. Selznick, first in the industry to advocate screen plays of a real Broadway character, to continue his leadership in the industry by making not only "big" pictures, but the kind of "big" pictures which will insure the exhibitor record business at his box-office.

In this booklet the Selznicks tell you of the first eight of this group of SIXTEEN SUPER SPECIALS. In view of the tremendously big scale upon which each of these features will be produced, it would be well nigh impossible to announce with accuracy the details of a year's entire output. Announcements covering the remaining eight pictures will follow in due time. Selznick Pictures will continue to be distributed by its releasing organization, Select Pictures Corporation. Following its announced policy, Select will also distribute such other high-class product as may be arranged for with the better Independent Producers.

Your Clean-up Year with Selznick Product



LEWIS J. SELZNICK
Presents

ELAINE EUGENE CONWAY OWEN

A Visualization of

Sir Anthony Hope's Celebrated Romance

Rupert of

A Victor Heerman Production

Scenario by Edward J. Montagne

This spectacular sequel to "The Prisoner of Zenda" features the biggest cast of screen notables the amusement world has ever known -- a cast that could only be assembled for a picture as big as this.

HAMMERSTEIN
O'BRIEN
TEARLE
MOORE

and an astounding supporting cast in the biggest picture of the year

Hentzau

"RUPERT of HENTZAU" is the pride of the entire Selznick organization which challenges its comparison with any other photoplay of the year.

"The Common Law"

From the Astounding Novel by ~

Robert W. Chambers

Robert W. Chambers

set the literary world agog when "The Common Law" was published in magazine and book form. Everywhere it was proclaimed the greatest piece of fiction ever penned. This picture version of "The Common Law" is being made on the tremendously lavish scale which the bigness of the story demands.

The Selznick production force is making "The Common Law" and "Ruppert of Hentzau" its master works of all time. Everything that brains, money and experience ever injected into a picture is being put into this production.

One of the Truly Great Photoplays of 1923

an elaborate picturization of the biggest and best known piece ever written by this favorite author.

Conceded by the entire industry to be the greatest of all screen stories, "The Common Law" will have in its cast for additional box office magnetism the most remarkable combination of names in picture history.

Theda Bara

returning to the millions who are eager to see her in the most notable production in which she has ever appeared.

Theda Bara

the most celebrated of all stars — the one screen player in whose work all the world is interested.

Theda Bara

whose announced return to the photoplay has already caused editorial comment in newspapers the country over, will star in a special production which Selznick will unsparingly develop into the greatest attraction ever made.

Theda Bara!

Owen Moore

and

A Celebrated Woman Star

(whose name we are unable to announce at present because of her existing contractual obligations)

in a comedy drama that will win the hearts of all the world

"A Dollar Down"

by Victor Heerman . . . . . A Victor Heerman Production

Absolutely the biggest thing in which Owen Moore or his famous co-star has appeared--- for delightful humor, for heart-stirring pathos, for sheer good entertainment this production is probably the finest picture it has ever been the pleasure of the Selznicks to present --- it will rank in the realm of comedy-drama with "Lightning." Remember the name---"A Dollar Down!"

The Most Remarkable Combination in Motion Pictures

Elaine Hammerstein

and

Conway Tearle

in a blazing romance of society teas and desert sands, of red blooded men and blue blooded flappers

"One Week of Love"

By Edward J. Montagne and George Archainbaud

Directed by George Archainbaud

Without a doubt the most powerful screen story ever filmed—a story so full of dramatic action, heart interest and pleasing comedy reliefs that its instant appeal is assured.

THE story of a Foolish Butterfly, a product of Society's Hothouse, who has flitted here and there, tasting all the Sweets of Life without sharing any of its pains, sufferings or emotions. In a single night this pretty creature was stripped of her golden wings. In one night she knew the full meaning of Fear, Hate—and Love. Instantly she became part of the big, pulsating Outside World she had never known before. Magically, she became—a Woman.

Three Great Stories by Three Great Authors

ELINOR GLYN

Elinor Glyn's "Her Unwelcome Lover"

from the celebrated novel and Cosmopolitan Magazine serial, "The Reason Why"

WILLIAM MAC HARG

"Wine"

from the story by William MacHarg which created a furore in magazine circles when published in Hearst's International

EUGENE WALTER

"The Easiest Way"

written by Eugene Walter and produced by David Belasco, it was recognized as the greatest American drama ever staged. This picture version is being made in keeping with the bigness of the subject matter with renouned stars in the familiar roles of Laura Murdock, Willard Brockton, Jim Madison and Effie St. Clair.

Distinctly Different!

"The World's Greatest News Reel"

Presented with Newspaper Heads

Selznick News "Scooped" all competition on: First Ascent of Mt. Rainier; Prince of Wales Tour; Massacre in Herrin, Ill.; Secrets of the Ku Klux Klan; Pickford-Miller Wedding; Conclave in Rome and countless other momentous events.

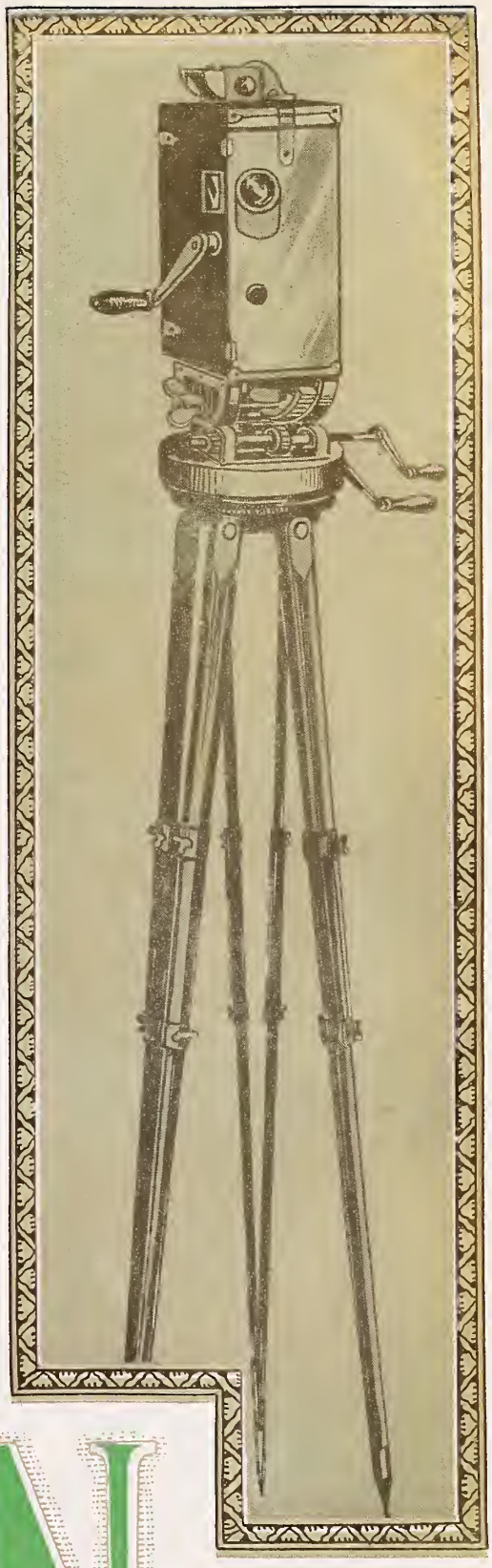
EXCLUSIVE

The Only Reel with a Woman's Supplement

Always First---and Every Subject a Front Page Story

Expertly Trained Cameramen Cover Every Inch of the Globe

A Feature Necessary to Every Exhibitor's Program



Selznick News

SELECT SP PICTURES

Select Field Service is, as always, unsurpassed — —These men will personally attend to your every need

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RALPH B. QUIVE
SAN FRANCISCO

JAMES B. REILLY
KANSAS CITY

CLAUDE C. EZELL
FIELD EXECUTIVE

PHIL SELZNICK
FIELD EXECUTIVE

FRED F. GOODROW
NEW ORLEANS

JOHN E. O'TOOLE
MINNEAPOLIS

JAMES U. MC CORMICK
CHARLOTTE

EDWARD C. MIX
SALT LAKE

FLOYD LEWIS
ST. LOUIS

SAMUEL BERNFIELD
NEW HAVEN

HARRY E. LOTZ
BUFFALO

BENJAMIN P. ROGERS
BOSTON

DUDLEY WILLISTON
INDIANAPOLIS

OREN F. WOODY
LOS ANGELES

SELECT EXCHANGES

Branch	Address
Albany	679 Broadway
Atlanta	106-108 Walton St.
Boston	78 Broadway
Buffalo	257 Franklin St.
Charlotte	13 So. Church St.
Chicago	831 So. Wabash Ave.
Cincinnati	Pioneer St. and Broadway
Cleveland	Payne Ave. and E. 21st St.
Dallas	1801½ Commerce St.
Denver	1728 Welton St.
Detroit	159 E. Elizabeth St.
Indianapolis	66 W. New York St.
Kansas City	19th & Wyandotte Sts.
Los Angeles	818 So. Olive St.
Milwaukee	172 Second St.
Minneapolis	608 First Ave. N.
New Haven	19 Portsea St.
New Orleans	1006 Gravier St.
New York	729 Seventh Ave.
New Jersey	729 Seventh Ave., N. Y. C.
Oklahoma City	412 W. Reno St.
Omaha	1411 Harney St.
Philadelphia	1308 Vine St.
Pittsburgh	1024 Forbes St.
Portland	915 Congress St.
St. Louis	3617 Washington St.
Salt Lake City	160 Regent St.
San Francisco	104 Golden Gate Ave.
Seattle	2024 Third Ave.
Washington	916 G St. N. W.

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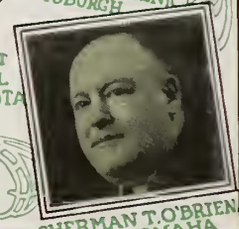

SHERMAN T. O'BRIEN
OMAHA

Circle Press, Inc., New York

HODKINSON PICTURES

The Practical Fulfilment of a Picture-Ideal

FOR the first three months of the new season, the W. W. Hodkinson Corporation makes one of the most important announcements in its history—an announcement that constitutes in a practical manner the fulfilment of a picture ideal.

In presenting the features and short subjects listed on the succeeding pages, we have sought to give expression to the sense of responsibility which we have always felt toward the Exhibitor, a responsibility that begins with good product and ends only when the full *service* implied by a HODKINSON CONTRACT has been faithfully and expeditiously performed.

That the Hodkinson policies have met with the full recognition of the Exhibitors of the country is best evidenced by sentiments such as the following which are continually making their appearance in the Box Office Records of the trade press. They are typical of the Exhibitor-attitude toward Hodkinson *product* and Hodkinson *service*:

"Have played a great many Hodkinson Pictures, and each one has proved to be a good attraction."

R. H. Durham,
Mission Theatre,
Mt. Vernon, Wash.

"Hodkinson Pictures are the most satisfactory, clean and entertaining, and at a price, too, exhibitors, that enables you to make money."

L. L. Connor,
Victory Theatre,
Cambridge, N. Y.

"Hodkinson Pictures are the talk of Bristol. We have never had a poor picture or a poor film since we began receiving prints from your Boston office."

William F. Eddy,
Star Theatre,
Bristol, R. I.

"All Hodkinson Pictures are good, and their prices are right. They don't ask you to give them a share of the theatre to pay the rental."

Charles Holtz,
Princess Theatre,
Danforth, Me.

"I find all Hodkinson's are above the average."

J. E. Higgins,
Majestic Theatre,
Cullom, Ills.

"The fine condition of Hodkinson prints invariably makes it safe to run them even a bit old."

Fred. Hinds,
Cresco Theatre,
Cresco, Ia.

"Hodkinson paper and photographs show up well."

A. S. Kelsted,
Rialto Theatre,
Hood River, Ore.

And so we might go on for many pages. It is significant that not only have Hodkinson Pictures demonstrated their audience-values, but when the Exhibitor goes out of his way to mention the condition of prints, the square-dealing prices and the effectiveness of paper and accessories, it is proof positive that he is getting more than so many feet of film when he buys a Hodkinson Picture, that an element of *service* goes with the sale which makes for satisfaction.

W. W. HODKINSON CORPORATION
469 Fifth Avenue, New York

H O D K I

Renco Film Company
Presents
The
VEILED WOMAN
from the famous story "A Spinner in the Sun" by
MYRTLE REED
featuring
Marguerite Snow
Directed by
Lloyd Ingraham

ONE OF THE BEST

Class A-b. (Superior). One of the most interesting of modern screen achievements.
Screen Opinions

The picture is almost flawless.
The Morning Telegraph

There is easily enough drama with its accompanying love story to keep spectators firmly interested throughout.
Moving Picture World

A very unusual picture. Gets away from the general run of picture theme.
The Film Daily

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.
Exhibitors Trade Review

A
HUGO BALLIN
Production
MARRIED PEOPLE
featuring
MABEL BALLIN
and
PERCY MARMONT

GET THIS ONE

Class A-c (Excellent). This production may be classed among the best of the year. A high class feature that will be enjoyed by all.
Screen Opinions

The picture holds the interest and has the quality that will attract.
The Morning Telegraph

Mr. Ballin has provided his usual finished and artistic production. Audiences will be pleased with "Married People" and you have a title with good exploitation possibilities.
The Film Daily

Mr. Ballin's direction soars high above any of his other efforts.
Exhibitors Trade Review

HODKINSON
PICTURES

N S O N

IRENE CASTLE
in
SLIM SHOULDERS

from the story by
Charles K. Harris
Directed by
Alan Crosland

A SURE MONEY MAKER

One of the nearest approaches to thorough satisfaction an exhibitor in any locality might be able to get hold of.
Exhibitors Trade Review

The kind of picture which the public will enjoy thoroughly.
Morning Telegraph

Good to look at from start to finish. One that you can rely upon to please.
The Film Daily

Eclipses anything the star has appeared in.
Motion Picture News

Should have universal appeal.
Harrison's Reports

A
Benj. B. Hampton
Production

HEARTS HAVEN

from the great novel by
CLARA LOUISE BURNHAM
with
Robert McKim - Claire Adams
and Carl Gantvoort

Produced by Benj. B. Hampton and his associates for Great Authors Inc.

WILL MAKE GOOD ANYWHERE

Class A (Very Good).
A picture that holds inspiration. Wholesome and entertaining.
Screen Opinions

This picture will have a tremendous appeal.
Exhibitors Trade Review

Exudes a wholesomeness sure to be appreciated.
Motion Picture News

The picture is well made. A finished piece of work.
The Morning Telegraph

Will interest many. A very interesting feature. Should prove a sure-fire success.
The Film Daily

HODKINSON
PICTURES

H O D K I

Ward Lascelle
presents

"AFFINITIES"

from the popular story by
MARY ROBERTS RINEHART
featuring
COLLEEN MOORE
and JOHN BOWERS

1000% ADVERTISING VALUE

"Affinities" is an ideal showman's picture. It's a rip-snorting comedy-drama tremendously rich in entertainment values.

It was written by Mary Roberts Rinehart, the author of "Affinities," whose books are known to millions.

It has Colleen Moore, one of the great shining lights of today's galaxy of popular screen stars.

It has John Bowers, that versatile young actor, who has climbed to such heights of popularity that his name has become a great power at the box-office.

"Affinities" has all those values that go to make a big money maker.

C. S. Clancy
presents *The*

HEADLESS HORSEMAN"

featuring
WILL ROGERS
Adapted from
Washington Irving's
Great Classic Legend
of Sleepy Hollow"

BOX-OFFICE DYNAMITE

Here is one that is guaranteed to get them in.

Exhibitors! Look at the DYNAMITE TRIO you have in this production to assist you in making some easy money.

WILL ROGERS, one of the most popular characters on the stage today and the big star of the nationally-known Ziegfeld Follies, and also one of the sure-fire drawing names of our industry.

WASHINGTON IRVING, whose classics are to be found in every nook and corner of the universe.

"THE HEADLESS HORSEMAN," that mysterious, terrifying spectre of the "Legend of Sleepy Hollow" that caused one of the best-known characters of fiction, Ichabod Crane, so many uneasy moments.

Man alive! Here is a picture that will pull them in rain or shine.

HODKINSON
PICTURES

N S O N

Ward Lascelle
presents

"MIND OVER MOTOR"

featuring

TRIXIE FRIGANZA

from the story by

MARY ROBERTS RINEHART

PACKED WITH LAUGHS

"Mind Over Motor" is one of the famous Mary Roberts Rinehart "Tish" comedies that became tremendously popular through the medium of the Saturday Evening Post. Very few writers of today have such an enthusiastic following as Mary Roberts Rinehart.

Her name has become a powerful box-office factor in the moving picture business. Additional advertising value has been added to "Mind Over Motor" through the selection of Trixie Friganza, who plays the lead in this exceptionally amusing photoplay. The American public from Coast to Coast remember Trixie Friganza as one of the greatest comediennes that ever graced the musical comedy stage.

With a good picture and two such business getting names, exhibitors are assured of more than satisfactory returns at the box office.

Mary Roberts Rinehart

HODKINSON "SHORT SUBJECTS" BUILD BETTER PROGRAMS

TRIART PRODUCTIONS

Heralded in every section of the country as the finest two-reelers ever made.

"The Beggar Maid,"—"The Bashful Suitor"—"The Young Painter"—"Hope" featuring Mary Astor.

TECHNICAL ROMANCES

The foremost novelty to make its appearance in several seasons. All of one reel length.

BRAY COMEDIES

New adaptation of the animated cartoon idea.

FUN FROM THE PRESS

Consists of the wit and humor of the world as compiled by one of America's leading weeklies, LITERARY DIGEST, and the only reel sponsored by them. One reel a week.

DAYS AFIELD WITH ROD AND GUN

Six one-reel specialties, prepared under the supervision of Eltinge Warner, publisher of "Field and Stream."

MOVIE CHATS

Official Urban Movie Chats of the Motion Picture Theatre Owners of America. Should be in every theatre in the country.

HODKINSON PICTURES

SENSATION!

William Fox presents

NERO

The New York Evening World says:
"At last a super-picture-staggering in its magnificence—gripping in its story—the Acme of the spectacular in Motion Pictures."

Directed by
J. GORDON EDWARDS

MIGHTIEST OF ALL!

THE ALL-AMERICAN PICTORIAL

FOX NEWS

1008 CAMERAMEN

SPEED~SYSTEM
EXPERT EDITORS
QUANITY~QUALITY
SPECIALS~SCOOPS

To the Exhibitor—

THE BOOKING GUIDE

Next Issue dated OCTOBER

Covers pictures released between March 1 and September 1, 1922

As a subscriber to the NEWS you will receive a copy.

The GUIDE plus a file of the NEWS means that you know everything about every picture released between these dates.

NEW FEATURES

EXHIBITORS' REPORTS on all pictures released for one year—this is arranged on a percentage basis. It is the most complete chart ever compiled. It tells exactly the success of every picture.

An EQUIPMENT SECTION for ready references for the busy theatre man—when you want something you know where to get it.

The entire book is built to help the theatre man. It will save him time and give him all the actual information on all pictures before he books them.

This is what the theatre man wants most.

To the Producer—

THE BOOKING GUIDE is now an integral part of MOTION PICTURE NEWS circulation. The subscription price of MOTION PICTURE NEWS was raised from $2.00 per year to $3.00 per year to include the GUIDE. Every theatre subscriber of the NEWS gets a copy of the GUIDE; 8615 of the last issue were mailed to the exhibitors. There will be a greater number of the next issue distributed.

The following excerpt from a letter received from a theatre owner is typical of the regard in which this publication is held:

> " My file of the NEWS is complete back to January, 1921, and I use them constantly since I got the first GUIDE. Salesmen have to stick to facts with a fellow who has the GUIDE backed by a file of the NEWS."

Play up the pictures that are not being currently advertised. Bring back to mind the campaign you carried on some time ago. Thousands of theatres who could not use them THEN—can use them NOW. Remind them of the " bets " they overlooked.

GET YOUR COPY IN EARLY.

A THRILLER !

EASTERN FILM CORPORATION PRESENTS

The House of Darkened Windows

A CHINESE MYSTERY DRAMA

A gripping story of American and Chinese life; with an intricate plot; exciting situations, realistic acting, set amid beautiful scenes. It holds you, by the magnetism of its mystery, and baffles all attempts at elucidation until the very end.

OFFERED TO STATE RIGHT BUYERS

EASTERN FILM CORPORATION, 220 W. 42ND ST., N.Y.C.

Office of.....
EDWARD L. HYMAN
Managing Director

MOE MARK
President and
General Manager

Aug. 30, 1922.

Mr. W. B. Frank,
Associated Exhibitors,
35 West 45th St.,
New York City.

Dear Mr. Frank:

Upon viewing Harold Lloyd's latest, "Grandma's Boy", I was so overwhelmed and delighted with the general excellence of the production, that I selected it to be the principal screen attraction during the Brooklyn Mark Strand Theatre's Third Anniversary Week, September 10th to 16th.

Appreciating the extent of Lloyd's popularity, and coupling to that, the undeniable furore-creating possibilities of "Grandma's Boy", I feel quite certain that the picture will reach my fullest expectations.

Very truly yours,

Edward L. Hyman
Managing Director

HAROLD LLOYD

IN

"GRANDMA'S BOY"

His First 5 Part Feature

Presented by
Hal Roach

Through
Associated Exhibitors
Arthur S. Kane, *President*

Week of September 3rd

Is Now In

1st Week	Mark Strand	New York City
1st "	Park	Boston
1st "	Metropolitan	Washington
1st "	Hippodrome	Buffalo
1st "	Grand	Pittsburgh
1st "	Orpheum	Fort Wayne
1st "	Alhambra	Milwaukee
1st "	Lyric	Lincoln
1st "	Mecca Palace	Saginaw
1st "	Palace	Wichita
1st "	Alamo	Louisville
1st "	Trianon	Birmingham
1st "	Superba	Raleigh
1st "	Bellevue	Niagara Falls
1st "	Royal	Sioux City
1st "	Desmond	Port Huron
1st "	Crystal	Waterloo
1st "	Apollo	Janesville
1st "	New Garrick	Fond du Lac
1st "	Rose	Burlington, N. C.
17th "	Symphony	Los Angeles

Has Finished

4 Weeks	Heilig	Portland, Ore.
4 "	Bijou and Capitol	Atlantic City
3 "	Princess	Denver
3 "	Strand	San Francisco
3 "	Roosevelt	Chicago
2 "	Temple	Toledo
1 Week	Howard	Atlanta
1 "	Goddard	Sacramento
1 "	Majestic	Reno
1 "	New Santa Cruz	Santa Cruz
1 "	Princess	Colorado Springs
1 "	T. & D.	Stockton
1 "	T. & D.	Berkeley
1 "	T. & D.	Oakland
1 "	Imperial	Jacksonville, Fla.
1 "	Rialto	Augusta, Ga.
1 "	Capitol	Macon, Ga.
1 "	Shattuck	Hornell, N. Y.
1 "	Hippodrome	Ocean City, N. J.

GREATEST BOX-OFFICE ATTRACTION EVER KNOWN

Proved Sensation of 1922-1923

Foreign Representative
Sidney Garrett

Physical Distributors
Pathe Exchange, Inc.

Syracuse Motion Pictures Co. *presents*

Wyndham Standing

with

GEORGE FAWCETT

and

DOROTHY MACKAILL

story by Derek Bram

Directed by Hamilton Smith

Photographed by Arthur Cadwell

A PLAYGOERS PICTURE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

The Isle of Doubt

Wyndham Standing, the star, George Fawcett, Dorothy Mackaill and Warner Richmond. These are the central figures of "The Isle of Doubt."

It starts on Park Avenue and ends on a tropical island where a faithless wife makes her final choice between husband and lover. It combines the appeal of a society drama with the lure and adventure of the South Seas.

The Motion Picture News, September 2nd, says, "This is a picture much above the average of those released by some of the veteran producers. It possesses a cast of the first water. Their names mean something when displayed in advertising."

The first of Playgoers Fall releases, now available.

And Finally

We laid the arguments—given in this series—before a prominent executive, the other day; and he said:

"Your contentions are sound and I agree with you. Furthermore, your principles will win out. The advertiser is buying space more carefully these days. The depression has taught us economy in every way—a new efficiency and seriousness of purpose. Here, in the office, we are just beginning to realize the use of a trade paper by linking it up with our department of distribution, sales and exhibitor service. You will see new methods shortly."

Which is mightily encouraging.

* * *

It is a very simple matter after all—the use of a trade paper by the advertiser.

It should parallel his sales and service effort, that's all.

* * *

Right now he is sending forth his salesmen—through the exchange managers—to contract for his pictures. Later and repeatedly throughout the year he will put renewed selling effort in the individual pictures. He issues press-books on each picture; he sends out exploitation men—all to help the exhibitor resell the picture to the public.

* * *

All this effort is serious, vital, expensive.

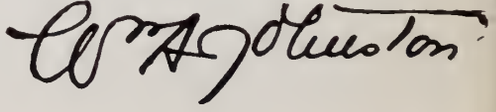
All this effort is *also* the job of the trade-paper, contracting, play-date realization, exhibitor exploitation service, *throughout the year.*

But—all the trade paper advertising is permitted to do, in most cases, is merely to announce the picture. There's no further announcement, no further information, no exploitation service—*after one month.*

* * *

And all because the appropriation is spent at the start—because it is made short lived by division——

And by a division that is based upon anything but good advertising principles, economy and good service to the picture and the entire industry.



"Something New—With a Surprise!"

Moving Picture World

Speaking of

ANITA STEWART

presented by

Louis B. Mayer, *in*

"Rose O' the Sea"

"Here is something new—a picture with a surprise element. Play up the odd angle of the story and play it strongly. Then add in Miss Stewart and the romantic locale." — *Moving Picture World.*

"I left him lying there. He was your son!"

Directed by Fred Niblo

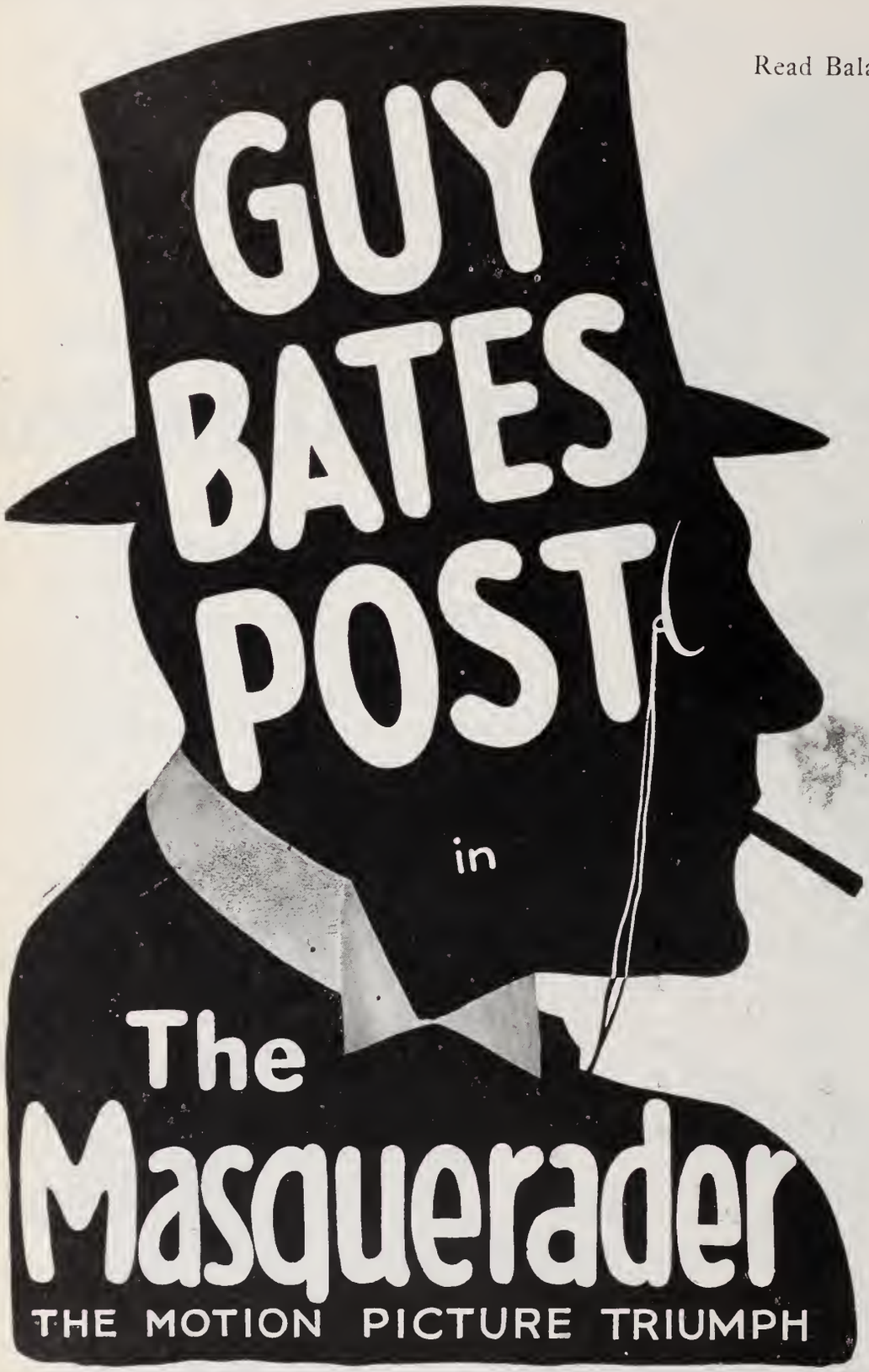
Director of "The Three Musketeers"

From the book by Countess Barcynska; Scenario by Bess Meredith; Photography by Dal Clawson.

A First National Attraction

FIRST NATIONAL PICTURES

Midnight Shows for Overflow Crowds!



Read Balaban and Katz wire from Chicago:

"'The Masquerader finished the biggest week's business in the history of the Chicago theatre. Sunday, the last day's showing, crowds were so immense we were forced to give extra midnight performances to almost full capacity. Never in our experience did a production give such complete satisfaction."

From the famous novel by Katherine Cecil Thurston and the stage success by John Hunter Booth.

Directed by

James Young

A First National Attraction

FIRST NATIONAL PICTURES

Richard Walton Tully's Production Breaks All Records at Chicago Theatre

The Ullman Mfg. Co., Art Publishers, N. Y.

NORMA TALMADGE
IN "THE ETERNAL FLAME"

BEN DAVIS
Manager Colonia Theatre
Norwich, N. Y.

A. G. STOLTE
Directing Manager, Des Moines
Theatre, Des Moines, Iowa

FIRST NATIONAL PICTURES

RALPH LIEBER
Business Manager, Circle
Theatre, Indianapolis, Ind.

O. K. MASON
Manager Regent Theatre
Wichita, Kan.

NICK McMAHON, JR.
Marlow Theatre
Ironton, Ohio

JOE BURTON
Owner of The Star,
Toccoa, Ga.

The "Dollar-a-Week" Men

make a report on

NORMA TALMADGE

—in—

"The Eternal Flame"

They ought to know a picture when they see one for they are all practical showmen and winners of the National Exploitation Contest last First National Anniversary Week

FRANK STEFFY
Manager Coliseum Theatre
Seattle, Wash.

ALFRED GOTTESMAN
Strand Theatre
Shenandoah, Pa.

NORMA TALMADGE has scored another dramatic and artistic triumph!

Such was the consensus of opinion from the eight prize-winning Associated First National exhibitors, after witnessing her latest super-production, "The Eternal Flame," as guests of Joseph M. Schenck. The private showing was held for the exhibitors in Hollywood, which they visited on their tour.

"Miss Talmadge runs the gamut of emotions and reaches the pinnacle of her chosen work," said A. G. Stolte of the A. H. Blank Enterprises, Des Moines, Iowa.

"'The Eternal Flame' is screen literature," said Frank Steffe, after witnessing the preview. "I predict that in my locality it will have a long run and will do the screen an immeasurable good. It is a gem and there is not a slow spot in the 7400 feet."

"The film has a heart appeal that grips and holds one and I predict it will be a tremendous success," was the expression of Ben Davis of the Colonia Theatre, Norwich, New York.

"Marvelous acting and photography, backed by a heart interest story that has no equal, makes 'The Eternal Flame' a masterpiece as well as a magnet that will attract S. R. O. crowds," said Joe Burton of the Star Theatre, Toccoa, Georgia.

O. K. Mason, who represents the Regent Theatre of Wichita, Kansas, was equally vehement in his praise of the film. "It is a wonderful picture, excellently directed and photographed and replete with dramatic value that will please all," he said enthusiastically.

"A brilliant star and a picture the value of which is enhanced through the spending of large sums of money to give it the necessary artistic finish—a film that will satisfy audiences and make money for exhibitors," is the manner in which Alfred Gottesman characterized the picture.

Ralph Lieber, nephew of Robert Lieber, president of Associated First National and Business Manager of the Circle Theatre of Indianapolis, and Nick McMahon, Jr., of Ironton, Ohio, were equally enthusiastic in praising the picture to Mr. Schenck, who asked for candid opinions regarding the production.

Conway Tearle, who plays opposite Miss Talmadge, gives the best performance of his career, say these experts. They also praise Frank Lloyd for his fine direction; Frances Marion for her adaptation and titles, and Tony Gaudio for his photography. The story is adapted from "La Duchesse de Langeais," by Honore de Balzac.

You'll All Agree When You See It!

A FIRST NATIONAL ATTRACTION

Motion Picture News

Information—Please!

THE industry has turned its better side to the public, of late.

And the motion picture, in consequence, stands higher in public esteem.

Mr. Hays has helped a lot.

So has the National Board of Review, with its local efforts to harness the theatre up to its community forces.

The M. P. T. O. A. is going very seriously about its "Public Service" work.

The Better Films Committee campaign inaugurated by Southern Enterprises in Atlanta—and about which Turner Jones writes for MOTION PICTURE NEWS—is so successful that it will be extended not alone throughout the South but undoubtedly duplicated throughout other sections of the country.

All in all, a new seriousness of thought and purpose, manifest within the industry, is naturally making itself manifest to the public eye.

* * *

In other words, we are at last giving forth good publicity about ourselves.

* * *

Time was when all our publicity was bad.

We became known for stars' salaries, amazing extravagance, easy-made wealth, stock-jobbing, daring production and hectic advertising. It was mighty bad publicity.

Then the war came and the picture enlisted immediately, showed its prowess and became known for its good deeds.

But the stigma of bad publicity remains—to a degree.

In the average mind today two facts seem to stand uppermost—in many a mind they symbolize the picture industry—that we can afford to pay amazing salaries to stars and that we make heaps of money easily.

This is characteristic of the public mind; some generalization, easily received, thoughtlessly accepted, registers and remains with it.

And that is true, unfortunately, of the minds of the most influential citizens.

* * *

Today, the generalization has been pretty well broadcasted that we want to be and intend to be good.

But we cannot merely continue to extoll ourselves.

* * *

The kind of publicity that is now needed—so it seems, and forcibly so, to the writer—is *informative* publicity.

A lot of it. Definite figures and facts about the size of the industry and its operation. Definite facts about the making, the distribution and the exhibition of pictures.

The public doesn't know anything about it—except downright misinformation. And that's a very bad situation.

Let us say that the opinion prevails that we make pictures pretty much as we darn please. That isn't a favorable impression. It doesn't rest easily in the minds of mothers and parent-teachers' associations, women's clubs and other social forces for betterment.

But when you add to this the further belief that we make a lot of easy money at this job, that greed is at the bottom of it—well, you have censorship, that's all.

The American public doesn't like a combination like that.

* * *

Now, you can sit down with any individual or any association thus minded and get their sympathetic understanding by a simple fact recital of the economics of this business—which, boiled down, means the large risk and heavy struggle to make pictures that please the public well enough to pay.

* * *

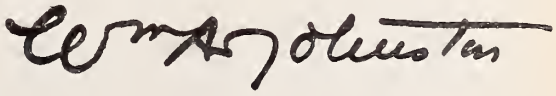
What we need is an extensive outpouring of these solid facts.

It can be done. They are interesting enough. There was never so romantic a business as this to the general public.

Other campaigns, much more difficult, have been conducted successfully.

It can be done—

But we can't wait too long.



PICTURES AND PEOPLE

WHEN William Fox takes off his coat and goes after anything you can always count upon results.

He now is ready to announce Fox Educational Pictures. He had the idea in mind over two years ago; in fact, he was enthusiastic over it and it has been a pet hobby ever since. He addressed the last sales convention of the Fox Film organization at length on the subject and prophesied for the educational picture a very large and important place in the future of motion pictures.

Herbert E. Hancock, who headed the Fox's new department, was placed in charge of the new educational department about a year ago and he has been quietly working overtime ever since.. He has a huge staff of camera correspondents covering the world. He issues a scenario on volcanoes. icebergs, flying fish, rubber, coffee, coral, pearls or what not, and in due time the material arrives from the four corners of the world for an up-to-date and complete treatise on a subject at once romantic and instructive.

A goodly sized library is already at hand and releases to the picture theatres begin this month.

We speak prominently here of this new enterprise because we regard it of great fundamental importance. This kind of picture brings the exhibitor, as we have stated before, in sympathetic touch with those community groups which today, unfortunately and wrongly, are often opposing him. And it is just this bridging of the gap—and only this—which will eventually eliminate censorship.

* * *

DOUGLAS FAIRBANKS' colossal production, "Douglas Fairbanks in Robin Hood," is to be sent out as a road attraction. This was to be expected considering its proportions. Harry D. Buckley is leaving Los Angeles this week to manage several companies through the principal cities. Headquarters, New York. Simultaneous premieres of the picture will be given in New York and Los Angeles, the film serving as opening attraction for Grauman's new Hollywood theatre. Who is Harry D. Buckley? We advise you that he was former manager of United Artists' exchange on the Coast.

* * *

FATTY ARBUCKLE has turned his eyes toward the setting sun. Due to an infection of his hand, the rotund Roscoe, who is now in Tokyo, has given up the remainder of his Oriental trip and will leave shortly for California.

* * *

J. D. WILLIAMS comes to bat with a splendid suggestion —that the 1924 convention of the American Newspaper Publishers' Association be held in Los Angeles. Why not? And why hasn't it been thought of before? The American Bankers met there last year. They enjoyed Studio Land and they learned a lot of practical things about the picture industry. It was a good idea all around. But surely this is a better one. If there's one subject the editors and publishers should know about and don't—and one that we want them to know all about—it is Hollywood and the motion picture.

Mr. Williams asks our advice. But why argue about such an all-around desirability. Let's start it now.

There's Harry Chandler of the Los Angeles Times, and Motley Flint and Frank Garbutt, and a host of others—The Los Angeles Chamber of Commerce, the Wampas, the Directors' Association, the Southern California Exhibitors' Association, etc. Let the ball start rolling and then let New York get busy!

WE are presenting Walter Long to you as a character actor who has made rapid strides since he chased Mae Marsh over the cliff in "The Birth of a Nation." Watch his work in "The Dictator," and "Blood and Sand," and you'll agree with us. Even with Wallace Reid and Rodolph Valentino as the stars, Long put his personality over.

* * *

RICHARD WALTON TULLY has tucked the negative print of "Omar the Tentmaker," under his arm and left for New York.

* * *

THE National Board of Review uncovers its asterisk in its latest bulletin of meritorious pictures. It tells the world that the Board considers "Above All Law" (formerly known as "Mysteries of India) and "A Tailor Made Man," the Charles Ray-United Artists picture, as particularly exceptional achievements. Other features which are listed include Paramount's "Burning Sands," "The Siren Call," Hodkinson's "Hope," First National's "Skin Deep," and Pathe's "Dusk to Dawn" and "Till We Meet Again." There's a whale of a picture recommended to the adolescents. It is Elmer Clifton's production of the whaling industry among the Quakers, entitled "Down to the Sea in Ships."

* * *

THE Physioe Studios, New York, were damaged by fire last Tuesday night to the extent of $100,000. The buildings are located opposite Bellevue Hospital and the nurses and doctors were impressed on emergency duty calming some of the 1,300 patients who were frightened, and keeping order among those able to scramble to the windows for a look at the big blaze and the other dramatic effects such as the fireboats, the department searchlight, the busy firemen, and police reserves.

* * *

ABSOLUTELY Mr. Gallagher? Positively Mr. Shean. Paul Lazarus and Kenneth Hodkinson are congratulating each other—Paul having been made sales manager of United Artists and Kenneth, sales manager of Allied Producers.

* * *

ABOUT every blue moon an artist comes forward with his or her selection of the country's most beautiful women. Neysa McMein, whose name adorns more than one magazine cover as an artist of feminine pulchritude—whose covers have made her as popular as Gibson, Fisher or Christy—has selected what is, in her opinion, the ten most beautiful women in these United States. Of course we all know that no artist can penetrate into the private walks of life. Beauty flourishes there as much as it does upon the stage or screen or at Bar Harbor and Newport, though it doesn't have the value of publicity. In Miss McMein's list are included Alice Joyce and Mary Pickford. Her choice here will not be disputed.

Heywood Broun, who writes about anything and everything for the New York World, satirizes the artist in a way. He goes to the masculine sex and is stumped after selecting John Barrymore. He is forced to go to the ball field and pick Speaker, Sisler et al.

We rise to remark that he has overlooked the screen. And if you want ten dyed-in-the wool beauties—ten true types who would make Adonis turn green with envy we modestly submit for your inspection and blue ribbon, Bull Montana, Ben Turpin, Slim Summerville, Al Jennings, Walter Long, Tully Marshall, Zalla Pasha, Victor Potel, Louis Wolheim and Glen Cavender. Grace and piquancy, charm and winsomeness are theirs in abundance.

MAURICE BARBER, general manager and secretary of Cinema Finance Corporation, Los Angeles, is on his way to New York to engage in conferences with the different national distributing agencies, and with other interests connected with the picture industry, for the purpose of furthering the constructive work which has been accomplished on the Coast—that of financing and assisting the independent producer in the production of meritorious pictures. Mr. Barber's headquarters will be the Ritz-Carlton.

* * *

W. R. ROTHACKER postcards from London that he will sail for home this week. One of the high lights of his trip abroad is the flight from London to Paris.

* * *

AUTHOR! Author! Author! We hope this cry will bring Edward J. Montagne forward to take his bow when his mystery drama, "The Scarlet Hour," is given its premiere in the New York stage the current season. Mr. Montagne is an indefatigable worker. During the past few months he has written several original productions as associate editor of the Selznick scenario department as well as adapting many others to the screen. "The Scarlet Hour" is now in the hands of one of New York's leading theatrical producers.

* * *

THRILLS come high these days. Take Andree Peyre for instance. She has just sailed for her dear Paris after completing some punch scenes for the Pathe serial, "The Riddle of the Range," in which Ruth Roland is the star. Mlle. Peyre's record on two continents as an expert and fearless aviatrix was fully upheld by the exciting part she and her plane played in filming the serial.

* * *

W. O'MAHONEY of Educational is in Los Angeles for a short visit with the producing units of the company.

* * *

THE Motion Picture Directors' Association staged "Midsummer Night's Dream" a fantastic spectacle in the Hollywood Bowl, the night of the seventh. Major Maurice Campbell is the manager, Frederick Sullivan the producer.

* * *

ROSE SHULSINGER, former personal representative to Marion Davies and at the same time publicity writer for International, has deserted the screen temporarily. Miss Shulsinger is now serving in a similar capacity with Robert M. Watts, the owner and guiding spirit in various enterprises whose headquarters are in the Grand Central Palace.

* * *

THE weekly list of meritorious pictures submitted by the National Board of Review includes "Broadway Rose," Metro attraction suitable for adult audiences only. United Artists have one, however, which wins the asterisk—namely "The Man Who Played God." Another picture belonging to U. A. recommended for your consideration is "A Woman's Woman." Paramount is reckoned with in "The Valley of Silent Men," while Universal is considered with "Once to Every Boy," which is suggested for the adolescent mind. "Remembrance" is offered too. This is a Goldwyn. The short subjects completing the list are two Pathe reviews and two Educational comedies, "The Speeder," and "That Son of a Sheik."

* * *

ELMER R. PEARSON of Pathe has arrived in Los Angeles for a conference with the producing companies releasing under the Pathe banner.

Director Robert G. Vignola (center) directing a scene in "When Knighthood Was in Flower," Cosmopolitan production starring Marion Davies (on the director's right.)

PLAYERS of the screen and stage do not confine their activities to one branch of the industry any more. Time was when those identified with the spoken drama did not care to express themselves through the silver sheet—thinking that they would lose the public's esteem by sinking to what they called—THAT LEVEL. But that was in the long ago and with the exception of John Drew, David Warfield and one of two others who have gone on record as declaring themselves strict adherents to the spoken drama and faithful to the footlights, most of the acting gentry are willing to listen to reason when the camera calls.

Occasionally a screen celebrity has an opportunity of reaching the stage, although if he or she is popular with the picture public and there is no let down in production, there is no reason why the player should want to appear in the flesh. Then again a film player urged on by the voice within him to test his histrionic wares leaves the studio behind him and seeks an engagement in a play.

Here is Sessue Hayakawa who is about to be presented by the Shuberts in a stage play, the rehearsals of which will begin about October 1st in New York. If the play is anything like the memorable picture "The Cheat," one of the best features ever released even if it goes back several years—then the talented Jap is assured of success.

The screen can ill afford to lose such a talented actor. But what is the silent drama's loss, is the spoken drama's gain. It is safe to assume that some day—not so far distant—he will again respond to the camera and give us some of pantomime de luxe.

* * *

SCREEN stars do not always employ doubles for hazardous work. Witness the injury to Eugene O'Brien recently. The other day Jack Gilbert, the Fox star, while working in "Where the Heart Lies," was kicked in the face by a horse, necessitating a number of stitches. Production is expected to be resumed in about two weeks. We sincerely hope that Mr. Gilbert has not suffered a serious injury. The entire trade welcomes a speedy recovery.

* * *

THE fire chiefs have been in convention in Frisco. Sixty-five of them, including Smoky Joe Martin and Chief Kenlon of the New York department, took part recently in a comedy for the Fox weekly. The wives in the party played 'atmosphere.'

* * *

A CLEAR and concise statement of Thomas H. Ince's plans for the forthcoming season is issued in a parchment bulletin. Mr. Ince, over his signature, makes plain that his eight specials, "Skin Deep," "Someone to Love," "The Hottentot," "A Man of Action," "Bell Boy 13," "Jim," "The Brotherhood of Hate," and "The Sunshine Trail," carry the audience value of appealing novelty.

* * *

WOULD you know what has become of Ruth Stonehouse? She has been engaged by Premium Pictures Corporation of Portland, Ore., to be featured in its productions.

* * *

WHEN a ball player has an off day, one would think that he would give up the cares of business and go fishing like Shuffin' Phil. But you'll invariably find him idling away at a ball park talking shop. Which reminds us that actors are built from the same kind of clay. Douglas Fairbanks had no sooner completed the long grind of work on his "Robin Hood" picture than he wandered over to the Lasky lot and watched them "shoot" some scenes.

Fuel Situation in Theatres Is Not Alarming

News Survey So Far Fails to Show Serious Shortage of Heat Supply

REPORTS from correspondents of Motion Picture News this week failed to disclose any seriously disturbing facts regarding the fuel supply for theatres this winter. Many theatres have a supply of coal on hand, others have a supply assured, and a large number do not use coal, depending upon municipal heat, oil, or some such source. Only in isolated instances, so far, has the fuel situation been such as to make closing likely.

Unless additional reports from correspondents change the appearance of the situation radically, there is little reason to anticipate any serious disturbance in the industry this winter due to the closing down of theatres.

Detailed reports received to date are as follows:

GREATER BOSTON, MASS.: Seven theatres, Scollay Square, Olympia, Washington Street Olympia, Central Square (Cambridge), Shawmut, Old Howard, Fenway and Exeter, have or are installing oil heat. Nine theatres, New Palace, Olympic, Waldron's Casino, Beacon, Park, Criterion, Loew's Orpheum, Washington and Community Playhouse (Wellesley Hills), are supplied with heat by other companies, and all but one of these is sure of an adequate supply. Nine houses, Bowdoin Square, Grand Opera House, Loew's State, Lancaster, Allston (Allston), Columbia, Melrose (Melrose), Medford (Medford) and Gordon's Olympia (Chelsea) have amounts on hand sufficient to run them well into November, with the promise of a further supply. Three, the Modern, Olympia (Newton) and Fellsway (Medford), have a promise of a supply. The Cobb has gas heat. The Globe has enough for a month, with a promise of more. Eight houses, the Star, National, Mattapan, Hyde Park, Gorman's Elite (Walpole), Broadway (Chelsea) and Strand (Waverly), have little or none, and no definite promise of supply.

DES MOINES, IOWA: Coal mine at the edge of town, and there is no worry regarding shortage. H. M. Havner, controller of this mine, owns the building in which the Des Moines theatre is located. The Palace theatre building is owned by the Bankers' Trust Company, which, it is believed, will have no difficulty. The other theatres express no anxiety.

TAMPA, FLA.: Southern Florida has slight need of coal for heating purposes. Most theatres have only gas or electric heaters, and these are seldom used.

PROVIDENCE, R. I.: Four houses, Rialto, Emery, Strand and Shubert Majestic, burn oil. Six houses, Modern, Capitol, Victory, Fay's, Bijou, Gaiety, burn soft coal, but most of them have fair amount on hand, and none express any anxiety concerning their ability to get through the winter.

ALLENTOWN, PA.: Three houses, Colonial, Rialto and Lotus, have a supply on hand and say there is no danger of a shutdown. One, the Victor, obtains heat from a public utilities company. The Strand and Orpheum can burn the very small sizes of anthracite, which are available. Three, the Hippodrome, Pergola and Nedson, have none on hand.

BALTIMORE, MD.: Exhibitors are facing winter season with confidence. Metropolitan, large house under construction, is being rushed for fall opening. Victoria, damaged by fire, is to reopen. Eight others, the Parkside, Colonial, Ruby (formerly the Bunny), York (formerly the Pastime), New Gem, Good Time, Broadway Plaza and Elektra, are reopening. Ten theatres, Rivoli, Idle Hour, Lubin, Wizard, Blue Mouse, Clover, Harford, Apollo, Capitol and Broadway, obtain fuel from a public utilities company. Nine, the Parkside, Grand, Strand, New Pickwick, Walbrook, Rialto, Poplar, Sunset and Goldfield, have varying amounts on hand, and can start the season, at least. Two, the Horn and Aurora, have a full supply on hand. Three, the Grand, Crystal and Aurora, have none on hand.

ST. LOUIS, MO.: Absolutely no danger of coal shortage unless miners suspend work again. There are twenty-one large mines within an hour's drive by truck, and theatres anticipate no difficulty. Eight houses, the Missouri, Casino, Lincoln, Olympia, Comet, Erber's Avenue and Cherokee, have large supplies on hand; in many cases the entire winter's supply. Nine houses, the Shubert-Jefferson, Orpheum, Grand Opera House, Columbia, Strand, American, Rialto, Retina and Melba, are heated by public utilities companies or other buildings, and are amply protected.

CLEVELAND, OHIO: Situation not acute just at this time. Ten downtown houses and many small houses get their heat from the Illuminating Company, including the Stillman, Allen, State, Mall, Orpheum, Strand, Standard, Corona, Gaiety, Cameraphone. Uptown, many theatres, including the Park, Alhambra, Monarch, Circle, Keith's 105th street, all of the houses in the Euclid-East 105th street district, Loew's Liberty, Superior avenue and East 105th street, Manhattan, Superior avenue, get their heat from the city. Reports from neighborhood houses, now being collected, are less favorable. The Wind-a-Meer has none and no prospect of getting any. Exhibitors in eastern Ohio are so near the mines they can always get coal on very short notice.

CADILLAC, MICH.: Lyric, only picture house open, has several weeks' supply on hand, and can burn wood if necessary.

CUMBERLAND, MD.: Supply on hand to run until March. Coal can be trucked in from mine fields if necessary. No shutdowns are anticipated. Three theatres, the Maryland, Capitol and Belvidere, are heated from other sources, and are certain of heat. Two, the Crandall and Leader, are uncertain of supply. The Liberty and New theatres are sure of a supply. Within a fifty-mile radius the situation is as follows: Frostburg, Md.: This is a coal mining center, and all three houses, the Opera House, Lyric and Echart Mines, are sure of a supply. Lonaconning, Md.: Mines one mile away. Opera House and San Toy both sure of supply. Mount Savage, Md.: Majestic sure of supply. Westernport, Md.: Star theatre sure of supply. Piedmont, W. Va.: Opera House and Majestic each sure of supply. Keyser, W. Va.: Music Hall sure of coal from Piedmont.

FARGO, N. D.: Municipal heating plant furnishes heat to practically all houses, and little difficulty is anticipated.

SPRINGFIELD, ILL.—Theatres will be able to operate right through winter. Nine houses, Gaiety, Princess, Majestic, Lyric, Vaudette, Amuse-U, Capitol, Strand and Savoy, are furnished heat by the local light, heat and power company, which will be able to give service through winter. The Chatterton and Empress have their own heat, but will have no difficulty. Theatres in the district around Springfield will have slight difficulty, if any, as they are in the heart of a coal belt.

Interesting Facts Relative to Heating Situation

THIS article is the first of a series to be published in MOTION PICTURE NEWS concerning the heating situation for the coming winter in the motion picture theatres of the country. Further data will be published from week to week, as correspondents' reports come in.

Every effort will be made to make this survey truly representative of actual conditions, by obtaining reports from cities of all sizes and from every section of the country.

Cleveland Musicians Out; Operators May Go

The threatened strike of motion picture theatre musicians in Cleveland, Ohio, was put into effect this week. On Monday there was no music in any downtown house, with the exception of Reade's Hippodrome, which met the demand of the musicians for a wage of $60 a week. This strike affected all Loew houses.

A general strike of operators also threatens. The Cleveland operators have demanded an increase of wage approximating forty per cent.

The executive committee of the operators' union addressed an open meeting of the Cleveland exhibitors last Thursday afternoon in the Exhibitor League rooms, Cleveland Film Exchange building. An open forum was maintained, questions from the audience being answered by the operator representatives. Thursday night the committee of exhibitors were guests of the operators, where, before a full meeting of operators, the question of wage increase was further discussed. The matter rested with the exhibitors offering the operators an increase of 10 per cent, as opposed to their 40 per cent demand. So far as can be ascertained, the operators have made no definite answer to the exhibitors' proposition at this time. If no agreement can be reached it is expected that there will be a general operators' strike.

Robert Vignola's Mother Dies in Albany

On Labor Day, at her home in Albany, N. Y., the mother of Robert G. Vignola, Cosmopolitan director, died, following a long illness. There was no hope of recovery and the end was not unexpected. The director was at her bedside, as were the other members of the family. Mrs. Vignola is survived by her husband, three sons and a daughter. Interment was in Albany.

Public Relations and the Picture Industry

Means of Winning Back Community Confidence Discussed by Expert

By Turner Jones

IN the first of this series of articles the general principle was laid down that legislation, patronage, regard and agitation, all reflect the public's knowledge of the facts concerning a given industry. We have all heard and read enough of adverse publicity concerning Hollywood. We have seen taxes raised until here in the South we pay 14.3 per cent of our gross income because of the stories of exorbitant salaries paid and excess profits made within the industry. We have seen censorship laws written upon the statute books of certain states more because of immoral advertisements than because of immoral pictures.

We have built up for ourselves an unenviable reputation which must be lived down. The same tools with which it was built can be used to destroy it, but it will require harder work and every theatre manager will have to contribute his part in honest effort. The prejudices of the people are assiduously cultivated and kept alive by the self-seeking politician, the damagogue and the irresponsible agitator. They are a small and militant minority, but powerful in their influence in the absence of refutation.

We must take the public frankly, candidly and avowedly into our confidence in making it conversant with the facts and problems of our theatres, companies and industry. Our problems must be laid before the public in a favorable manner; we must teach the public constructive means of securing better pictures through cooperation; we must tell the truth about company and industry.

First, we will pick out some of the more glaring cases where an understanding on the part of the public is needed and then will deal with the methods to be used.

During a period of deflation in many businesses our patrons can't understand why we do not immediately reduce admission prices. In some cities ordinances have been passed regulating admission charges. Would a city council be so quick to take this action if the councilmen and the public know that:

Since 1912 Advertising has increased 300%; Union labor has increased 60%; Light, power, fuel increased 80%; Film rental, due to public demand for the luxurious, 350%.

And finally that patronage since 1912, in proportion to population and number of theatres, has decreased 200%.

A certain element of the public desires censorship, because of the large number of children, in the formative period of life, who attend the theatres and see unsuitable pictures. Would not selection and special performances appear a better solution if this element were advised that:

13% of the audiences are under 15 years of age?

28% of the pictures produced in 1921 were suited to this age and that where standardization is impossible that selection will and does work?

The enormous salaries paid stars; excess profits realized by exchanges and theatres; and the fact that we are the "fourth" industry, serve as adequate reasons with legislators for increased taxes. Legislators have an understanding of business and would like to know:

That very few stars receive the exorbitant salaries we read about, but that a large percentage of these so-called salaries cover production costs, or are received as royalties, etc.

That the margin of profit on the dollar taken in by the theatre is often smaller than that of a soda fountain; that few theatres are today on the right side of the ledger; that the theatre is a local investment and makes local expenditures which compare well with the average retail concern and is therefore as reasonably interested in the development and prosperity of the community.

That the motion picture industry, from the standpoint of value of product at place of manufacture, not only is not the fourth industry, but ranks far down the line.

Many producers, we are informed by reliable sources, have to pay 30 to 60 per cent. for money. Banks are not normally avoiding good business propositions and would listen more favorably to the producer if they were not so unfamiliar with our industry and if they knew:

That our stability is such as to have sustained only a 25% decrease in attendance in 1921 and 5% in 1920.

That we have one of the widest markets known to modern distribution; a risk and profit equalled in few new industries;

That the liquidity of a film compares most favorably with merchandise and is not a frozen credit, etc.

That the demand for our product is next to that of food, etc.

Above are sufficient examples of the broad and growing need for frank statements of fact to the public. Many of our troubles arise from lack of knowledge and misunderstandings, as suggested above, but many more arise from the "mud-slingers." That troubles arising from all three causes can be effectively settled by means of publicity is evidenced by the recent action of the Maryland Bottlers Association. These Bottlers suffered a material decrease in sales at the beginning of each summer, when sales should normally increase, due to the "mud-slinging" of the various city sanitary departments relative to sanitary conditions of the bottling establishments.

The Bottlers Association framed a bill providing sanitary regulations for bottling and had it passed by the state legislature. They then took full pages in the newspapers of the state telling the public what they had done, why it had been done, and something about themselves. They have experienced no trouble in this connection since that time. This is a striking example of squelching the "mud-slinger."

We are considering here in the South a program of work similar to that of the Maryland Bottlers, but it is first necessary that a firm foundation be built before such spectacular methods are used.

In order to lay this foundation we employed two excellent speakers and sent them into the leading cities of the Southern states where they appeared before civic organizations of men and women, religious and educational bodies. Their subject was the motion picture in general. They dealt with its history, growth, uses, problems, and possibilities. They encouraged Better Films Committees and told of accomplishments in other cities.

This can be done in a given city by a local manager equally as well. Civic organizations are interested in the motion picture, they are interested in the policies and aims of local business enterprises and they will listen to you, but you had better know your subject from the time Edward Muybridge photographed the famous trotter "Occident" down to the title of the picture you have booked for the next week, because they ask questions and lots of them.

This is the logical method of creating the necessary interest for follow-up work. It does no good to distribute literature among uninterested people. The next important element of the community to be interested is the newspaper. The editor is interested in advertising and how much free space you get, but seldom is he interested in the policies of your theatre, the problems of your industry, the kind of publicity he accords motion pictures in his news columns, etc.

This can be accomplished best by personal visits which have nothing to do with business, but rather seek his advice upon your relations with the community. Every editor thinks he knows the public better than the public knows itself and will appreciate requests for advice.

If an editor publishes a detrimental statement about motion pictures, which we feel is unjustified or untrue, an interview is sought immediately. Our representative does not abuse the editor, nor call the paper names. He remembers that the editor is human and subject to error, but we do not ignore an injustice. We have found this policy effective in many instances.

We do not use all of the free space accorded us by the papers for "readers," but from time to time devote a portion of it to items of legitimate news about the industry in general which are calculated to give the public a better conception of us. With this

(*Continued on following page*)

Public Should Know Facts Regarding Business

TELLING the public the truth about the motion picture industry as a means of regaining the confidence and co-operation of the community is recommended in this article by Turner Jones, Public Relations Representative of the Southern Enterprises, Inc., the third of a series of articles written exclusively for the MOTION PICTURE NEWS.

Some of the methods employed with great success by Southern Enterprises are here outlined, and can be profitably employed by almost any exhibitor at the present time.

The fourth and last article will be published next week.

Public Relations and The Picture Industry

(*Continued from pag* 1357)

end in view we issue a press bulletin, called "One Reel—Issued When We Have News." In this news-letter we do not attempt to exploit an individual picture, theatre or company, but try to sell the motion picture and the industry as institutions.

To do this we clip from trade journals, and elsewhere, items which show the industry cooperating with worthy organizations such as the Red Cross; new and constructive uses of the motion picture in educational, civic and scientific fields; quotations from prominent men and women favorable to us; etc. The theatre manager can accomplish the same end by turning these clippings over to his local newspaper as legitimate news stories.

The manager can also serve the same purpose by giving interviews from time to time concerning the policies of his theatre; the type of pictures which he desires to present; the type of pictures which the public seems to want: the good pictures which are poorly attended. In this way he may hope to bring public sentiment to recognize that *progress is dependent upon the patronage and cooperative encouragement of the best.*

During an emergency, or time of peculiar agitation, we have found it profitable to take paid advertising space in the newspapers in order to present our side of the question. This policy was most effective in an Alabama city when an evangelist had organized a boycott of the theatres because the theatres refused to close on Sunday at his request.

Another striking example of this method of gaining public sympathy and understanding is that of the Templar Motors Company. Following a business depression of one year ago, it was common talk in Cleveland that the Templar Company was nothing more than a stock-jobbing concern. The Company not only found all sources of credit closed to it, but had difficulty in securing agents to represent it.

The Templar officials decided upon a most drastic campaign of newspaper advertising under the general heading of "Templar Truths," in which they told their story of how they started with plenty of money, how the banks then turned them down until they faced financial starvation. By the time the last ad ran they were enabled to state in display type "The sun is beginning to shine," and today it is shining rather brightly on Templar. There are many methods of securing such constructive publicity.

Where Better Films Committees have been established we find that the local papers permit these committees to edit a short column once a week. This column is usually placed upon the society page, where the theatre could not even buy space, and it offers an excellent opportunity to bring "constructive news" of the industry before the public.

Last year, by working through the state officials, we succeeded in having Motion Pictures designated as the subject for high school debates throughout Georgia. We then prepared, in brief form, material which would be helpful once disseminated, and distributed these little pamphlets to more than two hundred high schools. The results were most gratifying, in that the affirmative won in the vast majority of instances.

Whenever a person or a company decides to attempt to influence public opinion, beautifully printed pamphlets and leaflets attract the first attention. There is probably no quicker way of alienating sympathy and goodwill than to load people up with a mass of literature before their interest is sufficient to cause them to read it. Unread literature is *propaganda,* while a sympathetically read pamphlet will be *a statement of the case.*

We have used many methods to awaken this essential first interest. Conferences, to which your entire proposed mailing list is invited, serves to lay a splendid foundation. Individual managers may talk to patrons and friends. A speaker may talk before various organizations, the interest of which is desired. A questionnaire, asking for opinions or criticisms upon different phases of the motion picture, may be mailed rather indiscriminately and a mailing list for literature can then be compiled according to replies.

Once a propaganda mailing list has been compiled we find that the choice of literature, and the use of a minimum amount, is of supreme importance. Today we use only four pamphlets in all and never send more than two to one person. One is the Findings Report of the Southeastern Conference for Better Films, referred to above; a small pamphlet which serves as a guide book for Better Films Committees; a speech of the writer delivered at the Forty-Ninth Annual Conference on Social Work, at Providence, R. I.; and a brief story of the beginning, development and progress of the motion picture.

It does little or no good to distribute literature which denies an idea fixed in the public mind, which offers only reasons against some plan, or is purely negative in its sense. All propaganda must be essentially positive and constructive to be of any value. Everything of this kind which we use is aimed at the community as a unit, written sincerely, so formulated as to avoid the danger of arousing a controversy, and distributed only when our company is ready to stand behind every word of it.

In this office we maintain a file of influential citizens in the leading communities where we supervise the operation of theatres. On each card is indicated the attitude of the individu towards us specifically and towards the indu try generally. In this way we are enabled concentrate upon those who disagree with u and attempt to win their friendship and su port. A red tab upon the card of opponen serves as a constant reminder and challeng Personal interviews, correspondence and ap pearances before civic organizations are uti ized in this work to the fullest possible ex tent.

There has been a great deal of talk withi the industry about using the screens to figl our battles and some costly mistakes hav been made in this connection. We believ that the quickest possible method to have th motion picture industry classified as a "pul lic utility" and consequently to loose ever vestige of liberty and control, is to throw th screen openly into politics. On the othe hand, there is no more powerful method o presenting legitimate facts concerning ou industry.

We have adopted the plan of presentin in the form of a trailer a brief, pointed stat ment, signed by the company, each week These trailers are routed from theatre t theatre just as a picture would be handled an run for one week at each house regardless o the local policy. The trailers deal with th same subjects discussed above. For example

"An honest tale speeds best being plainl told——"—King Richard III.

From week to week we will present "plainly told" message to our patrons.

This theatre is operated under the super vision of the Southern Enterprises, Inc.

It is our desire to offer entertainment whic makes a clean and wholesome contribution t the life of this community and——

To guard against any tendency which ma jeopardize any phase of that life.—Souther Enterprises, Inc.

The Photoplay has well-nigh replaced stree carnivals, dance halls, cheap vaudeville, an dime novels.

Justice Ben B. Lindsey, of Denver, fore most authority on juvenile delinquency, de clares: "All of my experience in the juvenil court is that movies are positively in the in terest of morality and good citizenship."

Southern Enterprises, Inc

"Life is too short in which to make tw reputations—" One reason we exhibit onl pictures passed by the National Board of Re view.

It is not our policy to exhibit pictures base on scandals, criminal acts, or starring peopl whose sole value is notoriety—such attrac tions place undue premium upon lawlessnes and immorality.

Southern Enterprises, Inc

By placing before our audiences week afte week, facts concerning our industry, policie of company and theatre, and the ideals of th theatre, we hope to accomplish some very rea results. When this plan has had time to wor out a bit and make its first impressions w expect to discuss specific problems, such a censorship, Sunday laws and taxation.

While we have not progressed far enoug as yet with the use of the screen to say def nitely what the results will be, we are satisfie that this is the proper and effective approac to the question and are satisfied that any a tempt to throw the screen openly into politic will result in legislation, not only to forbi such practice, but to regulate us far mor drastically than has been attempted as yet.

Paramount Going Ahead on Valentino Plans

COMPLETE ignorance is professed at the West Coast studios of Famous Players-Lasky regarding any break between that company and Rodolph Valentino, according to a wire from the coast.

Allan Dwan has been engaged to direct Valentino in "The Spanish Cavalier," from a continuity by June Mathis, and Nita Naldi, who appeared with him in "Blood and Sand," has been engaged to play opposite.

It is stated at the studios that Valentino went east on a three weeks' vacation, and that he is expected back in a week.

Meanwhile, Guggenheim, Untermeyer and Marshall, attorneys for Famous Players, have sent a letter to Will H. Hays, which he in turn forwarded to the members of his association, requesting that other companies refrain from entering into a contract with Valentino, pending the hearing of an application for an injunction.

Valentino's contract with Famous Players, including renewal options, has about two and one-half years yet to run.

Los Angeles as "Dollar-A-Week" Man Saw It

By O. K. MASON, Manager Regent Theatre, Wichita, Kansas

THE past has brought to practically every exhibitor many hardships and discouragements. In fact, I, at times, almost lost confidence in the stability of the motion picture industry and wondered if it would not be policy to take up some other line of endeavor which held out more opportunities for the future.

However, at the most discouraging time of the year, the hot summer season, it was my good fortune to be one of the men who made the trip to Los Angeles as a guest of First National to tour the studios. I am only sorry that all my fellow exhibitors could not have been with us, for this trip has taken from my mind all doubts as to the ultimate future and success of the picture industry, for no business can possibly fail that is backed by the enormous amount of capital, and far more important, the enthusiasm, brains and talent that predominate throughout this organization.

It was a revelation to me to see the unending effort and sincerity of purpose that enters into the making of pictures; producers, directors, camera men, actors and everyone connected with the studios seem to be wrapped up in their work and no detail is too small to receive their closest attention.

Instead of a mad scramble of extras, shouting directors and all the hurly-burly we read about, I found an air of business-like efficiency prevailing in every department. One cannot help but feel that the producers realize the importance of their position in the industry and are thoroughly aware of the fact that the future of the business depends upon their ability to give the exhibitor real honest-to-goodness box office attractions. For years we have heard the old story of "fewer and better pictures," but I am sure that in many instances this year will see it a reality.

I could not bring this to a close without at least trying to place in words my appreciation of the wonderful hospitality extended to our party by the First National and every one of their producing organizations, for no crown king of Europe could possibly have received more attention and a heartier welcome than was extended to the dollar-a-week men on their never-to-be-forgotten trip through the First National Studios.

Cleveland Film Men Elect New Officers

New officers for the next six months were elected by the Film Board of Trade of Cleveland on Monday, Aug. 28, as follows: Robert Cotton, Fox manager, president; E. C. Holah, Hodkinson, vice president; C. E. Almy, Metro, secretary and treasurer. Howard Christman remains as office secretary.

Following the election of officers, means of preventing the bicycling of film were discussed.

The meeting day has been changed from Friday to Monday.

Universal Improving Foreign Distribution

Branch Offices Opened in Continental Cities; "Direct to Exhibitor" Service Planned

DECLARING that the European exhibitor is just where the American exhibitor stood ten years ago because of war stagnation and inefficient distributing methods and expressing it to be his purpose to "re-establish, rebuild, and improve the motion picture situation" abroad, Carl Laemmle, president of Universal Film Manufacturing Company, who is now on the Continent, announced this week well-defined plans to establish throughout Europe a distribution system for Universal product similar in scope and operation to the Universal distributing system in the United States. Branch offices have already been opened in some of the leading Continental cities with native managers in charge. Home talent was engaged in most instances because of their acquaintance with sectional conditions. The European exchanges will be under the direct supervision of Universal's Export Department, of which James V. Bryson is the manager.

In the announcement of the inauguration of Universal's European distributing system it was pointed out that the meaning of "direct to exhibitor" distribution is practically unknown in Europe, film being in most instances distributed through middle men or commission men. These operators, it is explained, very often wait until the picture is well out of date and at bottom price before buying. This results in months' and even years' delay in the exhibition of popular American-made productions. It is well known that, due to the "block" method of booking, the showing of American pictures abroad often takes place from a year to eighteen months subsequent to the date of release in America. In the Universal system of distribution now being established there will be the same liaison between exchange and theatre owner, it is declared, as marks the American distribution field.

Universal further plans to release pictures in Europe practically at the same time as the American release dates. It has been found that all pictures in production in America get certain advance publicity in European trade and fan publications. Usually the force of this publicity is lost because of the long wait between the production period and the exhibition period for the average European theatre. Under Universal's new plan, prints of Universal pictures will reach the European exchanges while the production news and publicity is at its crest, it is declared.

"After four months of study of the European conditions, and after having met and talked with motion picture men in most of the prominent cities of the Continent, I have come to the decision that American capital and aid is needed to re-establish, rebuild and improve the motion picture situation over here," comes the word from Mr. Laemmle.

"I find the public of Europe just as alert and anxious to patronize motion pictures as the public in America, and I find the showmen of Europe just as brainy and capable of being first-class showmen as the exhibitors back home, but I find them hampered by conditions over which they have no control.

"The European exhibitor is just where the American showmen stood ten years ago. This is partly due to war stagnation and partly due to the present European distribution system. And it is my firm belief that if European motion picture men hope to bring conditions up to par with American conditions, they must depend upon American capital, American cooperation and to a great extent upon American films, just as American exhibitors once pulled themselves out of a tough hole depending upon European producers.

"Remembering that it was European film that gave me my start in the motion picture business, and that I owe everything to the European motion picture men who helped me then, I am ready today to return that obligation, and I am pledging Universal support to the European exhibitor in the form of direct and economical service. I aim to make it possible for any European exhibitor to walk into a Universal exchange near his home and book any Universal picture

Dominion Firemen Demand Non-Flame Film

THE Dominion Fire Chiefs' Association, comprising the heads of fire departments in cities and towns throughout Canada, adopted a resolution at its annual convention at Chatham, Ontario, on August 29 calling upon the Dominion, provincial and municipal Governments to take legislative steps to prohibit the use of nitro-cellulose moving picture films in theatres and otherwise after January 1, 1925.

This action followed closely upon the adoption of a similar motion by the annual convention of the Ontario Fire-Fighters' Association, a provincial organization, which met recently in Brantford, Ontario.

Black Theatres Lease Quincy House

The Black New England Theatres, Inc., have leased for a long period of years the Quincy Theatre, at Quincy, Mass., to the Hancock Theatre Company, of which Fred Murphy of that city is President.

Mr. Murphy's company operates the theatre that was formerly conducted in opposition to the Quincy theatre.

Capitol Theatres' Chain Managers Meet

An important conference of prominent moving picture theatre men took place at Winnipeg, Manitoba, on August 28, when the heads of the Capitol theatres' chain in Western Canada, operated by the Famous Players Canadian Corporation, gathered with N. L. Nathanson of Toronto, managing director of the corporation, for a final discussion of season's plans and preparations which were to take effect throughout the chain on September 4.

Those present at the conference included Oral Cloakey, manager of the Winnipeg Capitol; J. Muir of Vancouver, B. C., supervisor of Famous Players' theatres in British Columbia; Harry Dahn, manager of the Regina Capitol; John Hazza, manager of the Calgary Capitol and supervisor of other houses, and Henry Nathanson.

Another large film conference in Winnipeg recently was the sales convention of the Canadian Universal Film Company, which was conducted by Clair Hague of Toronto, general manager of Canadian Universal. Those attending included Harry Bernstein of Winnipeg, district manager for Western Canada; George Law, Western representative; Robert Scott, Vancouver branch manager; W. A. Sault, Calgary manager, and W. A. Schwartz.

BewareConfidenceManImpersonating Von Herberg

J. G. Von Herberg, of Jensen & Von Herberg, First National franchise holders of Seattle, Wash., has sent out a warning that a confidence man is traveling around the country representing himself either as Mr. Von Herberg or his brother.

"This man is visiting exhibitors in the East and Middle West and also business men in other lines, such as architects, builders, etc., and I have received three communications in the past few days from those he called upon," said Mr. Von Herberg. "To some he pretends to be my brother and to others he impersonates myself. He has been active around Detroit and New York during the past two weeks. The man's object is to raise money under false pretenses, and persons in the industry are warned against him."

Palmer Photoplay Concern to Produce Pictures

PRODUCTION of motion pictures will be undertaken shortly by the Palmer Photoplay Corporation, in addition to its present activities in the sale of scenarios and the training of writers in screen technique. The offices, which have been located in Los Angeles, were moved on September 1st to the Palmer Building in the heart of the studios in Hollywood.

The corporation offers $1,000 and royalties for acceptable scenarios. To those who can create screen material, even to those who lack a wide reputation or previous experience, a minimum of $1,000 cash will be paid, together with perpetual royalties on the profits of the picture. This arrangement permits photodramatists, for practically the first time, to share in the success of their own creations on the same basis as the novelist and the playwright.

Seek to Collect Music Fee in North Carolina

J. H. MANNING of Raleigh, N. C., has been appointed as North Carolina representative of the American Society of Composers and Authors, and the society is now making its first attempt to collect its fees from the theatre owners of the state.

Reports indicate that the society is meeting with strong opposition, the theatre owners declaring that they will use tax free music only.

The Atlanta office of the society has had a "spotter" around the state of Georgia, and he has found a number of infringements against taxable music, it is said.

Central Theatre Closes as a Picture House

The Central theatre, Broadway and Forty-seventh street, which has been operated by Andrew J. Cobe during the last year as a motion picture theatre for the first run showing of Universal pictures, this week closed its doors as a screen theatre. Its owners, the Shuberts, want it during the coming season for regular stage productions.

During its tenancy by Universal, the Central housed such big pictures as "Foolish Wives," "The Storm," "Human Hearts," "Conflict," "Wild Honey," "No Woman Knows," "Man to Man" and "The Fox."

Mr. Cobe, a veteran theatre manager, has specialized in colorful prologues, lobby displays and street stunts.

Southern Enterprises Retains Exchanges

Notwithstanding persistent reports to the contrary, Southern Enterprises will retain operation of the five exchanges in the South for the distribution of Paramount Pictures.

That is the substance of a statement of Y. F. Freeman, vice-president and general manager of the concern, who also added that there will be no change in policy or personnel of the present organization.

The organization will even be further extended by the opening of an exchange in Memphis, Tenn., to handle distribution in that territory.

Real Picture Romance in Atlanta

Miss Anna Eugene Aiken, publisher of the *Weekly Film Review* of Atlanta, Ga., and Willard C. Patterson, manager of the Metropolitan and Criterion Theatres, Atlanta, have announced their engagement, the ceremony to take place early in September.

Both Miss Aiken and Mr. Patterson are well known both locally and nationally for their motion picture work, Mr. Patterson being known as the "Wizard of the South."

Wilmington Sunday Lid Is Slightly Lifted

Wilmington, Ohio, has just experienced its second "blue Sunday." Mayor Greene last week closed up everything in the town. This week he has slightly loosened the reins. He will now permit the operation of taxicabs, and the operation of gasoline stations "in cases of necessity."

Hope to Avert Operators' Strike by Arbitration

The expiration of an agreement, under which Baltimore projection room operators have been working, is said to have been followed by a demand for increased wages. The establishment of an open shop has been predicted by some of the exhibitors in the Maryland city.

The present scale is 85 cents an hour, with time and a half for supper hour work. The union demands call for 95 cents an hour with the same overtime provision, while exhibitors of the city, represented by the Exhibitors' League of Maryland, are insisting on a reduction of the scale to 65 cents an hour.

Agreement was reached between Frank H. Durkee, president of the League, and George Kingston Howard, head of the union in Baltimore, it is understood, to appoint an arbitration committee by the decision of which both sides would abide. One member was to be named by each group, with the understanding that should they be unable to agree a third man will be selected by both.

The exhibitors are prepared, it is understood, to replace union men in many instances with non-union operators, and begin at once upon the training of other men.

Missouri M.P.T.O. Out for Lower Film Rentals

Another blow of the hammer will be struck upon the head of lower film rentals in an effort to drive this problem to the goal at the fall convention of the M. P. T. O. Missouri, for which a number of cities are bidding earnestly and for which a date and place will be announced soon. The selection of the city for the convention will depend largely upon the plans of Will Hays and Sydney Cohen, both of whom are expected to attend. St. Joseph, Joplin, Sedalia, Excelsior Springs, Booneville and Popular Bluff have entered a lively bidding contest for the convention and one of the largest attendances in recent years is anticipated.

A new feature in the way of a convention probably will be introduced, that of holding a state convention of Missouri exchanges in conjunction with the exhibitors' meetings. It is believed that such a meeting would be a great step towards a harmonious state of cooperation between exhibitors and exchanges. The suggestion, which came from Harry Graham, president of the Kansas City Film Board of Trade and manager of the Pathe Kansas City branch office, is regarded with great approval.

Globe Sees Encouragement in Loew Situation

THE financial department of the New York Globe has the following to say regarding the condition of Loew's, Inc.: "Resumption of dividends on Loew's is reported as the incentive for the advance in the stock. The company's programme of construction was completed last April except for a theatre in San Francisco. This, however, is now in operation. The company is thus relieved of the burden of these unproductive commitments which have now become remunerative producers. Since August, 1921, it has strengthened its position by paying off $2,200,000 bank loans and reducing its construction loans from approximately $1,100,000 to $150,000. The total loans paid off is said to be in the neighborhood of $4,500,000."

Cosmopolitan Leases N. Y. Criterion

THE Cosmopolitan Corporation, presenting Cosmopolitan Productions, has leased the Criterion theatre, New York, from Paramount and will take over the house on September 10. The first attraction will be Cosmopolitan's picturization of the famous romantic play, "When Knighthood Was in Flower," starring Marion Davis. It will remain at the Criterion indefinitely.

The Criterion's present attraction will close at midnight on September 9, and immediately an army of craftsmen, under direction of Joseph Urban, will proceed to remodel and redecorate the theatre to correspond with the period of the picture.

A "Punctured Prince" Will Feature "Bull" Montana

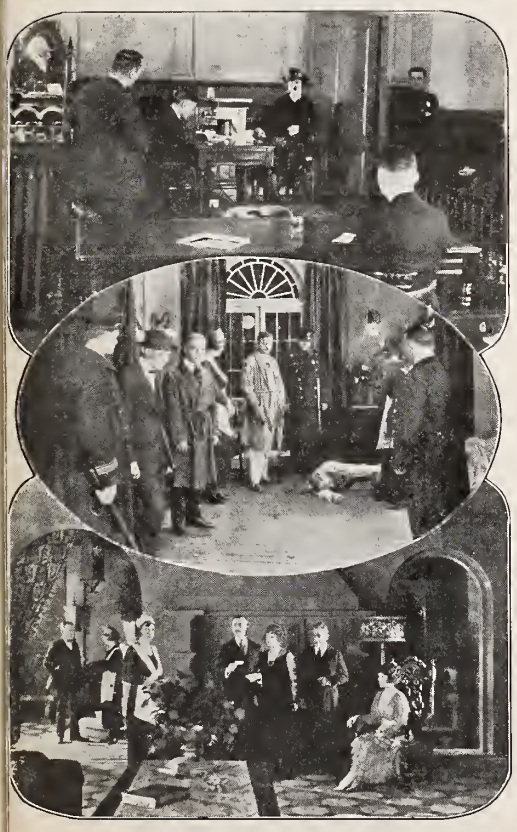
Work has been begun at the Metro, Hollywood Studios, on "A Punctured Prince," the second of a series of eight comedies, featuring "Bull" Montana. Hughie Fay is directing the series.

"A Punctured Prince" is an original story by Hunt Stromberg in which the hero rises from a restaurant cook to the top of the social ladder.

J. R. Lockwood has charge of the camera work and Coy Watson is assistant director. Del Andrews is production manager.

Webb Completes Whitman Bennett Contract

Kenneth Webb, who, during the past two years, has directed for the Whitman Bennett organization, has concluded his contract with that concern. After a two weeks' motor trip he will announce his future plans.



These scenes are from the Playgoers Pictures Corporation's production, "Face to Face"

These scenes from "Brothers Under the Skin," a Goldwyn picture.

New Concern Will Aid Independents

Aronson Launches Organization Devoted to All Branches of Service

NEWS of interest to independent producers of motion pictures is contained in the announcement by Alexander S. Aronson of the launching of an extensive business organization devoted entirely to important services to the independent producer seeking adequate distributing arrangements.

Aronson resigned as General Sales Manager and Vice-President of Goldwyn Distributing Corporation earlier in the year to perfect the details of his own company to render service to independent producers in placing product for distribution, controlling sales, auditing, field selling and in other departments that combine to make his organization unique in the field and a complete business aide to producers.

Because of his intimate knowledge of all the factors that concern distribution not only by the old line distributors but also by independent distributors, and in the state right market, Mr. Aronson is qualified to place product to advantage and with the highest degree of security to the independent picture men. In addition to arranging distribution this unique organization will control all sales by the approval of contracts, by enforcing play dates and through a competent auditing staff in the field it will check up local exchanges so that the independent may secure what is coming to him from each booking.

Mr. Aronson states that his organization will work actively in the field watching every first run situation and conferring with the distributor's selling force in the exchanges so that product may be placed in the theatres with the maximum benefit to the producer and so that unsold territories may be followed up.

A capable foreign department will look after the distribution of world rights on independent product, and in this important field the producer will know that he has sold his pictures to the utmost advantage. Other departments of the new company include exploitation in which competent men will thoroughly exploit product requiring this sales stimulation and will act in conjunction with the exploitation departments of the releasing organizations.

Another department will concern itself with the booking of stars or featured players for personal appearances over periods of weeks or months, either with or without accompanying productions.

A. E. to Release "Face to Face" September 17th

Playgoers Pictures announces the release on September 17th of "Face to Face," a mystery drama in five parts. The central figure in the production is Marguerite Marsh. Playing opposite Miss Marsh is Coit Albertson. Edna Holman, Joseph Marba, Frances White, Richard Stewart and William Kendall are other popular players who have important roles.

"The Famous Mrs. Fair" Has Been Purchased by Metro

METRO announces the second of two purchases of theatrical hits. The first was "Captain Applejack," the Walter Hackett play, upon which actual studio work has been begun. The second, just announced, is "The Famous Mrs. Fair," by James Forbes.

Fred Niblo will direct both photoplays which will be presented by Louis B. Mayer for distribution by Metro.

To Handle Series of Biblical Films

American Releasing Contracts For 52 Geographic One-Reel Subjects

CONTRACTS have been signed for the distribution of a series of fifty-two one-reel motion pictures of the Bible produced by the Geographic Film Company, Inc., of Cincinnati, and taken by an expedition that for many months has been in the depths of the Arabian desert beyond the Tigris and Euphrates rivers, it was announced this week by American Releasing Corporation.

What Tissot, the great painter did twenty years ago when he went to the Holy Land at the order of S. S. McClure to paint the lands where religious history began, has been exceeded by this remarkable expedition conceived and financed by the Cincinnati organization of which Albert Krippendorf is president and J. E. Holley, treasurer and general manager. Dr. Holley, who had made two extended trips in previous study and preparation, led the Geographic expedition and was instructed to "get everything to be had" before he returned.

Every city, every hill, every river, every sea, every place having mention in the Bible was filmed: Damascus, Jerusalem, Bethlehem, Nazareth, Hebme, Bersheba, Gazu, Joppa, Caeserea, Tyre, Samaria, Shiloh, Jericho. Every mountain and valley, in all more than 1,500 places having connection with any part of the Bible, were photographed, and it was done with a purpose: to prove that an educational film may be made with tremendous entertainment values.

This series taken by Dr. Holley's expedition is called basically "The Voice of the Land," and it consists of fifty-two reels to be released at the rate of one each week for a year, embellished throughout in Prizma natural-color photography. This is not a sectarian series of productions; it is a vast, cumulative history of the very cradle of civilization's foundation period or era.

To dispel the idea that this huge work is designed for religious or sectarian distribution, announcement is made by American Releasing Corporation that the churches and organizations of America, with a first interest in the series, have not only preferred but insisted that the series shall be sold to and shown in the regular picture theatres first, ahead of showing anywhere else, and American also announces that no individual one-reel production out of the series can be shown in or be offered to any non-theatrical channel of presentation for four months from the release date of each individual unit of the program.

Selznick Picture Playing at N.Y. Criterion

"Love Is an Awful Thing," Selznick's latest Owen Moore comedy special, opened an engagement at the Criterion theatre, New York, on Sunday, September 3rd.

"Love Is an Awful Thing" was directed by Victor Heerman, who is also the author of the story. The cast includes Marjorie Daw, Snits Edwards, Alice Howell, Charlotte Mineau, Katherine Perry and Douglas Carter.

Neal Alexander Is Engaged by Warner Brothers

Something of a precedent in motion picture production was created this week by S. L. and Jack Warner and Harry Rapf, when Alexander Neal, well known comedy scenarist, was added to the scenario department. Neal is a specialist in injecting the requisite amount of humor into serious screen plays.

He has been delegated to the task of placing light touches into "Brass," the Charles G. Norris novel of marriage and divorce; "The Beautiful and Damned," F. Scott Fitzgerald's tirade against the modern flapper; "Main Street," Sinclair Lewis' novel of rural America, and "Little Church Around the Corner," by Marion Russell.

Scenes from "Caught Bluffing," Frank Mayo's latest starring vehicle (Universal) directed by Lambert Hillyer.

Lesser On Way to New York for Road-Show Campaign

Sol Lesser is expected to arrive in New York within a few days with plans for a road-show campaign with Jackie Coogan's latest picture, "Oliver Twist."

According to the announcement, the film executive will establish headquarters in his New York offices, and the picture will be released about the first of October.

It is said that plans are under way to organize from thirty to forty road shows which will tour the country simultaneously, leaving New York, Chicago and Los Angeles at the same time. Practically every principal city in the United States and Canada will be visited with the Coogan production during the holiday season. Picture houses will not be played exclusively, as arrangements will be made to show the picture in many legitimate houses as well. The booking will be open to all.

"Oliver Twist," directed by Frank Lloyd, is in eight reels and will be released in that length. The cast of players supporting Jackie Coogan includes Lon Chaney, Gladys Brockwell, George Siegmann, Lionel Belmore, Carl Stockdale and a host of others equally as popular.

Jess Robins to Produce on Coast; Not in New York

Jess Robins, the Vitagraph producer, will make his next feature on the coast instead of in New York, as originally planned. Edward Horton, who played in the principal roles in "Too Much Business" and "The Ladder Jinx," two of Jess Robins' productions for Vitagraph, will again play leading man in the forthcoming feature.

Scenes from "When Knighthood Was in Flower," Cosmopolitan production starring Marion Davies under the direction of Robert G. Vignola, which is scheduled for premier at the Criterion theatre, New York, on September 14th.

Paramount Office at Sioux Falls and Wilkes-Barre

PARAMOUNT announces the opening of two new exchanges, one at Wilkes-Barre, Pa., and the other at Sioux Falls, South Dakota.

The Wilkes-Barre exchange is located at 62-66 State Street and is under the management of Earle W. Sweigert, formerly sales manager at the Philadelphia office, and Edward J. McMullen is office manager. The Wilkes-Barre territory is included in the Philadelphia district, of which W. E. Smith is district manager.

The new Sioux Falls exchange will be under the management of A. B. Leak, the territory being included in the Minneapolis district, presided over by Philip Reisman, district manager.

Harry Carey Begins "The One Man" for F. B. O.

Harry Carey has started production on "The One Man," his third starring vehicle for F. B. O. release, at the R-C Studios.

"The One Man" is an adaptation of a story of the same name by Elizabeth Dejeans, which has appeared in the "Blue Book" magazine. Vola Vale is cast in the leading feminine role, and Cullen Landis plays one of the important roles.

In the supporting cast are included Myrtle Stedman, Charles J. LeMoyne, Winifred Bryson, Joseph Harris and Donald MacDonald. The cast is not yet fully completed.

"The One Man" is being directed by Val Paul, with William Thornley and Robert DeGrasse in charge of the cameras. Beatrice Van adapted the story.

Scenes from the Ivan Abrahamson production, "Wildness of Youth," showing Joe Striker, Mary Anderson and Thurston Hall, at top, reading from left to right. In the center and lower views we discover Harry Morey.

Scenes from "Burning Sands," a George Melford production for Paramount, with Wanda Hawley, Robert Cain and Milton Sills.

Pathe Lists September 17 Releases

"Snub" Pollard Is Introduced as Star in Hal Roach Comedy Titled "365 Days"

THE Pathe release schedule for September 17th will introduce "Snub" Pollard as a Hal Roach comedy star. The title of Pollard's first starring vehicle is "365 Days," a fantastic story in which Pollard is said to register effectively in his characteristically humorous vein. "Come and Get Me," another of the Range Rider Series, featuring Leo Maloney, is set for the same date. The September 17th episode release of Ruth Roland's serial, "The Timber Queen," is titled "Human Vultures." A daring leap from the back of a horse to the neck of a maddened bull in an effort to impede the animal's pursuit of the hero is represented in the Pathe announcement as a high-light of the episode's thrills and Miss Roland's hazardous work.

"Bone Dry" is the title of the Hal Roach comedy featuring Paul Parrott. This subject presents the comedian as a detective among a gang of desperate "moonshiners." "The Two Explorers," in which Tom Cat and Jerry Mouse make a balloon voyage, is the title of the Aesop's Film Fable for September 17th. "Trouble and adversity are the true tests of character," is the moral of the fable. "Count the Votes" is the Harold Lloyd re-issue. In this subject Harold acts as a "pinch hitter" for the reform party and not only escapes annihilation on the part of the toughest gang in the town, but neatly turns the tables on them.

Pathe Review No. 173 presents an exciting adventure with a bear in the Rockies. "The Alchemy of Sunlight" shows the actual growth of a plant recorded in "speed visibility" motion pictures. "Shadow Shapes," a black and white little drama, enlivens with "a little nonsense now and then." The great cathedral of Milan is pictured as a veritable epic in stone. The beautiful Pathecolor offering represents the ocean grottos at Morgat, Brittany, called "The Palaces of the Sea Gods."

In "365 Days" Pollard is the chief of half a hundred heirs of an eccentric rich uncle who insists that the whole bunch, married and single, make their separate homes on a small plot of ground for a period of one year. The heir who sets the best example of domesticity and good nature in these trying circumstances will come into the bulk of the old man's wealth. Space on the lot is too limited, and the other heirs prove so greedy that the hero and his little family find only anchorage for a captive balloon, which supports their house and "grounds." In this situation, "Snub" Pollard's comic tribulations all through those "365 Days" are easier imagined than described.

In "Come and Get Me," with Leo Maloney, hard riding and hard fighting with bare knuckles, together with the exercise of a quick wit, enable the hero to get the better of an intriguing "straw boss" of the ranch, and win the owner's daughter. When his rival accuses him of robbing the owner's desk is when the hero says, "Come and Get Me." General acceptance of the invitation makes this a notable opportunity for Leo Maloney to ride and fight his way through to a triumphant denouement.

Rockett - Naylor Company Changes Name

The company picturing "The Life of Abraham Lincoln" announces a change in its corporate name from Rockett-Naylor Productions, Incorporated, to the Rockett-Lincoln Film Company.

David H. Naylor, Jr., retires from the presidency and all connections with the company and is succeeded by R. R. Rockett as president, while Al. Rockett succeeds his brother as vice president.

"Snow Shoe Trail" F. B. O. Release

Jane Novak Star of Chester Bennett Production Now Being Offered

"THE SNOW SHOE TRAIL," a Chester Bennett production starring Jane Novak, is the current attraction offered by the Film Booking Offices of America, the picture being scheduled for mid-September release. "The Snow Shoe Trail" is the third of the F. B. O. "Box Office Ten," with which that company is opening the Fall season.

Following "Colleen of the Pines," this new Chester Bennett production will, it is stated, further enhance Miss Novak's reputation as a star in her own right. It is a story of the Northwest which combines a goodly number of society scenes in the earlier reels. The star plays the part of a young girl of a large American city who goes to the North in search of a fiance who has disappeared. Her adventures in the land of the big snows form a large part of the action, which is brought to a thrilling climax by the rescue of the star from the brink of the falls. Incidentally, no "doubles" were used in the filming of this scene, Miss Novak and Roy Stewart, who plays the leading male role, performing the feat in the icy waters themselves, to furnish the necessary thrill.

In supplying Miss Novak with such a leading man as Roy Stewart, Mr. Bennett has answered the demand for a popular male player opposite the star. While the star now has a steady and unfailing following in every city in the country, the appearance of Stewart will be an added attraction, inasmuch as he has often appeared as star in his own productions and has created a definite box office value for his name.

"The Snow Shoe Trail" will follow Harry Carey's "The Kick-Back" on the F. B. O. schedule. Reports from exchanges indicate that Miss Novak has already increased her following in "Colleen of the Pines," and that the advance interest in "The Snow Shoe Trail" is unusually great.

New Appointments to Paramount Exploitation Staff

Claud Saunders, Director of Exploitation for Famous Players-Lasky Corporation, announces the appointment of Russell B. Moon, D. H. Finke and Harry C. Eagles to the Paramount exploitation staff.

Moon was former publicity director for the Navy Recruiting Office, and has been assigned to the New Haven territory, succeeding Fred E. Walters, who has been transferred to Indianapolis.

Finke, a former up-state New York exhibitor, has been sent to Albany. Eagles was formerly accessories manager of the Paramount exchange at Seattle, and has been given charge of the exploitation in both the Portland, Ore., and Seattle exchange districts.

"One Week of Love" Will Head Selznick Schedule

"One Week of Love" has been selected to introduce the 1922-23 program of "Selznick Specials." This subject, which is now being cut and titled on the West Coast, co-stars Elaine Hammerstein and Conway Tearle. The subject is reported to have been "lavishly produced." The sets, which are stated to be "out of the ordinary," and artistic lighting effects are represented to be among the features of the production.

Scenes from "The Bells of San Juan," Fox production starring Charles Jones.

Pre-Release Bookings for New Arliss Production

Several important pre-release bookings for George Arliss's feature, "The Man Who Played God," are reported by United Artists' Corporation which will release this production. The general release date has been set for October 8th.

These bookings cover the Eastman theatre, Rochester, N. Y., for the week of September 10th, and the Strand theatre, New York, for the week of October 1st. Other bookings include the Strand theatre, Brooklyn; the Strand, Syracuse; the Strand, Albany; the entire Keith-Proctor-Moss circuit, and the Walter Reade circuit of houses.

"The Man Who Played God" was adapted by Forrest Halsey from Jules Eckert Goodman's play, "The Silent Voice," which was founded on the Gouverneur Morris story of the same title as the picture. Harmon Weight directed this Arliss feature, with Edward C. Morrison assisting. Clark Robinson was the art director, and Harry C. Fishback cameraman.

Child Players in Important Roles in "Penzie"

Several children who have already appeared in screen productions will be included in the cast of "Penzie," which is now in production at the William Fox studios, New York, with Mary Carr in the leading role. As already announced, Miriam Battista, the eight-year-old player who appeared in "Humoresque," will be presented in an important role. Jerry Devine, who gained recognition as one of the children in the prologue of "Over the Hill," and Ernest Hilliard, who has been seen in many recent features, will also appear in children roles.

In "Hungry Hearts," Goldwyn production, screen favorites are found. They include Bryant Washburn, E. A. Warren, Rose Rosanova, Helen Ferguson and Otto Lederer

Pathe to Distribute New Short-Length Series

BEGINNING late in the fall, Pathe will distribute a series of short-length productions presenting striking scenes from important industries in real life. The pictures are reported to have already won the endorsement, in the course of their previews, of the heads of a number of the West Coast industries because of their fidelity and realism in depicting "the gigantic operation of men and machinery." The pictures are further declared to be "designed solely for absorbing public entertainment."

The three subjects thus far delivered are titled "The Price of Progress." "The Royal Chinook," and "Fleeced for Gold." "The Price of Progress" shows the daring chances taken by the foresters in felling the giant trees and getting the timber out of its native environment and ready for shipping, according to the Pathe statement. This subject, and others of the series won the hearty approval of Hamilton Wayne in the Sunday Oregonian of August 6th for both their scenic and educational value.

These pictures are being made by the Fred Kiser Studios, Inc., of Portland, Ore.

British Rights Is Sold on "Rich Men's Wives"

David Tobbitt, of the W. and E. Film Service of London, has secured the rights on "Rich Men's Wives" for the United Kingdom. He concluded the final arrangements with the Al Lichtman Corporation before his departure for England on the Aquitania August 22. He stated that it was the best picture he had seen during his visit to America.

Elaine Hammerstein and Conway Tearle, in scenes from "One Week of Love," first for release on the 1922-3 Selznick program.

Scenes from "Notoriety," production directed by William Nigh, produced and distributed by L. Laurence Weber and Bobby North.

Universal's Schedule For September

"The Storm" and New Frank Mayo Subject Among Five Features on the List

UNIVERSAL announces five feature releases for the month of September. The schedule is headed by "The Stors," a Jewel production starring House Peters. "Top o' the Morning," starring Gladys Walton, has been set for September 4th. The next release is the Hoot Gibson picture, titled "The Galloping Kid." For September 18th has been scheduled Frank Mayo's new production, "Caught Bluffing." "Confidence," starring Herbert Rawlinson, has been set for September 25th.

"Top o' the Morning" is an Irish romance, showing Miss Walton in the role of a fanciful Irish girl who comes to the United States. It was directed by Edward Laemmle. In "Top o' the Morning" Miss Walton is supported by Harry Myers, William Welsh, Dick Cummings, Harry Carter and others.

The Hoot Gibson picture, "The Galloping Kid," which follows "Top o' the Morning," on the Universal release schedule, already has favorable comment, despite the fact it is the first five reeler ever made by its director, Nat Ross. It was adapted from the story, "Misfit Becomes Chaperone," by William Hamby, and concerns the escapades of a happy-go-lucky cow-boy who falls heir to the job of chaperoning the lively daughter of a wealthy rancher. Edna Murphy plays the role of the girl. Others in the cast are Lionel Belmore, Leon Barry, Jack Walters and Percy Chanlenger.

"Caught Bluffing," Frank Mayo's new picture, is a feature production, directed by Lambert Hillyer from a story by Jack Bechdolt, and is laid in Alaska. Edna Murphy plays opposite Mayo, in a supporting cast which includes Wallace MacDonald Ruth Royce, Jack Curtiss, Andrew Arbuckle and others.

In "Confidence," the Herbert Rawlinson picture, the picture going public will have the first opportunity of seeing Harriet Hammond, popular bathing beauty, in a leading woman role. It is her advent into serious drama, and reports from Universal City indicates she has done well in her part. The picture is from the pen of Bernard Hymen and was directed by Harry Pollard. Among those in the cast are Hallam Cooley, Lincoln Plumer, William A. Carroll, Gerald Pring and others.

"Top o' the Morning," "The Galloping Kid," "Caught Bluffing" and "Confidence" form an important group in Universal's "Winning Nine," the first nine Universal Attractions to be released in the 1922-1923 program. "Don't Shoot" and "Paid Back," two August releases, and "The Long Chance," "The Girl Who Ran Wild" and "The Lone Hand," three October releases, complete the "Winning Nine."

"Drifting" to Be Made Into Picture

"DRIFTING," William A. Brady's stage success of last season, has been bought by Universal and will be screened as a Universal-Jewel, it is announced at the Universal home office. It is very probable that it will be used as a starring vehicle for Priscilla Dean.

"Drifting" was written by John Colton, formerly a member of the Universal scenario staff, assisted by Daisy H. Andrews, now deceased.

Alice Brady created the first stage role of "Cassie." She was followed in the role by Helen Menken. The leading male role was played by Robert Warwick.

Paramount to Film In East and West

Each Production Will Be Made In Studio Best Adapted to Its Story

FOLLOWING the announcement of the reopening of the Paramount Long Island Studio, the full scope of the new Famous Players-Lasky production scheme was brought out this week with the further announcement that, hereafter, each Paramount picture will be made in the studio best adapted, by reason of equipment or location, to the filming of it. If the story requires scenes in the east, the Long Island studios will be the production headquarters; if it requires a western setting, it will be filmed in the Hollywood studios. If it requires both, then both studios will be utilized.

One picture to come under this new scheme will be "Java Head," which George Melford will produce following "Ebb Tide," which is now drawing to a close at the Lasky studios. "Java Head" is generally conceded to be the best story ever written by Joseph Hergesheimer, the well known novelist, and author of "Tol'able David," the Richard Barthelmess success. The interiors for this will be taken at the Long Island studio and the exteriors at Salem, Mass., where the story is laid. Leatrice Joy, Jacqueline Logan and Raymond Hatton will be among the featured players. The author will collaborate on the continuity with Waldemar Young.

Several examples of this combining of resources of the Paramount company have been evident recently. Jack Holt and Joseph Henabery, his director, made all of the New York exterior scenes for "Making a Man" in New York and then went to California to film the remainder of the picture because better production facilities for the type of scenes required were to be found at the Lasky studio.

"Back Home and Broke," the George Ade story which Thomas Meighan will do for Paramount under the direction of Alfred Green, will be made at the Long Island studio because the story has Eastern atmosphere which can be obtained easily from the East Coast base of operations.

Pola Negri, who was originally scheduled to work in the East, will go to California to play the leading role in "Bella Donna" under George Fitzmaurice direction, following out the plan for perfect locations for all Paramount pictures. The Egyptian and desert scenes for this picture can be made with much more facility and fidelity in California than in the East.

Sam Wood already has started Hector Turnbull's "His American Wife," starring Gloria Swanson, and the Lasky studio schedule calls for the starting on September 4 of "Sacrifice," by Stephen French Whitman, starring Mary Miles Minter under the direction of Charles Maigne.

First National to Handle Strongheart Film

"BRAWN OF THE NORTH," the second picture starring Strongheart, the dog star of "The Silent Call," will be released on the First National franchise basis, according to announcement this week from Associated First National Pictures, Inc., confirmed by Laurence Trimble and Jane Murfin, the producers. The release is set for early in November.

Almost seven months were spent in the actual filming of the second starring vehicle for the dog that made such a remarkable impression in "The Silent Call." The story was written especially for Strongheart by Mr. Trimble and Miss Murfin and the locale was selected with special attention to the scenic possibilities.

Miss Murfin and Mr. Trimble, who directed the picture, which was filmed in the high Sierras, came to New York as soon as Mr. Trimble returned from location to negotiate the contract which has just been made with First National.

Picture Producing Company Formed by Friedgen

J. Ray Friedgen, well known film man, has entered the rank of producers as president of Effanem Photoplays, Inc., a New York concern, it was learned this week.

The first production, "When the Cows Come Home," has been completed at the Lincoln studios, Fort Lee, N. J., with a cast including Maurice Costello, Robert Elliot, Gladys Leslie, Norma Shearer, Ernest Hilliard, Edna May Spooner and Charles Ascott. Distributing arrangements will be announced shortly.

Scenes from Ben Wilson Productions for Federated Release, showing Monty Banks and members of supporting cast in "Simple But Pure"; Eddie Barry, Billy Bletcher and Cecil Spooner in "Family Affairs," center, while in the foreground of the bottom still are Billie Rhodes, Joe Rock and Frank Alexander

Ben Wilson Productions Released Through Federated

MOTION PICTURE NEWS regrets the error which appeared in a caption on page 1003 in the issue of August 26. In describing "Simple but Pure," and "Family Affairs," Ben Wilson productions for Federated, through error the caption read "for Arrow." We acknowledge and herewith correct the error.

Fox Special at N. Y. Lyric Touches Social Problems

"A LITTLE CHILD SHALL LEAD THEM," the Fox special feature which opened at the New York Lyric Theatre on September 1st for an indefinite run, has met with general approval from the public and the newspaper critics.

The story is by a writer who chooses to disguise his identity under the signature of "Mr. X," and deals with the social life and problems in the average American home.

The ever-present subjects of race-suicide and birth-control are dealt with frankly, but not in a manner to make them morbid or unpleasant.

The production was directed by J. Searle Dawley, and the scenario was prepared by Paul H. Sloane.

A large cast of characters includes the following names:

Roger Lytton, Peggy Shaw, Florence Billings, Frederick Miller, M. Hatesoka, Earnest Hilliard, Robert Agnew, William T. Hays, Dorothy Allen, Adelaide Prince, Niles Welch, Marie Reichardt, Florence Haas and Jimmy Lapsley.

Conrad Nagel Chosen as Pola Negri Lead; Other Lasky Plans Announced

THE selection of Conrad Nagel to play opposite Pola Negri in "Bella Donna," which George Fitzmaurice is to produce on the coast as soon as the famous Polish star arrives, was announced this week by Jesse L. Lasky at Hollywood. Nagel will portray the easy-going, unsuspecting and devoted husband of the fascinating Mrs. Chepstow in the Robert Hichens story, a role for which he is believed to be admirably fitted.

Mr. Lasky also announced that Betty Compson's next picture will be from an original story by Julia Crawford Ivers. The title is "The White Flower," and the scene is laid in Honolulu. All the location scenes wil be made in Honolulu and vicinity.

A third announcement is that "The Covered Wagon," by Emerson Hough, is to be the next James Cruze production following the completion of "Thirty Days," in which Wallace Reid is starred. Jack Cunningham is now doing the continuity and a cast of featured players will soon be chosen. Among the many big features in the epic picture will be the start of three hundred and fifty wagons westward from Westport Landing, now Kansas City; incidents of travel across the prairies, with a big buffalo hunt and attacks by Indians, and the final stages of the great gold rush to California. The book will be followed closely, Mr. Lasky said.

Assoc. Exhibs. Will Release "Till We Meet Again"

ASSOCIATED EXHIBITORS will release "Till We Meet Again." This subject was produced by the Dependable Pictures Corporation, of which Morris Kohn is president. Negatives and prints are now in the hands of Associated, and it is likely that the picture will be made available in October.

The production is in six-reels and was directed by Christy Cabanne. The cast includes Mae Marsh, Norman Kerry, Martha Mansfield, Walter Miller, Julia Swayne Gordon, Cyril Chadwick, J. Barney Sherry, Tammany Young, Danny Hughes, Fred Kaligren, and Dick Lee.

The production is reported to have been made on an elaborate scale and to have a story carrying a peculiarly dramatic appeal with a strong element of sympathy pervading it and interest working up to a powerful climax.

Sessue Hayakawa Will Act on Stage This Season

Sessue Hayakawa will abandon screen work, at least during the coming season, and will make his debut in the spoken drama on Broadway late in the fall. The Japanese star is returning from a vacation in his native land and is scheduled to arrive in San Francisco September 12th.

He plans to begin rehearsals in New York about October 1st. It is understood that his stage role will closely follow those characterizations that have marked his work on the screen.

Elinor Glyn Takes Scenes in Paris for Goldwyn

Elinor Glyn, who has been visiting Paris, recently, took a number of atmosphere scenes in the French capital for the picturization of her story, "Six Days," which has been accepted by Goldwyn for production. These atmosphere scenes will be used where needed during the course of actual production of the story on the West Coast. No director has yet been announced for the subject.

Scenes from "Bow Wow,' Mack Sennett's comedy, in which John Henry, Jr. (right) appears in an important child role.

Some of the scenes in "The Galloping Kid," starring Hoot Gibson, directed by Nat Ross, for Universal.

Paramount's September 10 Releases

"Blood and Sand" With Rodolph Valentino and "Valley of Silent Men" Set

ON September 10, Paramount releases Fred Niblo's production, "Blood and Sand," with Rodolph Valentino; and the Cosmopolitan production, "The Valley of Silent Men," with Alma Rubens.

Paramount points to the records "Blood and Sand" already has made during pre-release engagements in New York, Chicago and Los Angeles in justification of its claim that it is in the way of proving one of the greatest box-office attractions of recent years.

In this thrilling story of a bullfighter's life and loves, Valentino is admitted by all to have risen to the greatest heights of his career. Moreover, it is claimed, Fred Niblo has applied his directorial genius with even more telling effect than in "The Mark of Zorro" and "The Three Musketeers." The story, which was written by the Spanish novelist, Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," and the stage version by Tom Cushing, were adapted by June Mathis, who wrote the scenario of "The Four Horsemen."

Thrilling and authentic bullfight scenes are incorporated and the picture abounds in picturesque Spanish types, chief among whom are Lila Lee, in the leading feminine role, and Nita Naldi, who plays a Spanish vampire, both of whom are featured in the east. Others who do effective work are George Field, Walter Long, Rose Rosanova, Leo White, Charles Belcher, Marie Marstini, Gilbert Clayton and George Periolat.

Cosmopolitan's "The Valley of Silent Men," which has just finished an engagement at the New York Rialto, has been hailed as the ideal picture of the Canadian Northwest, with its endless snows and forests. The story was written by James Oliver Curwood and the scenario by John Lynch. The director was Frank Borzage, producer of "Humoresque" and "The Good Provider."

In this romance of the Royal Northwest Mounted Police, Alma Rubens has the role of a French-Canadian girl—a part which has given her a fine opportunity to reveal her charm and talent as an actress. She is ably supported by Lew Cody—not as a villain this time, but as leading man—and Joseph King, Mario Majeroni, George Nash and J. W. Johnston.

The picture abounds in beautiful mountain and river scenery, some of which was photographed in the Rockies and some in Northern Quebec.

Geo. R. Meeker Made Sales Chief for Cosmopolitan

GEORGE R. MEEKER has been appointed general sales director of Cosmopolitan Productions, succeeding James R. Grainger, now with Goldwyn.

Mr. Meeker, who has been for some time connected with the production department of Cosmopolitan, has had a long experience in motion pictures, beginning with the time when Klaw and Erlanger took over the Biograph. Mr. Meeker was with Paramount from the time of its organization and originated the first screen magazine, the "Pictograph," of which he was editor-in-chief. He resigned to go with the World Film Corporation, first as special representative and later as manager of the Philadelphia exchange. He resigned this position to distribute government pictures, and at the end of the war returned to the World Film Corp. as general manager. In association with Tony Sarg, Mr. Meeker started the Tony Sarg Almanac, and managed it until joining Cosmopolitan.

June Mathis Will Prepare Continuity for "Ben Hur"

A. L. Erlanger announces that June Mathis, who wrote the continuity for "The Four Horsemen," "The Conquering Power" and "Blood and Sand," has been engaged for the picturization of Goldwyn's production of Ben Hur. Miss Mathis will not only write the scenario but will collaborate on the production and edit the film when the picture is completed.

As recently announced in MOTION PICTURE NEWS, the making of "Ben Hur" by the Goldwyn organization will be conducted on an elaborate scale. The players will be sent to Palestine and to Italy for the making of exteriors in the locations described in the Wallace novel. Interiors will be made at the Goldwyn Studios in Culver City, Cal.

New Supervisor in N. Y. Office for Goldwyn

S. Eckman, Jr., vice-president of Goldwyn Distributing Corporation, who for several months past has been supervising Goldwyn's Eastern branches, will take up active supervision of the Metropolitan district and adjacent territory with headquarters at the New York exchange.

George S. Jeffrey, formerly associated with Famous Players in Canada, will actively manage the New York exchange under the supervision of Mr. Eckman.

George Larkin Leading Man in "Saved by Radio"

In the issue of September 9 on page 1250, appeared a trio of scenes which should have been captioned "George Larkin and others in 'Saved By Radio' a Russell Productions, Inc., six reeler." Instead, our error identified the leading man as William Russell, and referred to the picture as a "Fox" production.

MOTION PICTURE NEWS desires to acknowledge and hereby correct this error.

Archers Compete for Doug. Fairbanks Trophy

THE forty-second annual meeting and shoot of the National Archery Association of the United States, held at Cooperstown, N. Y., August 22 to 25 inclusive, was made the occasion of an effective tie-up for Douglas Fairbanks' new production for United Artists' release, "Douglas Fairbanks in Robin Hood."

For this tournament Mr. Fairbanks donated a handsome Robin Hood trophy, competition for which occupied one entire day of the meeting. The trophy was won by Dr. Robert P. Elmer, Wayne, Pa., who was sucessful in this contest against a field of seventy competitors. Dr. Elmer holds the Fairbanks trophy for one year, when it will again go into competition. Any archer who wins the trophy for three successive years holds it permanently.

The tie-up was made by S. Edward Manson, working with Louis C. Smith, national secretary. Handsomely engraved four-page programs were gotten out by the Association and mailed broadcast to members, newspapers, magazines, and all publications which might be interested in the archery meeting and competition for the Fairbanks trophy. The meet itself was covered by a dozen syndicate camera-men and news stories and photographs were sent and published broadcast.

Randolph, Chicago, Books Independent for Run

"MORE TO BE PITIED," C. B. C. Films' feature, went over as a success on the occasion of its premiere at the Randolph Theatre, Chicago, last Sunday, where it opened for a run.

This showing and the record it achieved was unusual in that it is the first time the Randolph has booked an independent feature, and it was chosen as a signal honor for a holiday week-end—opening in Chicago the day before Labor Day.

The all-star cast includes Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCollough, Gordon Griffith and Baby Josephine Adair.

"Hound of the Baskervilles" F. B. O. Picture in Capitol

"The Hound of the Baskervilles," a screen adaptation of the famous Sherlock Holmes novel by Conan Doyle, will be the feature attraction at the Capitol theatre, New York during the week of September 10th. The "Hound of the Baskervilles" is a Film Booking Offices of America release, which has been scheduled for early distribution through F. B. O. Exchanges.

The picture features Ellie Norwood in the role of Sherlock Holmes, the greatest detective of all fiction. The screen version follows the novel in every detail and as a result the suspense is such that the mystery is kept until the final moment.

Ford Sterling Signed for Neilan Picture

Closely following his announcement involving the acquisition of Hobart Bosworth for "The Strangers' Banquet," Marshall Neilan has just signed Ford Sterling for the part of Al Norton in the Donn Byrne story.

Sterling is another player in the Neilan cast who has starred in his own right. Among other players now appearing in this picture who have starred in their own pictures are Hobart Bosworth, who has held up his own pictures; Rockcliffe Fellowes, Thomas Holding, Claire Windsor and Stuart Holmes—not to forget "Teddy," the Sennett dog.

Export and Import Co. Have Acquired "Othello"

The Export and Import Film Company announces that, in conjunction with David Howells, they have acquired the American rights for the European production, "Othello."

The work of editing and cutting the film to program length has been begun and the distributers say that a Broadway run has been assured them.

Emil Jannings, who starred in "Deception," "Passion" and the "Loves of Pharaoh" is the featured player and is said to be supported by a capable cast.

Change Title of "Wreckage" to "Stormswept"

The title of the first Robert Thornby production for F. B. O., which was produced under the working title of "Wreckage," has been changed to "Stormswept." It is an original story by H. H. Van Loan, and is enacted by an all-star cast, including Wallace and Noah Beery, Virginia Faire and Arline Pretty.

Murray Garsson Will Make "Way Down South"

"Way Down South," the novel by Harry P. Diggs and Adelaide Leitzbach, has been purchased for film purposes by Murray Garsson, according to a recent announcement.

Miss Leitzbach, who wrote the stage play, "The Night Call," is preparing the scenario and the production will be under the personal supervision of Mr. Diggs.

The story deals with a present day romance of Southern chivalry coupled with intrigue and mystery.

Mr. Garsson plans to make a number of other feature pictures and makes the statement that he will lend financial aid to responsible directors and players for the making of worthwhile pictures and will aid in the distribution and exploitation of such production.

"Vanity Fair" to Be Next Ballin Subject

Hugo Ballin is to produce "Vanity Fair," it is announced. He will commence casting for this special next week. Mabel Ballin will head the all-star cast.

The selection of the Thackeray novel for a subject is the result of an announcement made by Mr. Ballin some time ago in which he stated that he would make no more so-called "program pictures" but would devote his time to specials, owing to the success of "Jane Eyre," "East Lynne" and "Married People." Mr. Ballin, in his announcement, asked the public to select the subject for this forthcoming special. The result is "Vanity Fair," styled by Thackeray himself "a novel without a hero."

"Barbed Wire" Is Not an Arrow Picture

In a review of the Jack Hoxie starring vehicle, "Barbed Wire," appearing on page 1163 of the issue of September 2nd, credit was incorrectly given to the Arrow Film Corporation.

"Barbed Wire" was produced by Anthony J. Xydias and distributed by Sunset instead of Arrow, as stated.

Educational Will Release "Enchanted City"

EDUCATIONAL FILM EXCHANGES, Inc., will release Warren A. Newcombe's single-reel production, "The Enchanted City," within a few weeks, by arrangement with Howard Estabrook, it was announced this week.

This subject was shown at the Rivoli Theatre, New York, and following this run has received most enthusiastic praise from magazines, newspapers and trade publications as a new type of picture which, as one critic expressed it, "establishes a new standard of comparison for moving pictures."

"The Enchanted City" is a love fantasy, the story of a dream told by a youth to his beloved as they sit on a cliff by the sea. The story is told by means of a series of paintings by Mr. Newcombe.

Mr. Newcombe had already won fame in the art field of motion pictures before he made "The Enchanted City," and his name and work are associated with some of the greatest of recent feature successes, including "The Four Horsemen of the Apocalypse," "Passion," "Kismet" and "The Inside of the Cup."

PROGRAMS FOR THE WEEK OF SEPT. 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Orpheus," Capitol Grand Orchestra.
Divertissement — "O Solo Mio" (An Italian folk song); Nola, (a silhouette), Alexander Oumansky, Doris Niles and Thalia Zanou.
Current Events—Capitol Magazine.
Added Attraction—Promenade, a fashion show interspersed with dances.
Feature — Slim Shoulders, Irene Castle.
Interlude—"Parade of the Wooden Soldiers" from Chauve Souris.
Novelty—Hy Mayer's latest travel-laugh, Such is Life at a Dutch County Fair.

Rivoli Theatre—
Overture—Ballet music from "The Queen of Sheba."
Current Events—Rivoli Pictorial.
Feature—Burning Sands, Paramount.
Musical—"A Trip to Coney Island," Rivoli Orchestra.
Comedy—Golf, Larry Semon.
Recessional—Organ.

Rialto Theatre—
Overture—"Il Guarney," and Riesenfeld classical jazz—Rialto Orchestra.
Current Events—Rialto Magazine.
Dance—Spring, a Fantasy.
Feature—The Young Diana, Marion Davies, Paramount.
Vocal—"Sunrise and You."
Comedy—The Pawnshop, Chaplin revival.

Park Mall theatre, Cleveland, display copy on "While Satan Sleeps."

Striking display used by the California theatre, Los Angeles, on "Flesh and Blood."

Criterion Theatre—
Overture—"Serenade."
Current Events—Criterion Magazine.
Dance—Minuetto.
Feature—Love is an Awful Thing, Selznick.
Recessional—Organ.

Lyric Theatre—
Feature—A Little Child Shall Lead Them, Fox.

Forty-fourth Street Theatre—
Feature—Monte Cristo, Fox, continued.

Astor Theatre—
Feature—The Prisoner of Zenda, Metro, continued.

Cameo Theatre—
Overture—"Song of India," Cameo Concert Orchestra.
Current Events—Cameo News.
Scenic—Cameo Travelog.
Musical—Cello solo.
Feature — Nice People, Wallace Reid, Paramount.
Recessional—Organ solo.

Mark-Strand Theatre—
Overture — "Second Hungarian Rhapsody," Strand Symphony Orchestra.
Novelty — Tree Land (Prizma color).
Vocal—Eldora Stanford, soprano.
Musical—"Rigoletto Paraphrase," George Halprin, pianist.
Current Events — Mark-Strand Topical Review.
Prologue—Male Quartette.
Feature — Grandma's Boy — First National.
Novelty—Odds and Ends; Red Man Sport.

BROOKLYN

Mark-Strand Theatre—
Overture—"The Bohemian Girl"—Balfe — Mark Strand Symphony Orchestra.
Vocal — Ruth Smith, soprano — Weatherly-Wood's "Love's Garden of Roses."
Specialty—Pantomime—"Dance of the Toys," by Marian and Grace. Music, "March of the Toys," from Herbert's "Babes in Toyland."
Current Events — Mark Strand Topical Review.
Musical—Jackson Kinsey, baritone, Georges Dufranne, tenor, and Walter Smith, basso, in a scene from Gounod's "Faust." Organ solo—Rubinstein's "Serenade."
Feature—Kindred of the Dust—First National.
Comedy—Max Linder in "The Three Must-Get-Theres" — United Artists.
Next Week—Third Anniversary Week—"Grandma's Boy."

SAN FRANCISCO

Granada Theatre—
Overture — "I'm Wild About Harry" and "The West a Nest for You."
Current Events—Granada News Film.
Feature—The Loves of Pharaoh—Paramount.
Cartoon—Felix in Love.
Recessional — "Remembrances of Robin Hood" and "I've Gotta Buy a New Kentucky Home."

California Theatre—
Overture—"Dance of the Hours" and "Romany Love."
Current Events—California Topical Review.
Specialty — Musical Extravaganza by Coloratura soprano and tenor.
Scenic—The Swanee River.
Feature—The Dictator — Wallace Reid—Paramount.
Comedy—Look Out Below.
Recessional—Organ.
Next Week—The Valley of Silent Men.

Tivoli Theatre—
Overture—"Just Because You're You."
Features—Fools First—First National, and Woman, Wake Up—Ass. Ex.
Next Week—The Eternal Flame.

Imperial Theatre—
Feature—Blood and Sand—Third Week.

Loew's Warfield—
Feature—The Prisoner of Zenda—Second Week.
Next Week—Broadway Rose.

Strand Theatre—
Overture—"Three O'Clock in the Morning."
Current Events—Fox News.
Feature—In the Name of the Law—F. B. O.
Comedy — Pop Tuttle's Clever Catch.
Added Attraction—Personal appearance of Dan Mason.

SEATTLE

Coliseum Theatre—
Overture—"Pan Americana."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Feature—The Masquerader—First National.
Recessional—Organ.
Next Week—Domestic Relations.

The Rialto theatre, Omaha, used this three column display on "Her Gilded Cage."

Here's how the Sun theatre, Omaha, advertised "The Storm."

Columbia Theatre—
Overture—"Mighty Lak a Rose."
Current Events — International News.
Comedy—Cured.
Specialty—Jazz Week—Columbia Orchestra, augmented by ten piece Jazz band and company of singers and dancers, in medly of popular selections.
Feature—The Married Flapper—Universal.
Recessional—Organ.
Next Week—Paid Back.

Strand Theatre—
Overture—Selections from "Mlle. Modiste."
Current Events—Kinograms.
Comedy—The Speeder.
Specialty—Couple featuring "When Frances Dances with Me" in Apache song and dance number.
Feature — Nice People—Wallace Reid—Paramount.
Recessional—Organ.

Blue Mouse Theatre—
Overture—"Humoresque."
Feature—Monte Cristo—Fox.

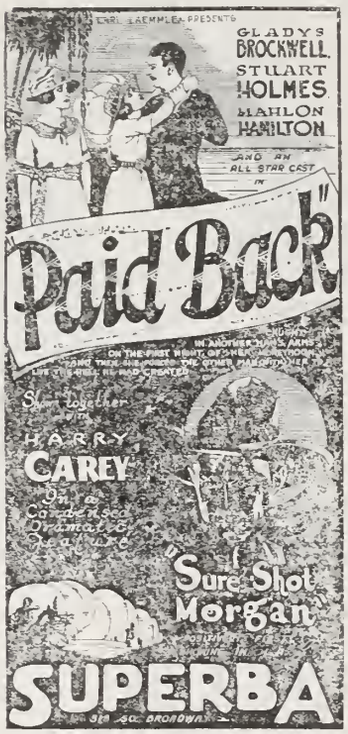
Liberty Theatre—
Overture—Popular Medley.
Current Events — International News.
Scenic—The Drifters.
Comedy—One Old Car.
Musical—"Say it While Dancing," —Organ.
Feature—The Bonded Woman—Betty Compson—Paramount.
Recessional—Organ.
Next Week—Grandma's Boy—Harold Lloyd—First National.

Winter Garden Theatre—
Overture—Winter Garden Orchestra.
Current Events—Winter Garden —International News.
Novelty—Screen Snapshots.
Comedy—The City Slicker.
Feature — Strange Idols—Dustin Farnum—Fox.
Recessional—Organ.
Next Week—Broadway Peacock.

LOS ANGELES

California Theatre—
Overture—Selections from "Mlle. Modiste" — California Orchestra.
Current Events—Fox—Local and International News.
Musical—"Carnival of Venice"—trumpet solo and medley of jazz numbers featuring cornet.
Comedy—Supply and Demand—Johnny Jones—Pathe.
Feature—Just Tony—Tom Mix—Fox.
Added Attraction—Personal appearance of Tom Mix and equine actor two nights.
Novelty—Topics of the Day.
Recessional—Organ.
Next Week—George Beban with act and "The Sign of the Rose."

Grauman's Theatre—
Overture—"Robespierre," full orchestra.



The Superba, Los Angeles, used this display on "Paid Back" and "Sure Shot Morgan."

Current Events—Pathe Weekly and Movie Chats.
Novelty—Organ, with slides and voice; ten year old blind girl in saxophone solo.
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Recessional—Organ.

Kinema Theatre—
Overture—Medley of Popular Jazz numbers—Kinema orchestra.
Current Events — International News.
Scenic—South Sea Island—Burlingham.
Musical—Boy violinist, solo.
Novelty—Topics of the Day.
Specialty—Jazz orchestra number and a Prizma color-film "Arabian Dance."
Vocal—"I'm Looking for A Blue Bird to Chase My Blues Away."
Cartoon—Felix in Love.
Feature—The Masquerader—First National.
Next Week—The Eternal Flame.

Grauman's Rialto—
Overture—Rialto Grand Orchestra.
Current Events—Pathe News and International Weekly.
Music—"I Wish I Knew"—Organ.
Feature — Manslaughter — Paramount.
Recessional—Organ.

Clune's Theatre—
Overture—Orchestra.
Current Events—Kinograms.
Novelty—Starland Revue.
Comedy—Going, Going, Gone—Lloyd Re-issue.
Musical—Organ solo.
Feature—A Self Made Man.
Recessional—Organ.

Tally's Theatre—
Current Events—Kinograms.
Comedy—The Star Border—Sennett Re-issue.
Feature—The Sleep Walker—Constance Binney—Paramount.
Recessional—Organ.

Superba Theatre—
Current Events — International News.
Comedy—The Insurance Agent.
Feature—The Storm—Universal.
Next Week—Caught Bluffing.
Recessional Organ.

Hill Street Orpheum Theatre—
Current Events—Kinograms.
Scenic-Educational—People of Old Bruges.
Comedy — Torchy's Hold-up — Johnny Hines—Educational.
Feature—Love's Boomerang—Paramount.
Six acts of vaudeville.

Used by Loew's State theatre, Cleveland, on "The Valley of Silent Men."

Symphony Theatre—
Feature—Grandma's Boy, seventeenth week.

Loew's State Theatre—
Current Events — International News.
Novelty—A Trip Through Film land, Eastman.
Feature—Treat 'Em Rough, Viola Dana, Metro.
Recessional—Organ.
New Week—Strange Idols.

BALTIMORE

Rivoli Theatre—
Overture—"Evolution of Dixie," Rivoli Symphony Orchestra.
Current Events — Rivoli News, selected.
Vocal—Solo, Emily Marks.
Novelty—Selected screen magazine.
Feature—The Masquerader, Guy Bates Post, First National.
Comedy — The Landlubber, Paul Parrott.
Organ—Recitals by Ernie Cooper and Henry Boehme.

Century Theatre—
Overture — Century Symphony Orchestra.
Current Events—Century Topical Review, selected.
Comedy—Torchy's Nut Sundae, Johnny Hines.
Scenic—The Delta of the Nile.
Vocal—Solo, Joseph Parsons, baritone.
Feature—Her Gilded Cage, Gloria Swanson, Paramount.
Recessional—Organ solo.

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review, selected.
Comedy—Torchy's Nut Sundae, Johnny Hines.
Vocal — Jane Kirby, coloratura soprano.
Feature—Sisters, American Releasing.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Radio Hounds.
Feature—Where Is My Wandering Boy Tonight

OMAHA

Rialto Theatre—
Overture—"Jolly Robbers."
Music—"All Over Nothing at All" —Organ.
Current Events—Kinograms.
Specialty—Ernest Dudos, Athenian pianist.

This impressive display ad was used by Grauman's, Los Angeles, on "The Loves of Pharaoh."

The Newman theatre, Kansas City, used this ad on "Nice People."

Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Next Week—Blood and Sand.

Sun Theatre—
Overture—Orchestral selections.
Current Events — International weekly.
Feature—The Storm—Universal.
Next Week—Grandma's Boy.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Moon News.
Feature—I Am the Law.—S. R.

Strand Theatre—
Overture—"Prometheus."
Current Events—Selznick News.
Comedy—Look Out Below.
Feature—Nice People — Wallace Reid—Paramount.

CINCINNATI

Capitol—
Current Events—Capitol News.
Novelty—Short Subject—Ballad of Fisher's Boarding House—Pathe.
Musical Number—Popular Airs—Jazz Unit.
Feature — Nice People — Wallace Reid—Paramount.
Next Week—Blood and Sand.

Walnut—
Current Events—Pathe News.
Novelty—Topics of the Day.
Pathe Sport Review—Grantland Rice.
Cartoon—Aesop's Fables—Pathe.
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Next Week—Kindred of the Dust.

Strand—
Current Events—Pathe News.
Comedy—Speeders—Lloyd Hamilton.
Feature—Valley of Silent Men—Paramount.
Next Week—Monte Cristo.

Keith's—
Current Events—Keith's Pictorial Review.
Cartoon—Aesop's Fables—Pathe.
Comedy—The Skipper Has His Fling.
Feature—Heroes and Husbands—First National.
Next Week—Not booked.

Grand—
Current Events — International News.
Comedy—A Pair of Kings—Semon.
Feature—Shackles of Gold—Fox.
Next Week—A Woman's Sacrifice.

DES MOINES

Des Moines Theatre—
Overture—"Slavonic Rhapsody"—Des Moines theatre orchestra.
Current Events — International News.
Novelty—Special news feature—Super-Golf—Pathe; local news.
Comedy—Home Made Movies.
Feature — Nice People — Wallace Reid, Bebe Daniels.
Next Week—The Eternal Flame—Norma Talmadge—First National.

Strand Theatre—
Current Events — News — Educational Kinograms.
Comedy—All Wet—Al St. John.
Music—"Sweet Indiana Home"—Organ number, with F. Donald Miller.
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Next Week—Blood and Sand—Rodolph Valentino — Paramount.

Rialto Theatre—
News—Fox.
Comedy — Blow 'Em Up — Snub Pollard.
Feature—Fool's Paradise—Dorothy Dalton—Paramount.
Next Week—Borderland—Agnes Ayres—Paramount.

CLEVELAND

State—
Overture — "Light Cavalry" by Suppe.
Current Events — Pathe News — Topics of the Day.
Comedy—Mosquito.
Specialty — State Entertainers, a chorus of singers and dancers, featuring the Radio Girl's Band.
Feature—The Valley of Silent Men—Paramount.
Next Week—Fools First.

The Rialto theatre, Washington, advertised "The Married Flapper" as above.

This eye-catching layout was used by the Isis theatre, Indianapolis, on "The Son of the Wolf."

Stillman—
Overture—Potpourri of Spanish Airs.
Current Events—Fox News.
Novelty—Spanish Holiday—Prizma.
Feature — Blood and Sand — Rudolph Valentino — Paramount.
Next Week—Same.

Allen—
Overture—Finale from "The New World Symphony" by Dvorak. (2) Violin solo—"Caprice Nennoise" by Kreisler.
Current Events — International News—Cleveland Plain Dealer Screen Magazine.
Comedy—The Egg.
Novelty—Melody Vision—"Sweetest Story Ever Told"—Prizma—with special musical setting, of the song—"Sweetest Story Ever Told" rendered as a saxophone solo by Mr. Gordon.
Feature—Her Gilded Cage—Gloria Swanson—Paramount
Next Week—The Storm.

Park—
Concert—Mischa Guterson, conductor—(1) Selections from "La Boheme"—(2) Hungarian Dance "Nachez"—(3) "Poet and Peasant."
Vocal — Pauline Drusike, lyric soprano from California, singing "Brilliant Bird" by David.
Current Events—Fox News.
Comedy—All Balled Up.
Feature — While Satan Sleeps — Paramount.
Next Week—Kindred of the Dust.

Strand—
Overture—(a) "Poet and Peasant"; (b) "The Rosary."
Cartoon—Mutt and Jeff.
Feature—Monte Cristo—Fox.
Next Week—Same continued.

Standard—
Current Events — International News.
Western—Tracked Down.
Comedy—Matinee Idols—Century.
Feature — Marked Men — Harry Carey—Universal.

CHICAGO

Chicago Theatre—
Overture—"Southern Overture."
Current Events—Topics of the Day, News Weekly.
Operatic Number—Fair Scene from "Martha."
Musical—Organ solo, "Long, Long Trail."
Vocal—"Childhood Dreams."
Feature—Her Gilded Cage, Gloria Swanson, Paramount.
Comedy—Golf, Larry Semon, Vitagraph.

Tivoli Theatre—
Overture—"March of the Toys."
Organ Solo—"Old Fashioned Girl."
Current Events—News Weekly.
Specialty—"Three for Jack," Charles Donald.
Comedy—My Wife's Relations, Buster Keaton.
Specialty — Waring's Pennsylvanians (syncopators).
Feature—While Satan Sleeps, Jack Holt, Paramount.

Riviera Theatre—
Overture—"Egmont."
Specialty—"Old Fashioned Girl."
Current Events—Topics of the Day, News Weekly.
Specialty—Charles Olcott in a pianologue.
Feature—While Satan Sleeps, Jack Holt, Paramount.
Comedy—My Wife's Relations, Buster Keaton.

Roosevelt Theatre—
Feature—Blood and Sand, Rodolph Valentino, third week.

Woodlawn Theatre—
Overture—Selection from "Aida," by Verdi.
Current Events—Woodlawn News and Views.
Novelty—Pathe Review.
Musical—Organ selections.
Feature—Nice People, Wallace Reid, Paramount.
Cartoon—Aesops Fables.
Next Week—The Good Provider.

Barbee's Theatre—
Novelty—Movie Chats.
Feature—Back to Yellow Jacket.
Comedy—Golf, Larry Semon.

Randolph Theatre—
Currents Events — International News.
Comedy—Foolish Wives.
Feature—More to be Pitied Than Scorned.

PHILADELPHIA

Stanley—
Current Events—Fox and Pathe News.
Musical—"Toreador Song" from "Carmen"—Millo Picco.
Current Events—Topics of the Day—Pathe.
Cartoon—Aesop's Fable—The Two Explorers—Pathe.
Feature—Blood and Sand — Rodolph Valentino—Paramount.
Next Week—Blood and Sand—Paramount.

Stanton—
Feature—Monte Cristo—Fox—Indefinite.

Arcadia—
Current Events — Pathe News — Pathe.
Feature—The Siren Call—Paramount.
Next Week—Red Hot Romance.

Aldine—
Current Events—Pathe and International Reviews.
Novelty—Starland Review.
Comedy—One Terrible Day—Pathe.
Feature—The Valley of Silent Men—Paramount.
Next Week—The Three Must Get There's.

Regent—
Comedy — Court Plastered — Fox cartoon.
Feature—South of Suva — Mary Miles Minter—Paramount.
Next Week—The Forbidden City.

Copy used by the Apollo Theatre, Indianapolis, offering "In the Name of the Law."

Karlton—
Current Events—Pathe News—Pathe.
Feature—The Bonded Woman—Paramount.
Next Week—The Storm.

Palace—
Current Events — Pathe News — Topics of the Day—Pathe.
Novelty—Home Made Movies.
Comedy—The Drifters.
Feature—Nice People—Paramount.
Next Week — The Tailor Made Man.

Victoria—
Current Events — Pathe News — Pathe.
Feature—Her Gilded Cage—Paramount.
Next Week—Just Tony—Fox.

Capitol—
Current Events—Kinograms.
Comedy—All Wet—Fox.
Feature—Borderland—Paramount.
Next Week—Oathbound.

INDIANAPOLIS

Circle Theatre—
Overture—"Peer Gynt Suite," by Grieg.
Current Events—Pathe Review.
Novelty—Topics of the Day.
Musical — Organ Solo — "When Francis Dances With Me."
Specialty—Prologue from "Pagliacci" with baritone soloist.
Feature—The Masquerader—First National.
Next Week—Her Gilded Cage.

Colonial Theatre—
Current Events—Pathe News.
Comedy—Aesop Fable.
Feature — The Young Diana — Marion Davies—Paramount.
Next Week—The Bonded Woman.

Ohio Theatre—
Current Events — International News.
Comedy—Give Him Air.
Feature — Nice People — Wallace Reid—Paramount.
Next Week—Nice People—Held over.

BUFFALO

Shea's Hippodrome—
Overture—Medley of Current Hits.
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Comedy—Grandma's Boy—Harold Lloyd—First National.
Current Events—Hippodrome Review.
Next Week—Blood and Sand—Rodolph Valentino — Paramount.

Loew's State—
Overture—"The Blue Kitten."
Current Events—Pathe News.
Novelty—Who's Who in Buffalo.
Feature — The Dictator—Wallace Reid—Paramount.
Comedy—Poor Boys—Lloyd Hamilton.
Next Week—North of the Rio Grande — Jack Holt — Paramount.

Lafayette Square—
Overture—Selections on Wurlitzer organ by Preston Sellers.
Feature — The Young Diana — Marion Davies—Paramount.
Comedy—Snub Pollard.
Current Events—Fox News.
Local Events—Courier Camera.

Mark-Strand—
Overture—"The Blushing Bride."
Current Events—Kinograms.
Feature—In the Name of the Law—F. B. O.
Comedy—Plum Center comedy.
Next Week—Undecided.

Olympic—
Overture — Selections on new Wurlitzer organ.
Current Events—Olympic Review, including International News.
Feature—The Storm—Universal.
Next Week—Second week of The Storm.

Shea's North Park—
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Comedy—Grandma's Boy—Harold Lloyd—First National.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Musical—Organ selections.
Comedy—Rapid Fire—Mermaid.
Novelty—Coon-Sanders orchestra.
Specialty—Mlle. Olivotti, Arthur Buckley and six Marie Kelly dancers, presenting A Chinese Cabaret.
Feature — Nice People — Wallace Reid and Bebe Daniels—Paramount.
Next Week — Blood and Sand —Rodolph Valentino — Paramount.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ Selections.
Feature—Monte Cristo—Fox.
Next Week—In the Name of the Law.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—A Hickory Hick—Christie comedy.
Feature—If You Believe It, It's So, Thomas Meighan, Paramount.
Next Week—Crossroads of New York, First National.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ selections.
Comedy—Pathe comedy.
Cartoon—Aesop's Fables.
Feature—Over the Border, Betty Compson, Paramount.
Next Week—The Fighting Streak, Tom Mix.

ST. PAUL

Capitol Theatre—
Overture—Triumphal march from "Aida," Capitol Orchestra.
Current Events—Capitol Digest, Pathe and International News.
Dance—Interpretative number Aragonaise from "Carmen."
Novelty—Seeing the Unseen, Prizma natural color subject.
Vocal—"My Dreams," Laurette Reitz.
Cartoon—Felix Comes Back.
Specialty—Original Brown Brothers Saxophone Six.
Feature—Rich Men's Wives, Al Lichtman.
Recessional—Organ.

ST. LOUIS

Missouri Theatre—
Overture—"Il Trovatore," Missouri Symphony Orchestra, with vocal solos.
Current Events—Missouri News—Weeklies.
Musical — "Meditation," Wurlitzer solo; Musical Review.
Feature—Her Gilded Cage, Gloria Swanson, Paramount.
Recessional—Organ.

New Grand Central, West End Lyric, Lyric Skydome and Capitol Theatres—
Overture—"Espana."
Current Events—News and Views.
Novelty—Topics of the Day.
Musical — "Ruffenreddy," organ solo; "A Carmen of the Patio," musical presentation.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Cartoon—Aesop Fables.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events—Fox News.
Feature—Monte Cristo—Fox.
Recessional—Organ.

Delmonte Theatre—
Overture—Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press—Local.
Specialty—Kitty Gordon and Company presenting "A Song and Dance Divertissement."
Comedy—Happy Birthday.
Prologue—Irene Castle's Fashion Promenade.
Feature—Slim Shoulders—Hodkinson.
Recessional—Organ.

Columbia Theatre—
Overture—Columbia Orchestra.
Current Events—Fox News.
Novelty—Universal Screen Magazine.
Cartoon—Mutt and Jeff.
Comedy — Splitting Hairs — Sunshine.
Feature—The Beauty Shop, first half; The Devil's Pawn, last half—Both Paramount.
Serial—Ninth episode The Timber Queen—Ruth Roland—Pathe.
Five acts of vaudeville.

Arsenal Theatre—
Current Events—News and Views.
Novelty—Topics of the Day.
Feature—If You Believe It, It's So — Thomas Meighan — Paramount.
Recessional—Organ.

Delmar Theatre—
Feature—The Sin of Martha Queed.

Congress Theatre—
Feature—The Sin of Martha Queed.

Criterion Theatre—
Feature—The Forbidden Woman.

MINNEAPOLIS

State Theatre—
Overture—"Mignon"—State Concert Orchestra.
Current Events—State Digest.
Musical—"Hungarian Fantasy"—Edward French, concert pianist.
Western.
Specialty—"An Old Fashioned Girl and an Old Fashioned Song"—vocal and harp duet.
Novelty—The First Earful—Sarg Almanac.
Added Attraction — Personal appearance of "Dainty June"—Famous Hollywood Baby.
Feature—Rich Men's Wives—Lichtman.

Effective layout used by Loew's Valentine, Toledo, to advertise "The Loves of Pharaoh."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Nice People—

Went over very big. Played to good audiences through very warm week. (Middle West.)

Very good picture. Business warrants holding over for second week and possible third. (Middle West.)

Good picture, but business only fair. (East.)

Good picture, business above average. (West.)

Her Gilded Cage—

Gloria Swanson's popularity aided the production in playing to a lively week's attendance. (Middle West.)

The Bonded Woman—

Patrons considered it one of the most entertaining and pleasing pictures of the year. Drew excellently throughout the week. (Middle West.)

The picture was a disappointment. Play did not show Betty Compson at her best. Not up to average of entertainment. Only fair business. (Middle West.)

The Ordeal—

Poor and uninteresting; no plot; held up for three days. (Middle West.)

The Young Diana—

With cooler weather, this one did a good business for a week's run. (Middle West.)

Good picture. Business good though somewhat affected by heat latter part of the week. (Middle West.)

If You Believe It, It's So—

Strong cast helped put this one over. Business fair. (Middle West.)

The Siren Call—

Not up to Dorothy Dalton's best feature. Played to fair business. (Middle West.)

South of Suva—

There was much interest in Mary Miles Minter's return to the screen. The vehicle was well received and the box office receipts good. (East.)

Travelin' On—

Did satisfactory business in house which generally wins a fair audience. Some seemed leary that it was a second run. (Middle West.)

While Satan Sleeps—

Just fair. Nothing over ordinary; pretty good business considering "Fair Week." (Middle West.)

Picture's all right. (Middle West.)

FIRST NATIONAL

The Deuce of Spades—

Attracted good business all week, but Ray admirers expected a better story. (East.)

The Woman He Married—

A good drawing card. Good weekly attendance. (Middle West.)

The Masquerader—

Great picture. Capacity houses every performance. Extreme heat, latter part of week had no effect on business. (West.)

One of the big pictures of the season; did big business for week. (Middle West.)

Kindred of the Dust—

Splendid feature which kept house crowded despite heat. (West.)

Domestic Relations—

Picture drew well. Business good. (West.)

Trouble—

Great for grown ups and little folk. Splendid performance. We did very well with it, with help of good publicity and exploitation. (Middle West.)

Grandma's Boy—

Did only fair. (West.)

Fools First—

Considering the rainy weather and the diversion the State Fair occasioned, this picture did good business. A feature with general appeal. (Middle West.)

Love Never Dies—

Fine romance, full of human interest and did fair business for week. (Middle West.)

GOLDWYN

When Romance Rides—

A very good program picture. Fair attendance. (Middle West.)

METRO

They Like 'Em Rough—

Caveman stuff with considerable pep. Star well liked and seemed to meet with general approval. Business all right. (Middle West.)

The Prisoner of Zenda—

A wonderful picture. The kind that stands out pre-eminently. At the end of the second week, we sold out completely. Could have

This second day copy was used by the Strand theatre, Cleveland, on "Monte Cristo."

played another week, easily. (Middle West.)

The Five Dollar Baby—

Pleasant entertainment that requires no strain on the mind. Viola Dana is decidedly popular here. She always draws well. Strong accompanying bill helped put over a pretty big week. (Middle West.)

The Stroke of Midnight—

Excellent picture, but only played to fair business. (Middle West.)

FOX

A Fool There Was—

A fine picture. Average box office attraction. (Middle West.)

The Ragged Heiress—

Bad picture and business to match. (East.)

Strange Idols—

Disappointing. Business not good. (Fox.)

A Connecticut Yankee—

On second run showing it did fine business. The week averaged up well though it didn't start out as big as expected. The local critics liked it. (Middle West.)

Shackles of Gold—

Not so good as a picture, but it did satisfactory business. (Middle West.)

Monte Cristo—

Our patrons liked this one. Box office receipts satisfactory. (Middle West.)

UNIVERSAL

The Storm—

A regular thriller, which played to the best business of the month. (Middle West.)

Paid Back—

Great picture. Biggest week we've had this summer. Had to put up ropes on opening day to keep crowds in order. (West.)

Good picture. Business up to standard. (West.)

The Delicious Little Devil—

With very little advance advertising and despite extremely hot weather, box office receipts exceeded expectations. Heard many favorable comments after the performance. (South West.)

HODKINSON

Slim Shoulders—

Opened the season with it to record house attendance. Everybody seemed pleased. (Middle West.)

The Gray Dawn—

Fine story of early California days with action and suspense. It pulled the business. (Middle West.)

UNITED ARTISTS

The Three Must-Get There's—

Fairly good burlesque which played to satisfactory business. (Middle West.)

Orphans of the Storm—

Put on for a few days and did a nice flop. Too heavy for modern day audiences, especially when shown second run. (East.)

First time at popular prices. Almost a riot, had to stop selling tickets. Couldn't begin to take care of the crowds. Holding it over another week. (Middle West.)

F. B. O.

Gay and Devilish—

An average picture. Receipts about as usual. (Middle West.)

SELZNICK

Her Only Way—

A revival with Norma Talmadge. Held up for four days. (Middle West.)

VITAGRAPH

Divorce Coupons—

Corinne Griffith always attracts good sized audiences to this house. An interesting story helped to put this one over to very satisfactory figures. (South West.)

STATE RIGHTS

The Broken Silence—

Average northwest police story. Business slightly off. (Middle West.)

The Man From Hell's River—

An average picture to average box office returns for the week. (Middle West.)

Exhibitors' Service Bureau—Pages 1374-1379

Conducted by J. S. DICKERSON

Lobby display for "The Kick Back" executed by E. J. Bauman, publicity director of the Plaza Theatre, Wheeling, W. Va.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.
E. E. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
H. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
S. A. Partington, Imperial theatre, San Francisco.
George M. Carpenter, Paramount-Empress theatre, Salt Lake.
Magone H. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

INDISPENSABLE

The following letter is typical of hundreds received from exhibitors voicing the same sentiment relative to the BOOKING GUIDE.

CASTALIA THEATRE
V. G. Bollman, Manager
CASTALIA, IOWA

Motion Picture News, Inc.
New York City, New York.

Dear Sirs:

I am in receipt of the copy of the BOOKING GUIDE published by your concern which was mailed for my inspection; for which I thank you. In expressing my opinion regarding a publication of this nature, I need only state that the days of "hit and miss" booking of pictures is past forever and a live exhibitor of today would as much think of buying wearing apparel with his eyes shut as to buy pictures without first ascertaining their real worth.

Your GUIDE incorporates certain features that make it of inestimable value—such as the release dates, length of productions, etc.; that are indispensable to a real exhibitor.

Again thanking you, I am,

Yours truly,
(signed) V. G. Bollman.

Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky Corp., New York.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.

Miniature barnyard "set" in the lobby of the Strand theatre, Asheville, N. C., to exploit the coming of "My Old Kentucky Home"

Tie-up with Jeweler Exploits "The Man Unconquerable"

Sumter, S. C.—With $700 worth of real pearls as the keynote of his display, Manager Oscar White of the Rex theatre, sold this picture at about 40 per cent above average receipts. Manager White borrowed the pearls from a local Jeweler and placed them in a large case lined with black satin. The case was placed on a frame in the front of the lobby. The frame stood about 3 feet high. Covering the front of the frame was a combination display banner with seven $1.00 bills and a revolver fastened to it. Just above the bills and the revolver was the line, "These Did Not Conquer Him." On the lower part of the banner was a 1-sheet cut-out and the line. ". . . . Pearls Made Him a Million, But a Girl Made Him a Man."

Hanging above this display was a large banner giving star, title and play dates. A card crediting the jeweler for the pearls displayed was tacked on the box office.

Mr. White says, "The pearls made quite a display, one that caught the eyes of everybody, especially the women and children. The lobby as a whole was effective and got away from the 'Samson, strong man' impression created by the Title."

Street ballyhoo, showing the method used by the management of the Istrione theatre, Jackson, Miss., in exploiting "Across the Continent"

Buses and Candy Aid in "Forget-Me-Not" Exploitation

EXPLOITATION for "Forget-Me-Not" which opened July 23rd, at the Criterion Theatre, enlisted the support of the Fifth Avenue Coach Company which operates the fleet of stages in the city, and of the United Candy Company. Both of these influential business organizations gave their assistance in making the Criterion presentation of the photoplay a success.

A representative called upon the head of the Fifth Avenue Coach Co., and suggested that the buses not used during the early afternoon be employed to transport the children to and from the theatre. The plan met with a hearty response, and not only were the buses provided, but each of the large number of the vehicles which form an important part of New York's transportation system carried a large announcement that the orphans would share in the receipts of the picture.

When the officials of the United Candy Company learned of the move, they volunteered to supply the young guests of the Criterion with chocolates. Representatives of the company have appeared at each of the "orphans' matinees" and have met an enthusiastic response from the lucky youngsters.

Almost daily, at two o'clock in the afternoon, as many as ten of the green automobiles stop in front of the theatre, and the children are led into the theatre. The trip to the playhouse is something in the nature of a triumphal parade, as a prominent feature of the event is the appearance of a boys' band of twenty-five musicians at its head.

Worked Dance and Theatre Together Putting Over "Sonny"

Worcester, Mass.—Because he controls a dance hall as well, Manager Daniels of the Olympia theatre, Worcester, Mass., arranged a special "Sonny" dance for his hall at the same time that the attraction played his theatre. The combination proved a hit and made the title of the picture a byword in Worcester.

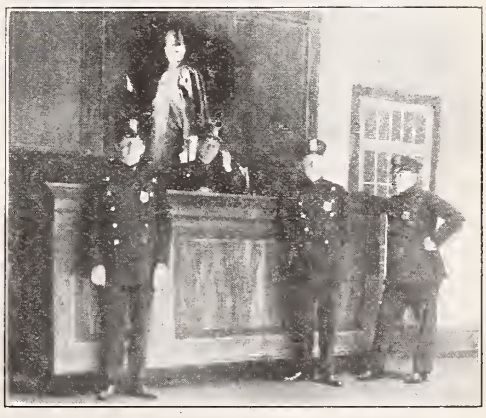
You don't have to control the dance hall to do this. If the locality and patronage make it advisable the tie up could be easily effected with any hall in the neighborhood.

Doubles Stunt Wins Publicity for "The Masquerader"

CLEVELAND, OHIO.—From ex-President Wilson to Marceline all well known men have had doubles. The Stillman theatre took this angle for its exploitation partly because it had a human interest-appeal and partly because it was especially appropriate to the plot of the picture it was exploiting, "THE MASQUERADER."

Especial interest was placed upon local celebrities in staging this stunt for the First National attraction. Mayor Kohler, Tris Speaker and others were made targets for the doubles. The Cleveland Press concocted a humorous story in which a man, apparently Tris Speaker, walked out on the diamond before the big league game started and ordered Pitcher Guy Morton to play shortstop and the moundsman, unquestioning in his obedience, started to do so. The story wound up with the denouement that the order was given by a stranger who was a perfect double for the Indians' manager.

The Masquerade Manager of the Stillman theatre sponsored the stunt. "Doubles" for famous Clevelanders were invited to send their photographs to him and if he recognized them they were sent passes to "The Masquerader." The stunt won about 100 inches of newspaper space.

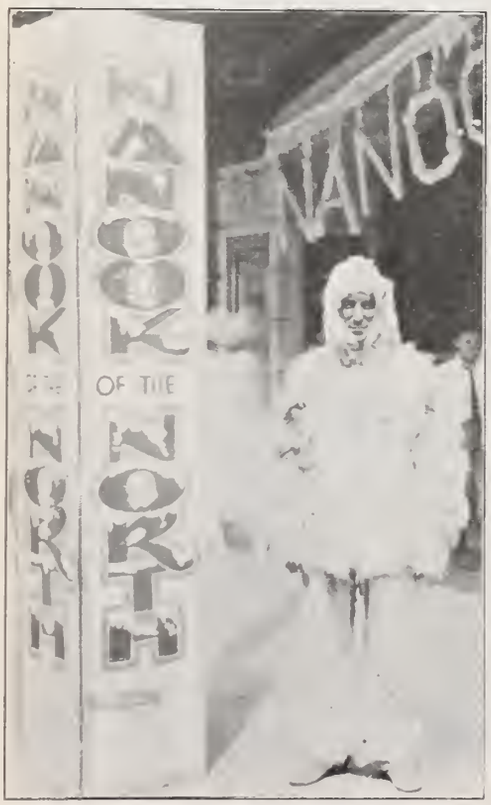


Prologue produced by Andrew J. Cobe, which was used during the run of "In the Name of the Law," at the George M. Cohan Theatre, New York.

Lobby decorations for "Over the Border" and "The Wonderful Thing," Palace theatre, McAlester, Okla., which manager Earl Settle arranged for these attractions

Hart Exploits Importation; Dwells on its Being Foreign-Made

EL PASO, Tex.—In all of Manager J. M. Edgar Hart's advertising of "The Sheik's Wife" he stressed that it was a novelty attraction, showing how different the foreign pictures are, compared to the American. Hart began by dipping all the lights in his marquee and foyer in Oriental colors, blue, mauve, yellow, pink, green and orange. Then he used red draperies with the gold arches and crescents. Moorish arches, three altogether, combined with the plush tapestries and draperies adorned the entrance to the theatre. On the floor of the lobby was painted a scroll medallion with a portrait of the Sheik and the wife, kissing.



Exploiting "Nanook of the North" in Memphis, Tenn., the picture playing the Pantages theatre

Efforts to Sell Town on Singularity of Attraction

Charlottesville, Va.—Manager H. W. Twyman, of the Latayette theatre, wanted to sell the idea that "Beyond the Rocks" was more than "just another picture."

He figured the best way to convince people it was a different picture was to bill it differently. For months he had been taking three columns in the newspapers for press sheet ads and lay-outs. He knew that that had to be changed, too.

With the co-operation of Leslie F. Whelan, Paramount exploiter, an open letter to the people of Charlottesville was drafted. This occupied the regular newspaper space and gave all the salient advertising points: Gloria Swanson supported by Rodolph Valentino in an Elinor Glyn story. There was a subtle suggestion that the crowd better come early if they wanted seats.

Mr. Twyman got Whelan to conduct one of his celebrated resemblance contests. The exploiter tied up the Daily Progress for front page publicity. The girl most resembling Gloria Swanson received a season's pass to the Lafayette. Other prizes were also passes.

Atmospheric Lobby Display Exploits "I Am the Law"

Montgomery, Ala.—In exploiting "I Am the Law" Manager W. A. Doster, of the Strand theatre, made his principal appeals through atmospheric lobby display and ads in the papers which he terms "dramatic."

An atmospheric snow scene display in miniature was arranged in the center of the lobby. Against the rail in front of the box office was hung a snow covered landscape drop. Cotton batting on the floor was arranged in snowdrifts and branches of cedar trees were set upright and sprayed with white. The 11 x 14 lobby cards were set around in this space on small easels and gave the effect of miniature signboards.

The title was strung across the front of the lobby in cut-out letters against a background of artificial icicles made from beaver board.

A 24-sheet cut-out was mounted in a frame on top of the marquee four days in advance.

A series of "dramatic" teaser slides was started two weeks in advance and on the two days prior to opening "dramatic" ads were run in the papers.

Improvised Stage in Lobby Presenting "The Man From Home"

Ft. Worth Texas.—The lobby front that Manager Harry Gould arranged for "The Man from Home" at the Hippodrome, is reported to have increased business to an extent to have made his investment worth while.

The display consisted in a stage effect, with drops and scenery, and the paintings were all in the proper perspective. What made the display so attractive and have such excellent attention value was the striking colors used by the artist in painting the blue sky and the costumes, or bathing suits on the girls. The contrast was very noticeable.

Also in the lobby were exhibited severel gilded frames, with insert cards, these being the regular accessory frames and stock cards, but arranged artistically around the lobby together with large vases of flowers.

Unique exploitation idea, carried into lobby display at Keith's Hamilton theatre, New York, exploiting "The Storm"

This unique window display exploiting "The Crossroads of New York," was arranged by the management of the Cozy theatre, Topeka, Kansas

Ballyhoo Starts Word-of-Mouth Advertising

Roanoke, Va.—Manager Elmer D. Heins believes in word-of-mouth advertising, and with the co-operation of Harry Swift, Paramount exploiter, saw that he got it for "If You Believe It, It's So."

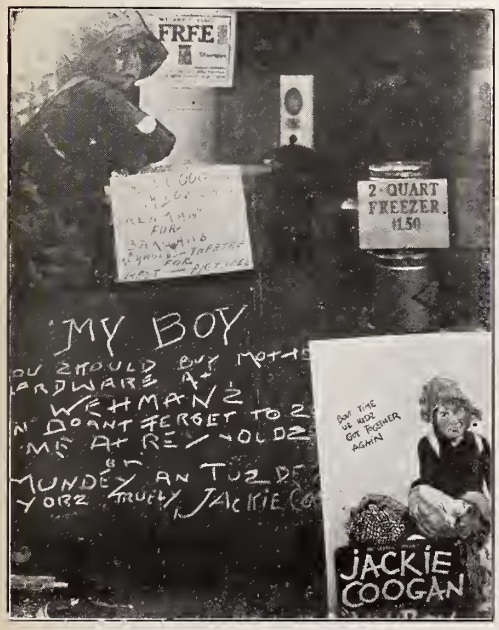
They located a neatly dressed old man with a square-trimmed white mustache—in fact, a respectable and attractive person. He has lived in Roanoke all his life and knows nearly everybody on the streets.

He sauntered up to the first acquaintance and said: "'If You Believe It, It's So.'"

"What on earth are you talking about?"

"I'm talking about a picture, 'If You Believe It, It's So.' It's playing at the Rialto theatre, and is just about the best you ever saw."

The old man kept it up all day, and after he got a good line perfected he grew bolder and tried it on strangers.



Window display employed by Andrew Cox, manager of the Reynolds theatre, Union City, Tenn., in exploiting "My Boy"

Genuine Flappers Employed to Exploit "The Married Flapper"

BALTIMORE, Md. Flappers were appealed to as competitors in "flapping" when the Garden Theatre, one of the Whitehurst chain, ran "The Married Flapper." During the contest, which was to determine the three most successful flappers from the point of view of the audience, the Garden reports gratifying results.

George A. McDermit, of the Whitehurst interests, and Miss Hattie K. Morrell, of the Universal publicity department in Washington, carried out the contest. Prizes of an ankle watch, a gold cigarette case and a manicuring set were offered the three winners, and young women were urged to register at the theatre in order to enter.

Prior to the showing of the picture at evening performances the flappers were called upon to promenade across the stage, and the audience did the judging in accord with time-honored "amateur night" procedure. As a touch of fun a man dressed as the utmost in burlesque on flappers likewise took part in the promenade.

Atmospheric Lobby Brings Egypt to Florida

Jacksonville, Fla.—Manager Guy Kenimer, of the Arcade, reports that he sold "The Loves of Pharaoh" with the aid of a lobby.

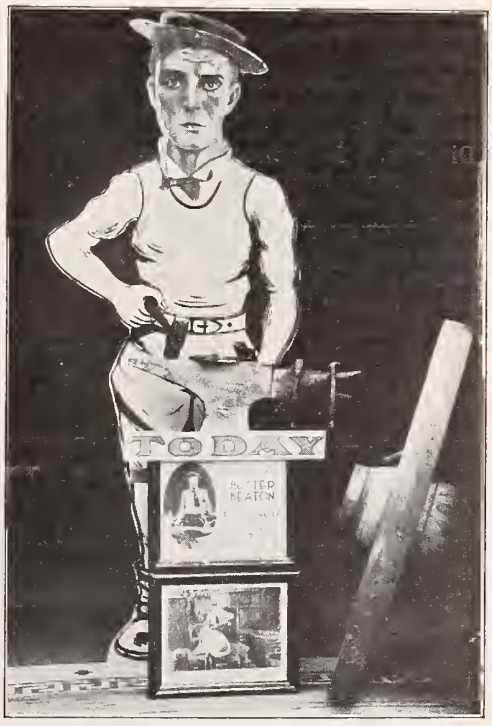
The front was dressed to represent a big archway with Egyptian figures covering the front. Under it, looking into the theatre, was a large reproduction of the treasure house, which plays an important part in the picture.

Mr. Kenimer worked a newspaper essay contest which forced the participants to see the picture first. "What Were the Loves of Pharaoh?" was the topic. This is not an easy subject, as superficially it seems that Pharaoh had only one love—the slave girl. But, giving it a little thought, one perceived a second one: Pharaoh's undying love for himself.

Red Carnations as Favors on "Sonny"

Lafayette, Ind.—Manager H. H. Johnson of the Luna Theatre played upon the appeal to mothers of veterans in his presentation of "Sonny." He had ushers stationed at the entrances who asked every woman entering: "Are you the mother of an overseas veteran?"

Women answering in the affirmative were given a red carnation for identification. From the stage Mr. Johnson announced that at the conclusion of the performance a reception would be held for these mothers and their families. Patriotic melodies were rendered during a brief intermission and the curtain was raised on a stage decorated with flags and a huge punch bowl and service set in the center.



Showing how Manager G. R. Stewart, of the Iris and American theatres, Casper, Wyoming, used a cut-out to exploit Buster Keaton in "The Blacksmith"

Lobby of the American theatre, Colorado Springs, Colorado, as it was dressed for the run of "Nanook of the North"

Leads in "Wildness of Youth" Appear in Person in Prologue

ASBURY PARK, N. J. "Wildness of Youth," a production recently completed by Ivan Abramson, with Mary Anderson and Joe Striker in the leading roles, was given a premier showing at the Main Street Theatre. By special arrangement it was possible to secure the two leading players to deliver a prologue for the presentation. A set, as nearly like the one in the picture as possible was staged, and the youthful players enacted an important scene from the picture, using words to contrast the difference in acting for the stage and for the screen.

Natural Resources Make Up for Lack of Scenic Artist

Spartansburg, S. C.—The lobby of the Rex theatre is long and narrow, which fact was used by Manager A. C. Cowles for "The Dictator."

A week in advance Mr. Cowles covered both sides of his lobby with signs painted in water colors, which gave off "Wallace Reid in 'The Dictator'" in enormous letters.

The night before the opening Mr. Cowles and his assistants made a thatched straw hut of the box office and a jungle roadway of the lobby itself. Tall bamboo was cut from the brakes and lined both sides of the lobby, meeting at the top in "natural" archway. Ferns and small potted palms were arranged along both sides, and a large artificial palm stood on each side at the front. The box office was completely masked with cane and wheat straw.

Window display arranged by the Star theatre, Stanley, Wisconsin, advertising "My Boy"

Orphanage Tieup For Meighan Picture

Amarillo, Tex.—"One of the best selling angles for a Tommy Meighan picture continues to be his love for children," says Manager Ross Rogers of the Mission Theatre, who got the whole town interested in the "Bachelor Daddy" by giving a free showing to the inmates of the local orphanage.

Local automobile companies not only endorsed the project but donated enough trucks to transport the youngsters to and from the theatre. Mr. Rogers gave the agencies permission to banner their trucks with advertising matter, and the agencies came back at him and let him put on announcements of the picture.

Naturally a hundred kids piled on each truck didn't maintain the decorum of a church and they transferred their conveyances into noisy ballyhoos for the picture. The trucks gave the kids a ride through town.

A confectioner also saw a chance of combining good philanthropy with good publicity and set the kids up to ice cream cones and candy.

The newspapers took advantage of the news angle of the stunt and the theatre, the picture, the agencies, and the confectioner got front page stories.

Ready Made Tie-Up With Navy Used For "Hurricane's Gal"

Des Moines, Ia.—The U. S. Navy has started after recruits again, and the exploitation men are right on the trail of the recruiting Sergeants.

The fact was put to the test when "Hurricane's Gal" was the attraction at the Des Moines Theatre. It was known that some of the sensational scenes of the picture were made with the co-operation of the Navy Department in the use of torpedo destroyers and hydroplanes so the theatre based their advertising on the strength of it and decorated every prominent square of the city with bill posters reading: "See the Navy in Action All This Week in 'Hurricane's Gal' at the Des Moines Theatre."

Copy on the regulations for enlistment in the navy accompanied the poster for the picture and a vigorous recruiting campaign backed up the exploitation and completed the tie-up.

A Bank Account Points to "Our Leading Citizen"

KANSAS CITY, Mo. When it comes to effective exploitation, manager Frank L. Newman, of the Newman Theatre would advise that while he doesn't stage a campaign on every picture he plays, when he does, he aims to get results. Therefore, when about to play "Our Leading Citizen," Mr. Newman negotiated with the Fidelity Trust Company of Kansas City, to set aside $30,000 to redeem for $1 issued by the theatre to each person who saw the picture. The checks were redeemable if deposited at the Trust Company with a $10 savings account. The line "Start Saving Today and Become 'Our Leading Citizen.' Thomas Meighan will show you how in his latest Paramount picture," was used in the advertising which Mr. Newman reports brought the results he expected.

Coogan Head and Three Sheet Make Lobby for "My Boy"

Stanley, Wis.—A triple display of Jackie Coogan heads above the box office in a triangular shape and the cutout from the three-sheet, furnished the lobby display arranged with limited resources by Tom Foster of the Star theatre during the run of "My Boy." The arrangement was neat, attractive and inexpensive, illustrating what can be done for very little money.

Advance teaser-exploitation employed by Marc Lachman, when preparing his campaign for "Under Two Flags"

Front of the Best theatre, Parsons, Kansas, used on the three days engagement of "Smilin' Through"

Twenty-four Sheet a Basis for Lobby Decoration

CHICKASHA, Okla. The accessory twenty-four sheet acted as the basis of the display in the lobby of the Rialto Theatre for the picture, "Reported Missing." This paper was mounted upon beaver board and then erected in the lobby directly in front of the box office. A spot light was made to play upon the life saver carrying the picture of Owen Moore.

Nursery in Theatre Lobby Exploits "The Bachelor Daddy"

Salisbury, N. C.—For "The Bachelor Daddy," manager A. B. Cooper put in a nursery lobby display in the Strand Theatre.

The back and sides of the lobby were hung with dark colored cloth draperies as a background for the display. A new style baby crib was placed in the lobby and a 3-sheet cut-out of the star and the youngest of the children was arranged to look as though he were just about to put the baby in the crib. Cut-outs of the other four children were looking toward this cut-out. To one side was a child's size Victrola and scattered about the floor of the lobby were building blocks, dolls, and toys of various descriptions. At the e treme sides of the lobby were special still frames with a cut-out head of the star and cut-outs of two small children. Stills showed through openings cut in the beaver board.

Window display, a part of the exploitation used by manager Andrew Cox, Reynolds theatre, Union City, Tenn., for "My Boy"

Exploitation for "I Am the Law" Begins 3 Weeks in Advance

Memphis, Tenn.—Manager Thos. G. Coleman started his campaign for "I Am the Law" by placing in the back of his lobby three weeks before opening cut-outs of the six figures from the 24-sheet. And at the same time he put on display a 6-sheet panel containing dramatic ad copy and listing the entire cast. It was illustrated with figures from the 3-sheet and had the play dates displayed prominently. This advance display told the cast and kept the play date before his patrons at all times.

Two weeks in advance the special trailer furnished by the Exchange was started. Also, 500 block one sheets were posted all over the city. These were made locally and contained only the title printed in bold red letters.

One inch teaser ads were run in the three daily papers for three days before the picture opened. And 2,000 heralds were very carefully distributed over a period of several days to secure the maximum efficiency from this form of advertising.

The lobby display was of the "snow and ice" type.

Decorations to Match Title "The Green Temptation"

Dallas, Texas.—Beginning one month in advance, a teaser card was tacked around town. It was blank except for a green splotch in the center. The following week the card read "Watch for it! Alluring! Fascinating! The green!"

The third week similar teasers started in the newspapers, following up what had been done in billposting around town. Then the last week appeared "The Green Temptation" at the Palace theatre in place of the teaser cards, and the papers carried advertising telling about the cast and the production.

In the theatre every light and almost everything was painted green. The lighting effects in the dome of the house were all green and even the orchestra lights were in green. All art displays in and about the theatre were in green, while exhaust fans kept green tissue paper streamers flying in the breeze, seeming to beckon people to come in. The streamers were effective to the extent that they were used for other atttractions in different colors.

Miniature Trail in Lobby Offers a Fitting Display

EVANSTON, Ill. One week before W. G. Sturdivant, manager of the Hoyburn theatre, Evanston, Ill., opened with Rex Beach's "The Iron Trail," he put a table, three feet by seven, in his outer lobby. On the front, hanging down, was a big sign, "The Iron Trail." The top was covered green, and there was a background representing a forest view, on which was another sign, "Rex Beach's 'The Iron Trail.'" On the table was an electric train, running on a miniature track, with a station, two bridges, semaphores, tunnel, etc.

Horse Race on Broadway Advertises "My Dad"

New York, N. Y.—Stopping traffic on Broadway at a busy intersection during the noon hour and drawing the eyes of thousands to the theatre where "My Dad" was showing, was the result obtained during the run at the George M. Cohan theatre.

For the first time in its history, Broadway saw a horse race. between high-class race horses mounted by actual jockeys. Four horses, each carrying their respective colors, were started at the barrier and raced at full speed between crowds that lined the sidewalk and part of the street from Forty-fifth steret to the entrance of the George M. Cohan theatre, where they crossed the tape almost neck and neck. Of course each horse carried a banner in plain sight advertising "My Dad," which was then beginning its second week at the Cohan theatre.

Ballyhoo used by the Crystal theatre, Chicago, exploiting "The Storm"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

L. Rudolph, former owner of the Virginia, Empress and Ravinia theatres, the Portray Film Company, and who also was interested in the Ziegfeld Studios, Chicago, has purchased the five hundred seat Violet theatre at 24th and Vliet streets, Milwaukee, Wisconsin. He will conduct the house as a first-class picture and vaudeville theatre, and is installing a magnificent Hope-Jones organ, which is now being completed by the Rudolph Wurlitzer Company of Cincinnati.

Pietro Cavallo, assistant conductor and manager of the new McVicker's orchestra, is in Los Angeles to hear the playing of two violinists, who may be engaged for this theatre's orchestra if their work proves satisfactory. Mr. Spitalny, musical director of the new house, announces the engagement, for the new orchestra, of Frank Crisafulli and Mateo Manna, who have played for the last six years for the Chicago Grand Opera Company.

The Paramount Pep Club, fifty strong, journeyed to George Ade's farm in Indiana, a week ago, by autos. The day was spent in playing golf, base ball, croquet, tennis, while many of the ladies of the party donned their bathing suits and swam in the pool on the farm. A big chicken dinner was served at noon and a light lunch in the evening just before the party left for Chicago. Mr. Ade, according to the Pep Club members, lived up to his reputation as an ideal host, and according to reports nobody came "Back Home and Broke," but all returned voting him to be "Our Leading Citizen."

Nat Wolf is again in Chicago, having returned from Dallas, Texas, to take a position as salesman with First National, and is covering the west side territory.

Edward Grosman, who a year ago left the Chicago office of Paramount to accept the managership of the Denver exchange for the Associated Producers, will again make his headquarters in Chicago, having been appointed manager of the Al Lichtman Corporation in this city. In his present position he will work with J. L. Friedman, of the Celebrated Players, Mr. Friedman having the Al Lichtman franchise for Illinois and Indiana.

Herb Given, district manager for Paramount, reports the largest number of bookings for the fifth annual Paramount week, September 3rd to 9th, in the history of the Chicago exchange, and with theatre business on the up-grade, predicts that this week will also surpass previous ones in the box office receipts at numerous theatres, which will show Paramount pictures.

Peck Collins, whose purchase of the Marquette theatre, at La Salle, was recently announced, has renamed the house, Peck's theatre, and arranged to run First National pictures four days a week.

A district convention of First National managers and salesmen from exchange centers of the territory, brought a throng of First National sales experts to Chicago Thursday and Friday of last week. District Manager Seery presided at the conferences, which were held at the Congress Hotel, and plans for the Fall and Winter campaigns were mapped out. Sam Katz addressed the assembled managers and salesmen at the opening meeting, and District Manager Seery presided at the sessions. The convention closed with a very successful dinner party at the Marigold Gardens on Friday night. Managers present included: E. J. Eichenlaub, Chicago; Harry Weinberg, Des Moines; H. J. Fitzgerald, Milwaukee; R. E. Bradford, Minneapolis; E. L. Alperson, Omaha; E. C. Rhoden, Kansas City, and Harry Weiss, St. Louis.

Hail stones during the terrific storm of last week broke more than one thousand electric globes on the front of Ascher's Commercial Theatre, but failed to keep away the crowds who wanted to see Universal's "Storm," and this theatre is reported to have done over five hundred dollars business during the evening. "The Storm," according to reports coming in from both city and country territory, is proving one of the big box office successes of the year.

"Nanook of the North," a remarkable picturization of Eskimo life in the Arctic, which has won unstinted praise from reviewers throughout the country, is scheduled to open at Orchestra Hall this week end for an indefinite run. An orchestra of fourteen pieces will render the musical setting for this epic of the frozen north, and a male quartette will sing Eskimo songs and other selections. Ben Garretson, popular publicity expert, will be in charge of the exploitation and advertising of "Nanook of the North," during this run.

The chief of the Bureau of Fire Prevention and Public Safety has notified all Chicago moving picture theatres of three hundred seats and over that all persons employed as stage firemen or fire guards must appear at the chief's office to be qualified and receive a license, as provided for under an ordinance passed by the city council on May 3rd of this year. The license fee is five dollars, and it is understood that the city authorities will close up houses which have not complied with the Bureau of Fire Prevention order by September 10th.

Business Manager Leserman, of Universal, has returned from a tour of Illinois rural centers and reports business greatly improved, and that exhibitors in these farming communities are planning to keep their houses open two or three days a week instead of one, as they have been doing for some time past. The excellent crops, according to Mr. Leserman, have changed the attitude of the farmers, who are now spending money more liberally and attending the moving picture shows in ever increasing numbers. As an evidence of the way exhibitors regard the outlook, Mr. Leserman exhibited contracts which he had secured from seventeen of the twenty towns he visited.

Cecil Maberry, of Goldwyn, is in Milwaukee, Wisconsin, this week arranging for opening of a Goldwyn exchange in that city. Joe Hickey, who has been a salesman in that territory, has been promoted to manager and will have charge of the new exchange.

Al Gallas has accepted a position with Select's local exchange and will cover city territory for Manager Eddie Silverman.

E. W. Penrod, formerly Universal branch manager at Indianapolis, has arrived in Chicago to take up his new duties as assistant manager of the local Film Booking Offices of America branch.

Carl Miller is preparing to open his Spencer Square theatre at Rock Island, on September 3rd, and will inaugurate his Fall and Winter season with a series of Paramount pictures. The Spencer Square has been thoroughly decorated and many improvements installed during the time it was dark.

Gus Stathis, of the Casimir theatre, on Milwaukee Avenue, is reported to have purchased the Elston theatre, Elston and Belmont Avenues, from John Gilbert, and will continue to operate it as a moving picture house.

James R. Grainger, personal representative of F. J. Godsol, of Goldwyn Distributing Corporation, left Chicago for the west coast early this week, after spending several days in conference with chiefs of the local exchange. He expects to visit the leading picture centers of the country before returning to New York City.

G. A. Durlam has been appointed branch manager of Paramount's Milwaukee exchange, as successor to A. E. Bernstein, recently resigned. Mr. Durlam had been connected with the Paramount exchange at Minneapolis.

Ralph Bradford, one of the most popular members of Chicago's film colony, has left for Minneapolis, where he succeeds J. F. Cubberly as manager of First National's exchange. Among important positions held in Chicago by Mr. Bradford, was that of manager of the local Paramount exchange, and as sales manager of Celebrated Players Film Corporation.

Reports that Lubliner & Trinz will add another modern and beautiful theatre to their large circuit have been confirmed, and the new house will be erected on Belmont Avenue just west of Lincoln. Work of razing the present building on the site, to make way for the new building, will be started shortly.

An important theatrical transaction was recently consummated at Kenosha, Wis., whereby the Orpheum Theatre Company secures the lease on the Rhode Opera House for a period of ten years.

A consideration in the amalgamation of the Orpheum; Majestic and Rhode theatres, it is the acquisition by Joseph Rhode, former owner of the Opera House, of a block of stock in the Orpheum Theatre Company. Mr. Rhode also was elected a member of the board of directors of the Kenosha Orpheum Theatre Company, and will replace John E. Saxe, of the Saxe Amusement Enterprises, Milwaukee.

The following is the personnel of the company officers: Thomas E. Saxe, president; S. M. Tullgren, vice-president; H. M. Vale, secretary-treasurer; Fred L. Dayton, assistant secretary, and A. B. McCall, trustee.

The new board of directors is made up of the following men: Thomas E. Saxe, S. M. Tullgren, Edward Dayton, H. M. Vale and Joseph G. Rhode.

The deal was put through by Edward and Fred Dayton, well known promoters and realty operators, who will in future have charge of the realty division of the Orpheum Theatre Company.

The three theatres will be under the management of Joseph Rhode and Jack Quinlan.

The Rhode Opera House will pursue virtually the same policy as in former years, and opened this season August 26, with "The Storm," the successful Universal feature.

Carter De Haven has started on a novel tour of the country, which will take him from Washington to Maine and from the Canadian border to the Gulf, during which Mr. De Haven will be host at luncheons in twenty-seven important key cities of the country.

Mr. De Haven has not been away from his coast studios on a vacation trip for two years and his present journey will be in the nature of a vacation and at the

(Continued on page 1382)

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

WASHINGTON, D. C.

Eight girls employed in the Washington exchange of First National, were recently the Saturday and Sunday guests of Phillip Miller of the Republic theatre, Annapolis. They left Washington at 2 o'clock Saturday and were entertained overnight at the Cavel Hall Hotel. Sunday they visited the Naval Academy reservation, had a chicken dinner, Maryland style, and attended the Midshipmen's hop. Miss Risdon and her sister, Mrs. Estes, were the official chaperones of the party.

Following their recent get together at the Arlington, the sales force of the Washington First National exchange went to New York for a conference at the home office. Among the local delegation were Manager Lou Bache, Sales Manager Charles Tyson, and the salesmen, John Golder, Frank Greenlagh, Harry Levy and E. A. Sherwood. They returned in time to be at their desks here Monday.

Walter A. Pinchbeck, who has been connected with the Globe Amusement Company for some time, and who has been manager of their Republic theatre ever since it opened on May 30, 1921, has tendered his resignation to that company. The resignation is to take effect September 6. Although no successor has yet been appointed, an early announcement is expected.

Mr. J. L. Cathrot has joined the Metro sales force, covering Maryland and Delaware for the Washington office. He was formerly manager of the Washington office of Wid Gunnings.

KANSAS CITY

E. E. Sprague, an exhibitor of Goodland, Kans., has announced that he will file suit against Paramount, under the Kansas anti-trust law and prosecute under the federal statutes, in an attempt to obtain an injunction preventing Paramount from doing business in Kansas, as a result of a contract on "The Sheik." Sprague charges that the picture, which was shipped to him, had 500 feet of film missing, the remainder being, as he termed it, "junk." A sales representative immediately made a new contract with Sprague but the company repudiated it, according to Sprague.

"Home Again" is the slogan of Howard E. Jameyson, former advertising manager of the Liberty and Doric theatres, Kansas City, and more recently managing director of the Butterfly theatre, Milwaukee. This time "Jamey" returns in the capacity of exploitation manager of the Kansas City Universal branch.

Jack Pickford and his wife, Marilyn Miller, were in Kansas City Tuesday on their way from California to New York. Mrs. Pickford, during the earlier part of the journey, was ill, but had recovered sufficiently to beam her radiant smile upon the few admirers who greeted her.

Sid Rosenthal, manager of the Mid-States Distributing Company, is covering the Missouri and Kansas territory in an effort to find out what type of pictures exhibitors desire before he departs on a buying trip to New York. Rosenthal's headquarters probably will be made in Kansas City.

"Somebody loves a fat man!" That is the gospel which Walter Hiers preached to audiences at the Newman theatre, Kansas City. Walter obtained some "bang-up" publicity in Kansas City when he broke the ice by telling the initial crowded house about his "wife-to-be," Miss Adah McWilliams, out in California, and Frank L. Newman incidentally enjoyed packed houses during Walter's stay.

CAROLINAS

The entire trade in the Carolinas mourns the death of C. E. Peppiatt's little two year old child. It is said that Mrs. Peppiatt is taking the death very hard, and it has been necessary for Mr. Peppiatt to place a substitute in his office temporarily so that he may take his wife away for a time.

Martin F. Schnibben, manager of the Opera House, Florence, S. C., is visiting friends and relatives in Wilmington, N. C., his former home. He says that rains have materially damaged the tobacco and cotton in his territory and is expecting a tough fall season.

Jack Elwell, Metro's Carolina salesman, is again in his territory after spending the week end in the office. He was to be accompanied by Sam MacIntyre, Metro manager, but it was necessary for him to go to the hospital for a slight operation.

Well known "Bill" Wassmann is now traveling the Carolinas in the interests of the F. B. O., making tie-ups with the city officials whenever possible on their police picture, "In The Name Of The Law."

BUFFALO

There was a big shift in Buffalo's Film Row this week. It leaked out that George A. Hickey is leaving the management of the local Goldwyn office to enter a wider field of work for the same company. In fact, rumor hath it that George will be nothing less than district manager in charge of the Boston, Philadelphia and Washington exchanges. Mr. Hickey is one of the most popular exchange men in western New York, where during the some ten years or so of his connection with the business, he has won a host of friends all of whom will be sorry to hear of his leaving. At the same time they will be glad to know that he is "going up." Mr. Hickey's successor will be Thomas W. Brady, better known as just plain "Tom," who has been holding down the Hodkinson exchange management and who has been manager of several other large exchanges in Buffalo in past years. Tom will take up his new duties on September 9. Fenton Lawlor, a member of the Hodkinson sales force, it is reported, has been recommended as Mr. Brady's successor.

M. A. Chase, district manager for Universal, with headquarters in Buffalo, has returned from a trip through the territory, and reports "The Storm" set in all the key cities. Mr. Chase says that he has not seen such smiling faces on exhibitors in the last two years. He takes this as a sure sign that business has "turned the corner."

The Buffalo Paramount office is leading the country in the sales contest. Every member of the exchange is on tip toe, but there's four weeks to go so it's necessary to keep going "on high," if all those boys expect to get the new auto they've been figuring on. Allan S. Moritz has received a wire from Harry Ballance congratulating him on the showing of the Queen City boys.

C. W. Anthony, Vitagraph chief, is wearing a very broad smile these days. There's a reason. Business is coming in as it never came before and the office force is working like bees trying to keep up with the rush. Looks like good times have returned, eh, C. W.?

E. M. Hopcraft, Associated Exhibitors' representative, has returned from a long trek through the wilds of the territory with his pocket filled with contracts. Howard Boyle, formerly connected with Hodkinson, started this week as an Associated Exhibitors' salesman.

ST. LOUIS

Harry Weiss and his hustling First National gang are back from the convention of branch managers and salesman held recently in Chicago. The contract grabbers now with Weiss are: Lester Bona, H. D. Dwyer, Billy Weiss, S. Andrews and L. A. Laurent.

Recent changes in the local sales organization are: J. J. Delson, Chicago, now Eastern Missouri salesman for F. B. O. J. Behmyer, formerly with Vitagraph, now Southern Illinois salesman for F. B. O. Johnny O'Brien, Southern Illinois for Fine Arts. Paul Haynes from Pathe, Salt Lake City, to Indiana, Kentucky, Tennessee and Arkansas salesman for Vitagraph. J. F. Duthrie from Vitagraph to Select. J. Hickman from F. B. O. to Associated Exhibitors. W. O. Bloomberg from Select to Boston, where he became assistant to R. C. Fox, manager of a string of New England theatres.

Sam Werner of United Film Service has "Where is My Wandering Boy Tonight" for Southern Illinois and Eastern Missouri. He will open his sales campaign very shortly.

Floyd Lewis plans to move his Select exchange to 3332 Olive Street. The place is now being whipped into shape. The recent opening of the Universal and Fox exchanges in that block has attracted the attention of other exchange managers and is expected that several other offices will migrate to that vicinity within the next few months.

Manager Milton Simon of the local F. B. O. arranged a banquet in honor of Carter De Haven at the Melbourne Hotel roof garden Wednesday evening, September 6. All St. Louis fildom was there. The affair was very nicely arranged.

"Jack" Underwood of Enterprise hit the tall grass during the week. He reports that business is on the mend. Looks for big fall and winter, especially in Illinois. Miners are working, and every one is happy.

CLEVELAND

F. F. North has recently been named manager of the Detroit office of First National. North was formerly Detroit manager for Famous Players.

Harry Scott, who was First National exchange manager in Detroit is now manager of the Detroit Pathe office.

Paul Tessier, veteran exchange manager of Cleveland, has just been appointed exchange manager for Film Booking Offices in New Orleans.

Miss Rickey Labowitz, private secretary to Famous-Players' local manager, Eddie Fontaine, has just returned from a two week's visit to New York and all eastern points of interest.

Jessen's Studio Notes by Wire

LASKY

Waldemar Young has been assigned to write continuity of the Joseph Hergesheimer novel, "Java Head," the next George Melford production. Young has gone east this week where the picture will be made, using scenes near Salem, Mass. Leatrice Joy, Jacqueline Logan and Raymond Hatton will be featured players in the George Melford Production, all to leave shortly for the east.

Joseph Henabery, directing "Making a Man," starring Jack Holt, with Eva Novak in the leading feminine role, has also cast Bert Woodruff, Frank Nelson, Robert Dudley, J. P. Lockney and others for the picture. Albert S. Levine adapted the Peter B. Kyne story.

Sam Woods is now making the first scenes of "His American Wife," starring Gloria Swanson.

In production are "Kick In," under the direction of George Fitzmaurice, with Betty Compson, Bert Lytell and May MacAvoy; "Singed Wings," directed by Penryn Stanlaws, with Bebe Daniels, Conrad Nagel and Ernest Torrence; "A Daughter of Luxury," with Paul Powell and Agnes Ayres; "The Man Who Saw Tomorrow," directed by Alfred Green with Thomas Meighan, star, Leatrice Joy, June Elvidge, Eva Novak, Theodore Roberts, John Miltern and others; also "Thirty Days," direction of James Cruze, starring Wallace Reid.

Jack Cunningham has been assigned to prepare continuity for "The Covered Wagon," by Emerson Hough, which is to be an all star special directed by James Cruze.

GOLDWYN

F. J. Godsol, here, announces his intention of producing "Vanity Fair."

R. A. Walsh and the "Captain Blackbird" Company arrived from Tahiti and report excellent cooperation from the French government. They had a narrow escape in gale while at sea in small vessel and also claim a "find," the discovery of a native girl named Nua Nua, who gives promise of being a Pickford of the South Sea Islands and may be brought here to play in pictures. Interior scenes for "Captain Blackbird" will require three weeks at the studio.

All scenes for "The Christian" have been filmed, is the report of director Maurice Tourneur.

HAL ROACH

"Doctor Jack," starring Harold Lloyd, shipped Pathe, will be the first release under the new Lloyd contract, according to decision of Hal Roach and Elmer Pearson. The Snub Pollard comedy, entitled "Newly Rich," directed by Charles Parrott, has been shipped, also.

Tom McNamara, who has written stories for previously made "kid" comedies, is now directing "The Rascal Kid" company.

James Davis is back at the Studio after weeks of absence because of ptomaine poisoning. He is now directing Paul Parrott Company in a cannibal story. The sixth "kid" comedy, entitled "Saturday Morning," was shipped last week.

R-C PICTURES

The following have been added to the cast of the Chester Bennett production of "Thelma," Harry Lonsdale, Lila Leslie, Wedgwood Nowell, June Elvidge.

Harry Carey's next production entitled "The One Man," from a story by Elizabeth Dejeans, will be directed by Val Paul, the continuity by Beatrice Van. The cast will include Vola Vale, Cullen Landis, Myrtle Stedman, Charles Lemoyne, William Bryson, Joseph Harris, Donald MacDonald.

Ethel Clayton's first starring role in an R-C production for F. B. O. will have the permanent title "A Three Cornered Kingdom."

WARNER BROTHERS

William Seiter, director, has selected the following cast for "The Beautiful and Dammed": Harry Myers, Clarence Burton, Walter Long, Tully Marshall, Charles McHugh, Parker McConnell.

Sydney Franklin begins production of "Brass" next week.

Olga Printzlau is writing an original story and continuity under the title "The Little Church Around the Corner."

METRO

Allan Forrest, Lillian Leighton and Claude Gillingwater have been engaged to support Viola Dana in "Emmy Lou," which will be directed by Harry Beaumont.

Irving Willat has returned from a search for exterior locations at Monterey for "All the Brothers Were Valiant," in order to begin on this production starring Billie Dove.

Members of the "Quincy Adams Sawyer" Company are back from two weeks on location on the Columbia River in Washington.

The Bull Montana comedy "A Punctured Prince" is complete.

UNIVERSAL

"Forsaking All Others," a Collier's Weekly story by Mary Lerner, will be made an all star Jewel production, to be directed by Emile Chautard. Colleen Moore has been engaged for the lead, while other roles are being cast, gradually.

William Desmond will be the lead in "Around the World in Eighteen Days," a serial, under the direction of Reeves Eason.

Edward Laemmle is back from Europe and will direct the serial "The Trail Blazers" starring Art Acord.

Lucien Hubbard, author of the original story entitled "Drifting," the next starring vehicle for Priscilla Dean, is also preparing the continuity.

The next starring role for Gladys Walton wil be "The Run Away Girl," which will be directed by King Baggott.

Rupert Julian will direct Lon Chaney and an all star cast in "The Hunchback of Notre Dame."

Dorothy Wallace James, Montgomery Flagg poster girl, arrives from Honolulu to play in Von Stroheim's "Merry Go Round."

Helen Ferguson has been selected as leading woman for Frank Mayo in "The Hot Head," to be directed by Edward Sedgwick.

PICKFORD-FAIRBANKS

"Monsieur Beaucaire," Booth Tarkington's novel and stage play, has been decided upon as Doug's next.

Elmer Harris is now writing continuity for "Dorothy Vernon of Haddon Hall," which will be the next production for Mary Pickford.

"Tess of the Storm Country" will be a regular release by United Artists, opening about the same time in New York as Fairbank's "Robin Hood," now in final editing.

Art Rosson is now engaged in the final editing of "Garrison's Finish," starring Jack Pickford, which will be the first release of Allied Producers through United Artists Exchanges. Jack will possibly make one picture in New York before he returns to the west coast.

UNITED

Kate Lester and Frank Hayes have been added to the cast of Selznick's "One Week of Love." For this production, one of the largest sets ever erected at United is being used, representing a country estate mansion, with swimming pool, sunken gardens and spacious surroundings.

Principal Pictures announce cast of Irving Cummings production "Chicago Sal" to include Milton Sills, Alive Lake, Ralph Lewis, Richard Headrick and others.

Fred Hibbard Productions will make a series of twenty-six comedies, featuring Jimmy Adams, for Educational, under the direction of Fred Fishback, formerly of a Century unit.

INDEPENDENT

Harry Garson has engaged Elliot Dexter, Helen Jerome Eddy, Arthur Hoyt, Lloyd Whitlock and Barbara Worth as principals for the film version of James Whitcomb Riley's poem "An Old Sweetheart of Mine." Continuity for this production, under way, was written by Luis Leighton and Hope Loring.

Wallace Worsley is directing Leah Baird in "All Mine," at the Ince studio supported by a cast including Richard Tucker, Walter McGrail and Tom Santschi.

The first William R. Leighton production is being cast at the Hollywood Studio.

Doubleday Productions, making "Blazing Arrows," starring Lester Cuneo, for which Francelia Billington has been engaged for the feminine lead, will be distributed by Western Pictures, the company now working at Mt. Baldy.

Schulberg Productions have purchased an original story by Larry Evans, titled "Are You a Failure" for the next Tom Forman production, which is now being cast. Continuity for same is being prepared by Eve Unsell. A stage play from this story has been contracted for and after picture is released, the story will be published in a magazine.

Victor Schertzinger is making the last scenes for the Katherine McDonald subject, "The Lonely Road," and Louis J. Gasnier is now editing "Thorns and Orange Blossoms."

News from Chicago

(Continued from page 1380)

Ascher Brothers are planning to pay more attention to music and short subjects, as part of their new policy for improving the presentations and conduct of their numerous theatres. Orchestras will be increased in size, as well as quality and in several houses entire new orchestras installed. Harry Hosford and his Hollywood entertainers are now the star feature of the Commercial, which is proving very popular with the audiences. The feature picture at this theatre is being played by the organ, the entertainers rendering the overture and playing selections during the short reel. Lois Mannon and her orchestra have been transferred from the Oakland Square theatre to the Frolic, and other changes are in prospect. Ascher Brothers have arranged to play forty-one Paramount pictures at all their houses during the year and this week started showing "Orphans of the Storm," which will be screened at all the houses of the Ascher Brothers circuit, for a four day run, being an innovation as to length of run, a similar prolonged booking never having been attempted before in all their houses.

Reviews of the Latest Features

Conducted by LAURENCE REID

"Chain Lightning"

Arrow—Five Reels

(Reviewed by Laurence Reid)

A SCREEN author can never go very far astray in public approval when he places a story in the sunny South, introduces an impoverished family and brings forth a racehorse for the big highlight. You will naturally ask: "Where have I seen this plot before?" True, it has served long and faithfully in fiction. The pathos?. Wait. The Southern gentleman, suh, must always belong to an old, established family. He must become involved in financial difficulties, and his total assets must include his charming daughter and her fast steed.

Work it out for yourself. Must you know that the girl returns to find that her horse has been sold to her father's bitterest enemy —a man who has never recovered from being jilted by her mother in the heyday of his youth? So the plot narrows down to the Derby with the major putting up his last penny on Chain Lightning. The crooked jockey attempts to make advances to the girl. And with her refusal to entertain his advances, threatens to "pull" the horse. So to relieve her father's worries, she consents to the jockey's plans, though she escapes in the nick of time to ride the horse under the wire a winner.

Racehorse stories usually make sure-fire audience picture. And "Chain Lightning" lives up to its anticipated highlights. The racing scenes are filled with color and thrills, and there are sufficient elements of a dramatic nature to provide a first rate entertainment. Heart interest? Oh, surely. And romance—to say nothing of villainy. You may know how this story will develop from the opening caption and scene, but notwithstanding its familiarity of plot, it manages to hold the spectator's interest. The atmosphere is well suggested while the interpretation is well taken care of by Ann Little as the girl and Norval MacGregor as her father.

There is no chance of failure when the daughter wears the family colors. Which suggests to us that many owners of fast steeds which have developed into "platers" should turn their jockeys out and bring on the girls.

The Cast

Peggy Pomeroy.....Ann Little
Major Pomeroy.....Norval McGregor
Red Rollins.....William Carroll
Colonel Bradley.....Joseph Girard
Bob Bradley.....Jack Daugherty

By J. Grubb Alexander. Scenario by Agnes Parsons. Directed by Ben Wilson.

The Story—Southern family becoming impoverished and involved in scandal, the father is forced to sell his daughter's racehorse. The noble steed is entered in the Derby and it is all planned to run a crooked race. The girl, however, rides the horse and wins.

Classification—Racehorse story carrying the usual plotting of villain to conduct a crooked race. Some romance and a note of pathos as the scene is laid in the South.

Production Highlights—Able work of cast. The race track scenes which look like the real thing. The love interest. First rate details.

Exploitation Angles—This title is a good one and can be linked up for advertising in several ways. Play up the race track element and mention that it carries several thrills. Put one of your employees in a jockey uniform and let him parade the streets on a race horse.

Drawing Power—Will please neighborhood audiences everywhere.

The Educational comedy entitled "Pardon My Glove," includes the two scenes above.

"Rounding Up the Law"

Aywon Film Corporation—Five Reels

(Reviewed by D. I. Gest)

THIS is a fair sort of Western in which Big Boy Williams as Larry Connell is pretty much the whole works, although Patricia Palmer as Doris Hyland appears to advantage.

The plot has been used in all its angles, times innumerable, but is one that always has a certain appeal to the lovers of Western films. Williams gets a kick into his work, furnishing sufficient thrills and excitement to carry through the five reels. His stunt in jumping from his horse to overpower the sheriff following his arrest for the hold-up of "Branch" Doughty is cleverly done.

The blowing up of the sheriff's office by Larry and his gang as Larry rescues Doris from Branch furnishes an exciting climax for the picture.

The directing and photography in "Rounding Up the Law" are satisfactory. Some of the out-door shots are excellent. The poker game in which Larry wins the sheriff's ranch is featured, but is decidedly not an innovation. Westerns appear incomplete without a draw poker game or two.

Exhibitors who cater to patrons who delight in Westerns should satisfy with this one.

The Cast

Larry Connell.....Big Boy Williams
Doris Hyland.....Patricia Palmer
"Bull" Weyman.....Chet Ryan
"Branch" Doughty.....Russell Gordon
Judge Hyland.....William McCall

Produced by Charles R. Seeling. Distributed by Aywon Film Corporation.

The Story—Crooked sheriff and his pal, run their border town as they see fit until hero blows in one day and wins the sheriff's ranch at draw poker. The latter is determined to get back his property at any cost and hero is equally decided to keep it. Hero decides to fight the pair with law instead of guns. Villain escapes and hires a lawyer, but is later captured by the sheriff. Then follows his thrilling escape, the rescue of the girl and the blowing up of the sheriff's office. Romance and order triumph.

Production Highlights—Larry's rescue of Doris Hyland, picking her from the back of a runaway horse. Larry's leap from his horse in overpowering Sheriff Weyman to escape after his arrest. The blowing up of the sheriff's office.

Classification—Western melodrama punctured with customary action which takes in fast riding and quick gun-play . Is similar to other pictures of Big Boy Williams.

Exploitation Angles—If you have played the other Big Boy Williams pictures, this one will surely get over. It gives this virile star plenty of opportunity to show his skill in the saddle and with the customary two guns. Use your usual exploitation ideas.

"Heroes and Husbands"

First National—Eight Reels

(Reviewed by Stuart Gibson)

DESPITE a rather trite title—which, it must be admitted, nevertheless fits the picture to perfection—"Heroes and Husbands" is a really fine dramatic narrative, well acted, well directed and well photographed. It is woven of considerably more subtle material than many features in these days of balderdash and hokum. The theme isn't a new one—what theme is?—but it has been done with a series of unusual, original twists and the consequence is a picture of far more than ordinary merit. Taking 100 as par, its percentage would be pretty near 99 per cent.

Katherine MacDonald is one of the stars who knows how to act, and her supporting cast in "Heroes and Husbands" has helped her wonderfully. The work of Charles Clary and Charles Gerrard is very good indeed, and Nigel Barrie plays a rather unsatisfying hero in a manner to make him as pleasant as he can be mde.

Dealing as it does with a young novelist and playwright who makes of her house-party companions the characters in her new play and through her manipulation of them succeeds in straightening out several complicated lives and love affairs, including her own, the story gives opportunity for several bits of subtlety which are aptly cared for by the intelligent acting and direction.

The play has a "big punch" in it—when the heroine stands with smoking revolver, having shot quite unintentionally one of her fellow guests—and this "punch" is the climax of a sequence of scenes which lead up to it with action which takes the breath time after time. Despite the latter fact, there is none of the customary thrilling which winds up with a lady's hair over her shoulders, a naked shoulder, or a surprised amour behind the drawing room curtains.

The Cast

Susanne Danbury.....Katherine MacDonald
Walt Gaylord.....Nigel Barrie
Hugh Bemis.....Charles Clary
Martin Tancray.....Charles Gerrard
Agatha Bemis.....Mona Kingsley
Annette.....Ethel Kay

Story by Charles A. Logue. Directed by Chet Withey. A First National Attraction.

The Story—Susanne Danbury, novelist, goes to a houseparty where the man whom she loves, the man who loves her, the woman who loves Susanne's lover and the husband of her rival all are assembled. By pretending they are characters in her play and carrying out this pretense, she moulds them under her fingers. Rehearsing the pretended climax, she shoots her rival's husband with a pistol "fixed" for the latter to use upon the man she loves. Her arrest brings confession from the man who loves her, and after that the tangled skein is unraveled through the shock which comes from the shooting.

Classification—Straight drama of love and life, laid among wealthy folk.

Production Highlights — The rich scenes in the houseparty. The highly dramatic sequence when Katherine MacDonald takes the deadly pistol after it has been trice aimed for firing—and fires it. The confession of Tancray. The splendid acting.

Exploitation Angles—Katherine MacDonald is in herself a big card. Women ought to grab a line like this—"If you saw the man you love succumbing to the charms of a married woman, how would you get him back?" The idea of a play within a play likewise ought to appeal.

"The Man Who Played God"

Distinctive Production—Six Reels

(Reviewed by Charles Larkin)

EXHIBITORS who have open dates around the coming winter holiday season should lose no time in booking this outstanding production. Here is a picture that carries the message of the Yuletide season—give to others that you may be happy yourself. It is a delightfully refreshing story that's off the beaten path of screen literature. It has a powerful moral. It shows us that no matter how wretched we ourselves may be there are others in this world in more dire straits. Real happiness for ourselves is to be found in helping those less fortunate. Theatregoers will remember Otis Skinner's fine work on the stage in "The Silent Voice." the play on which this picture is based. As John Arden, the famous musician who loses his hearing and becomes a hypochrondriac, only to be made into a different man and happy again through the joy he gets in helping unfortunates who roam into the park opposite his secluded apartment, Mr. Arliss gives us a characterization of wonderful appeal.

The production has been excellently mounted in every detail, although the story is the thing here and lavish settings are not needed. One forgets all but the intensely interesting theme. We are taken through some dramatic moments when Arden renounces God and decides to take his own life. Saved by his butler he is made to see the beauty of helping others. Arden, through his knowledge of lip reading which he has studied while in seclusion in New York and with the aid of a pair of field glasses, is able to ascertain the things which are troubling other folks. Righting the sorrows of others he forgets his own misfortune.

The Yuletide spirit of the story is what makes the offering an especially valuable one for the midwinter season. Ann Forrest as the wife is as attractive as ever. The other players are adequate. "The Man Who Played God" is an example of what the public is yearning for.

The Cast

John Arden.....George Arliss
Margery Blaine.....Ann Forrest
Carter.....Ivan Simpson
Philip Stevens.....Edward Earle
Mildred.....Effie Shannon
Little Girl.....Miriam Battista
Little Boy.....Mickey Bennett
Young Woman.....Mary Astor
Young Man.....Pierre Gendron
Old Woman.....Margaret Seddon
Old Man.....J. D. Walsh

Adapted from Jules Eckert Goodman's play and based on the story by Gouveneur Morris. Directed by Harmon Weight. Scenario by Forrest Halsey. Photographed by Harry Fischbeck.

The Story—John Arden, a famous musician, loses his hearing and as a result goes into seclusion. He studies lip reading, and "hears" unfortunates in the park tell of their troubles. He finds that others also have their sorrows. Eventually he interests himself in aiding these poor folk and through the joy which this aid brings to others he is made into a different man.

Classification—A dramatic treat sending home a real sermon in film form and carrying the message of "peace on earth, good will to men." Excellently portrayed by a remarkable cast.

Production Highlights—The masterful characterization given the role of John Arden by that distinguished artist, George Arliss. The excellent moral of the picture. The work of the cast. The scenes showing Arden aiding other unfortunates. The scene in which he offers his wife her freedom. The regaining of his hearing in the church.

Exploitation Angles—Play up Arliss in blazing letters. The picture offers an opportunity of putting on a private showing for the deaf institute inmates of your city. Also the wonders of lip reading may be made the subject for a newspaper article by the specialists of your city. Play up the fine production and cast. You can go the limit on superlatives here.

Drawing Power—Put this one on any time in any house and with proper exploitation, it should be a box office winner.

Scene from the Arrow Mirthquake comedy, "The Fast Mail Man."

"Back to Yellow Jacket"

Arrow Film Corporation—Six Reels

(Reviewed by D. I. Gest)

"BACK TO YELLOW JACKET" has a happy combination from an exhibitor's standpoint. It is a Peter B. Kyne feature story that has been published in the Cosmopolitan Magazine; while Ben Wilson, the sponsor, has built up considerable of a reputation as a producer through years of arduous work, and Roy Stewart, Kathleen Kirkham and Earl Metcalf, who have the principal parts, have a large following among the movie fans.

"Back to Yellow Jacket" is a story of the great outdoors—of the West in the pioneer days. There is plenty of action and Wilson has directed it smoothly, swiftly and unerringly toward the most dramatic climax.

While Carmen, the wife, in disobedience of her husband's command attends a public dance with "Flush" Kirby, notorious gambler, and previously had asked William Carson, an old admirer to carry her back East with him, there is nothing in the play to offend the most fastidious. It is not oversexed, in any sense. Even as a public dance hall girl, Carmen does not forget her vows. When she saves Carson as her husband, Jim Ballantyne, is about to blow him to pieces, thinking that he was the man who caused Carmen to desert her home, the wife has no difficulty in explaining all.

"Back to Yellow Jacket" should please, and is especially adapted to the smaller towns and neighboring houses.

The Cast

Jim Ballantyne.....Roy Stewart
Carmen, his wife.....Kathleen Kirkham
William Carson.....Earl Metcalfe

Author—Peter B. Kyne. Director—Ben Wilson. Distributed by Arrow Film Corporation.

The Story—Carmen, wife of "Sunny Jim" Ballantyne, prospector, defies husband and attends public dance with "Flush" Kirby, notorious gambler. Following quarrel she vainly asks William Carson, an old sweetheart, to take her East with him. Ballantyne after battle with Kirby finds Carmen has left for parts unknown. Later he returns from desert mine and meets Carmen, now a dance hall girl. Believing Carson, his pal, the wrecker of his home and father of Carmen's boy, he returns to mine to kill him. Carmen arrives in time to prevent tragedy.

Classification—A drama with plenty of action and sufficient heart appeal.

Production Highlights—The battle between Jim and Kirby in dance hall after Ballantyne brands Carmen with cigar. Jim's return to Yellow Jacket to find Carmen a dance hall girl. Carmen's timely arrival at mine to prevent Jim from blowing up his pal, William Carson, who he believes wrecked his home.

Exploitation Angles—Play up the author. Cash in on the Cosmopolitan circulation. Stars are sufficiently popular to be used prominently in advertising. Title and locale can be utilized for street ballyhoo. A mining camp lobby should go well.

Drawing Power—Should go especially well in the neighborhood houses and in smaller towns.

"Little Wildcat"

Vitagraph—Five Reels

(Reviewed by Laurence Reid)

VITAGRAPH seems to be having a difficult time finding an ideal story for Alice Calhoun. Whether it is because her sponsors think her more adaptable for ingenue roles and don't go to the trouble of looking for dramatic stories with vital characterizations—the fact remains that this fragrant personality whose charm and talent endeared her to picture patrons everywhere in "The Little Minister," has not as yet found a play which may be ranked with Barrie's quaint study. True, "Little Wildcat" comes the closest.

Its characterization is far more important than its plot and while both have been used a score of times, the star's interpretation of a tough little street gamin who is transformed into a gorgeous creature of society will win her many superlatives among the writing gentry, and a host of new friends among the picture public because of the vitality, enthusiasm, and genuine talent for character expression which she puts into her role of Mag. One would never think such a transformation possible. And while it is a credit to Miss Calhoun, the plot isn't always convincing because the old life is seldom referred to and never investigated. However, it is interesting most of the way and doubtless the seamy side of life as depicted in the early reels will score more readily than the society episodes.

A practical judge argues in his club that these street waifs can never rise above their training and environment. A sentimentalist—call him a humanitarian—argues that all they need is a chance. So he adopts this gamin and straightway makes her into a lady. And Alice Calhoun is just as easy—just as sure in this study as she is when playing the wildcat of the slums. The role brings her right up to the front. And the time is ripe to scour the literary field for a real, dramatic story. There are little touches which are needed here. As she goes through the transformation her guardian should have found her some girl friends for the sake of companionship. She cultivates all the graces too quickly. Which sort of indicates that the picture suffered in its editing. The author uses the war for dramatic substance. And the heroine as a nurse rescues the youthful judge, who is unaware of her identity until the conflict is over. He has worshipped a memory and it becomes a reality eventually. Thus he is forced to admit his argument is false. The picture is well staged, carries good atmosphere, and is capably played by the cast.

The Cast

Mag o' the Alley.....Alice Calhoun
Judge Arnold.....Ramsey Wallace
Robert Ware.....Herbert Fortier
"Bull" Mulligan.....Oliver Hardy
Mrs. Wilding.....Adele Farrington
Mr. Wilding.....Arthur Hoyt
Jack Wilding.....Frank Crane
Pete.....James Farley
Captain Carl Herman.....Henry Hebert
Babette.....Maud Emery

By Gene Wright. Scenario by Bradley J. Smollen. Directed by David Divad. Produced by Vitagraph.

The Story—Girl of the slums is rescued from her environment by humanitarian who adopts her. Her benefactor has saved her from prison term, the judge condemning her from the argument that such types are not worth saving. War breaks out and she enlists as nurse and rescues the judge. He does not know her but worships her memory. Eventually he is forced to admit that his theory is wrong when he falls in love with her.

Classification—Heart interest story tinctured with romance. Carries atmosphere of slums and that of society.

Production Highlights—Star's fine performance getting into character throughout. Her costumes. Scenes of slum life. The good atmosphere.

Exploitation Angles—Ballyhoo the star as having her best picture since "The Little Minister." Play up title and describe it as a highly interesting study of character in the making.

It's good business to sell *fifteen* shows instead of one, without increasing your overhead——

You can do it with

Ruth Roland

in

The Timber Queen

Every retailer knows that it's fine business to sell fifteen of an article *at one time*, instead of one.

His selling effort is no greater. His overhead is no greater. He has insured against having the balance of the business, with its profit, going to a competitor. With a good article he has pleased the customer and more than pleased himself.

You can do just that thing with "The Timber Queen." Give it a good send-off in your advertising. Get your people in for the first episode.

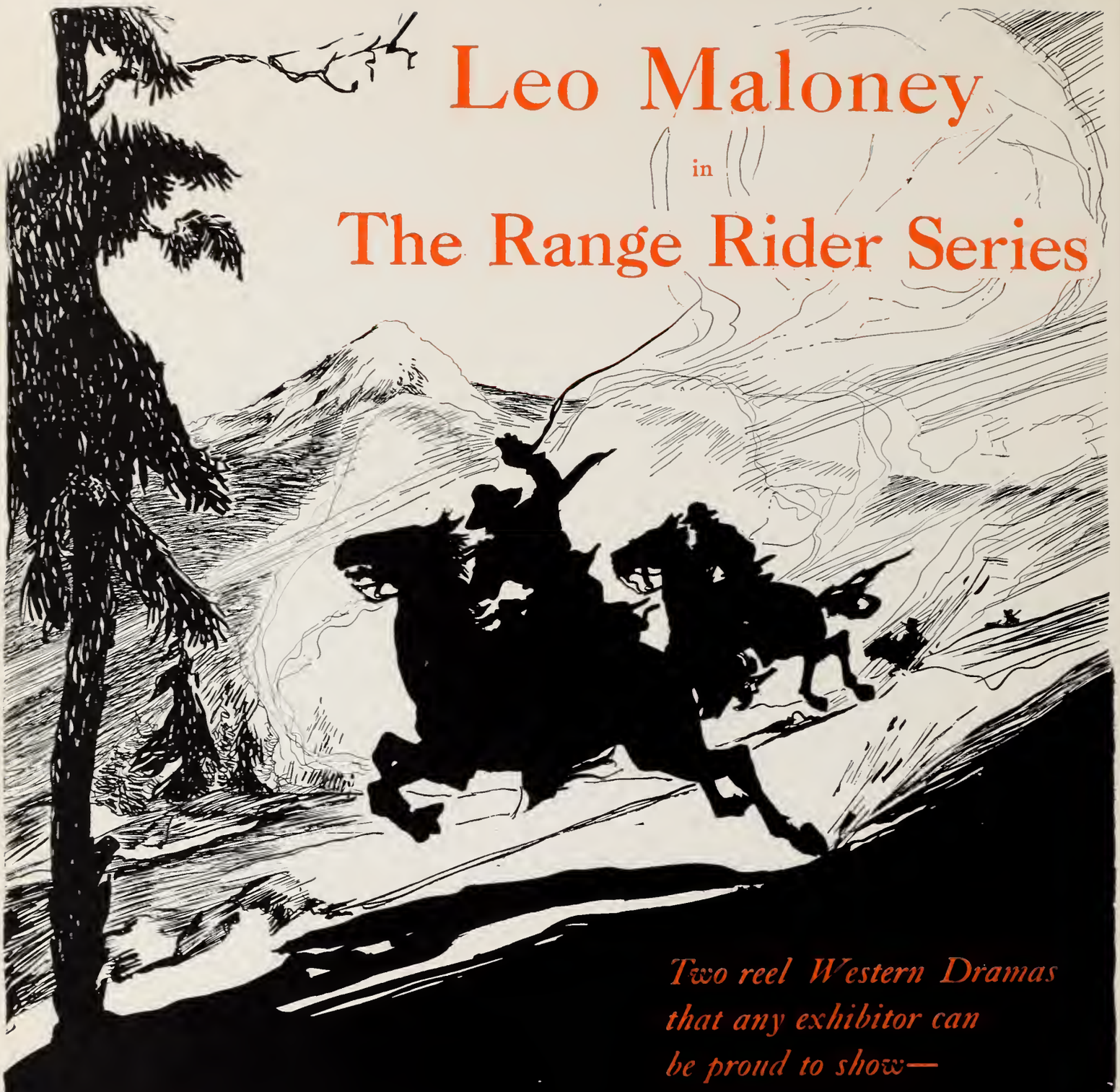
They are sold for the whole fifteen.

It's a great big Western serial, beautiful, thrilling, splendidly produced. It will live up to every good thing you say of it.

Pathéserial

Produced by
Ruth Roland Serials, Inc.

Supervised by
Hal E. Roach



Leo Maloney

in

The Range Rider Series

Two reel Western Dramas that any exhibitor can be proud to show—

WESTERN DRAMA is very popular for the reason that people like to be thrilled, like to see the life and romance of the last frontier.

The chief criticism of many Westerns has been due to the stories. People don't like to know beforehand how the picture is going to end.

The Range Rider Series have true feature stories.

Any one of them has enough story to fill a good five reel feature.

And each one has a real wallop for a finish.

Quality sticks out all over them like the quills on a porcupine.

Directed by Ford Beebe

Pathépicture

"The Galloping Kid"

Universal—4783 Feet

(Reviewed by Laurence Reid)

THIS is going to please them. Any story laid in the West which gets away from the usual cattle rustling will send any patron away satisfied. Ed (Hoot) Gibson has a breezy comedy melodrama here—one which places him in a likeable role—a happy-go-lucky drifter who, apparently, doesn't care what happens, and while it doesn't rely upon a display of armament or furious riding, the highlights are taken care of in some slices of intimate hokum.

The National Board of Review has recommended this picture as especially suitable for adolescents. But we rise to remark that it will please a considerable majority who voted for Cleveland or Blaine. It keeps going from the moment that Hoot seats himself on a baggage truck and waits for something to happen. And when he accepts a ten spot to drive a rancher's daughter to her home you sit right up and pay attention. There is an oily villain here whose life is threatened if he does not give up his attention to the girl. So he bribes our hero. Gibson doesn't care a hoot whether he gets over with her or not. He reaches the house and is employed on the spot to act as chaperon for the girl. But she is a little tease and before you know it she has trapped him with the aid of the crook—trapped him up among the rocky cliffs the erstwhile abode of the cliff dwellers.

And here comes the characteristic Gibson action. He learns that the villain is scheming to mulct the rancher out of his property. In reality the crook is a mining engineer determined to gain title to the girl's heart and to the cliffs for the sake of the platinum secreted in them. So he rounds up the hirelings and the chief arch-plotter. This is all presented in a happy-go-lucky fashion, the melodrama being evenly balanced with the comedy. And because he looks the drifter and drifts along in an indifferent way, the girl soon becomes interested. Hoot performs his duty, and the conclusion is a breezy touch since it shows him endeavoring to pass out of her life by riding the bumpers on a freight car. But he drops to the rails and—there is the girl waiting for him with a horse and buggy. A neat little Western and you'll agree with us that it offers variation from the usual pattern. The direction is particularly good—there being several novel incidents introduced.

The Cast

"Simplex" Cox	Ed (Hoot) Gibson
Helen Arnett	Edna Murphy
"Five-Notch" Arnette	Lionel Belmore
Fred Bolston	Leon Bary
Steve Larabee	Jack Walters
Zek Hawkins	Percy Challenger

By William H. Hamby. Scenario by A. P. Younger. Directed by Nat Ross. Photographed by Arthur E. Reeves, Produced by Universal.

The Story—Drifter is hired by crook posing as artist to take wealthy rancher's daughter from station to her home—the crook fearing for his life. The drifter is so fearless that the rancher employs him to act as chaperon for the girl. She makes life miserable for him. The crook double-crosses him, but the hero discovers his scheme and saves her father's property. As a result he wins the girl.

Classification—Comedy melodrama offering variation of usual western plot. Some thrills and plenty of romance.

Production Highlights—The adaptability of Gibson for his role of happy-go-lucky drifter. Scene when he is trapped in cliff. Scene when he captures the hirelings of the crook. The comedy moments. The pleasing work of Edna Murphy. The novel touches in the direction.

Exploitation Angles—There is a snappy title to this picture. So use it. Use a ballyhoo stunt with a cowboy galloping up and down the streets advertising the picture. Play it up as a breezy and interesting picture. And use a comedy angle in all your copy.

Drawing Power—This will get over wherever shown.

A scene from "In the Night," a new Producer's Security release via State Rights.

"A Ladies' Man"

Metro—3000 Feet

(Reviewed by Charles Larkin)

MOST motion picture audiences have seen Bull Montana in some of the biggest screen offerings, notably with Doug Fairbanks. Many have suggested that he would be good as a star. Well, here the Adonis of the shadow stage gets his chance and he makes the most of it. The film is in three reels and every one of them is packed with action fast and furious at times.

Bull as Oswald, the orphan, who makes his debut into society, gives the screen a character that is a distinct novelty, to say the least. His entrance at the "soup and fish" reception after ten years in the underworld, is a moment not soon to be forgotten. Bull is given ample opportunity to display his athletic prowess and in the scenes in which he rids a house of "ghosts," he demonstrates that he wields a wicked right and left.

The comedy has been given a very attractive mounting—high class in every way. The cast contains several names well known in screenland. Myrtle Lind is an attractive leading lady, but we would have liked to see someone other than Claire McDowell as the mother. We have always associated Claire with the better things in filmplay and it was a distinct shock to see her here. Snitz Edwards overdoes his part as an ex-jockey.

The novelty of Bull Montana in evening clothes has its appeal. Bull also stages a dance with Edwards that is amusing, but the throwing of a dozen or so "ghosts" down a clothes chute is the fun climax of the picture. "A Ladies' Man" is a novelty. Novelties are scarce on the screen at present. Moral—book this one.

The Cast

The Orphan	Bull Montana
The Millionaire	Charles Mailes
His Wife	Claire McDowell
His Niece	Myrtle Lind
Her Fiance	Stanhope Wheatcroft
The Rival	Frank Kingsley
Ex-Jockey	Snitz Edwards
Hard Boiled Egg	Chuck Reisner
His Offspring	Dicky Reisner

Story and direction by Hunt Stromberg.

The Story—Oswald, an orphan, runs away from home at the age of ten. Years later he returns to his wealthy foster parents after growing into a real underworld bully. Naturally, parents and guests are shocked, but they all take him to their arms when he throws out a couple of burglars. Then he's called upon to rid an aunt's home of "ghosts." He does. He wins the beautiful girl.

Classification—A fast moving comedy with the handsomest man on the screen tossing humans about the landscape.

Production Highlights—The fine setting given the picture. The cast of well known stars. The scenes in the gymnasium and the "ghost" episodes. The society reception and the dance executed by Montana and Snitz Edwards. The fast action in the last reel.

Exploitation Angles—Tell them Bull Montana has reached stardom at last. The gymnasium scenes offer an opportunity for a tie-up with your sporting goods store. The title offers a hint for some good stunts. Might dress up the biggest, toughest guy in town in evening clothes and put him on the street

"The Woman He Loved"

Frothingham-American Releasing—5200 Feet

(Reviewed by Laurence Reid)

WHEN WILLIAM V. MONG, the character actor, started out to write his own story here, he had the best intentions in the world of contributing one of those human, soul-stirring dramas of a persecuted life. His characterization is sound enough, and he gets down to the core of the persecution in showing a Jew leaving Russia at the height of a pogrom and suffering all sorts of mental worries before he gets on his feet and smiles happily over his new found prosperity and the fact that racial discrimination has been eliminated.

Mr. Mong covers too much ground. When he bobs up as a stray peddler in New York's Ghetto, his wife leaves him, taking with her their little boy. This upsets him so that he migrates to Chicago, San Francisco and finally settles down as a Colorado farmer. Years elapse and the neighboring rancher voices his opinion of Jews in general and the erstwhile peddler in particular. Meanwhile the child has been adopted by a wealthy family and is in love with the neighbor's daughter. The Russian suffers again when his buildings burn so he returns to his peddling activities in Gotham's Ghetto. What of the wife? Her conscience returns when the philanderer is taken in custody by the law, and soon after a reconciliation is effected. And the father and son are reunited when the former saves the youth's fiancee from disgrace in a conveniently melodramatic scene.

The trouble with this picture is its reliance upon the long arm of coincidence. Where it scores is in the detail and characterization. Mr. Mong, always dependable in his portrayals, manages to get a deal of humanity and pathos into his study of the Russian dreamer who would come to America and become a rich farmer. The scenes of the Ghetto are handled with a good eye for the atmosphere. And the human touch here is well established. Of course the actor-author's theme of the futility of race prejudice is carried on to the end. Thus the story serves a purpose after all, even though it loses in logic and dramatic force as a result of the convenient episodes, which bring his family back into the Jew's life.

The forepart of the story is much more genuine than the latter reels when Mr. Mong, thinking a punch is needed, supplies the melodrama. Still it may be labeled a human interest story because of its characterization and detail. And doubtless will please the steady patron.

The Cast

Nathan Levinsky	William V. Mong
Esther Levinsky	Marcia Manon
Jimmy Danvers	Eddie Sutherland
Helen Comstock	Mary Wynn
John Comstock	Charles French
Max Levy	Fred Malatesta
John Danvers	Harvey Clark
David Levinsky (as a child)	Bruce Guerin
Rosie Romansky	Lucile Ward

Story and Scenario by William V. Mong. Directed by Edward Sloman. Photographed by Antonio Gaudio. Produced by J. L. Frothingham. Distributed by American Releasing Corp.

The Story—Russian Jew suffers from pogrom in Russia but escapes to America. Ekes out living as New York peddler. His wife leaves him, taking with her their little boy. Some years later the father purchases a farm in the West but again suffers hardships through fire. Discovers his boy and is reconciled to his wife. He becomes instrumental in saving the youth's fiancee from disgrace.

Classification—Heart interest story based upon family separation. Much sentiment and character study here.

Production Highlights—The good effort of the author and featured player to make his story genuine. Atmospheric details of life in Ghetto. The heart interest note. Good work of cast.

Exploitation Angles—Play it up for its heart interest, mentioning the suffering of the leading character. If you have a Jewish clientele, this will go like a house afire. Atmospheric prologue will help in putting it over.

"Moonshine Valley"

Fox—5679 Feet

(Reviewed by Charles Larkin)

"AND a little child shall lead them!" Here we have another version of that ever popular theme. Its pure unadulaterated melodrama, a red-blooded story which gives our old friend Bill Farnum opportunity to put over a portrayal of real dramatic power. The plot puts Bill right down in a wild outdoors locale and makes him wage a couple of fistic encounters with the villain that will please the most jaded movie fan.

The title is misleading. There's no moonshine in this one, whatever, unless that is what they are drinking in the one saloon set. The picture opens with action and keeps up a merry pace until the climax. There's some fine acting by Holmes Herbert and Sadie Mullen, the former as the doctor and the latter as the wife. One of the features of the picture is the work of Dawn O'Day, a three-year-old, who will certainly interest your feminine fans. Then there's a dog that's almost human and has some important action to put over.

The picture has its moments. Yes, there are several battles between the hero and the villain, one on the brink of a steep bluff and the other in the cabin at the close of the picture. Both will make fans sit up and take notice. The story is not an original one in theme, but its well done in this instance and Herbert Brenon's fine direction is evident throughout.

The outdoor views give us some attractive woodland shots, mountains, waterfalls, forests and long stretches of landscape. Most folks like Farnum in this type of picture and exhibitors who know their patrons like action can book this one safely. The story runs smoothly throughout, the subtitles are readable and the lighting effects up to the usual Fox standard.

The Cast

Ned Connors.....William Farnum
His wife.....Sadie Mullen
Dr. Martin.....Holmes Herbert
Nancy, a child.....Dawn O'Day
Jeanne, the dog....."Jean Bronte"

By Mary Murillo. Directed by Herbert Brenon. Scenario by Mary Murillo and Herbert Brenon. Photographed by Tom Molloy.

The Story—Deals with the adventures of a man whose wife elopes with a doctor. A child is born to them. Later on she becomes lost and is found by the husband who takes her to his mountain home. The husband, now crazed with drink and his misfortunes since his wife's elopement, is reformed by the child. The doctor is killed in a fight with the husband, who is reunited with his wife.

Classification—A melodramatic tale of the eternal triangle type, containing a full quota of thrills and some fine natural settings.

Production Highlights—The strong characterization given by William Farnum. The appeal of Dawn O'Day as the child. The good supporting cast. The long shots of attractive outdoor views. The rescue of the doctor just as the carriage is about to plunge over a cliff. The fights between Farnum and Herbert. The work of the dog, who is a real star. The moments between the husband and the child. Some excellent photography and direction.

Exploitation Angles—Bill Farnum is a popular player. Play up his name. Tell patrons Bill is back again in the "rough stuff." There is also a talented child actress who should be given prominent space in the ads. Might dress the front of the lobby and box office in log cabin fashion with miner's tools placed about. Might put some old whiskey barrels in the scene also, labeled "Moonshine."

Drawing Power—If your audiences like melodrama, book this one. It's your old friend Bill Farnum at his best is the kind of picture for which he is best suited. Should go over most anywhere.

Scene from "When Summer Comes," a Mack Sennett Comedy

"Face to Face"

Playgoers Pictures—Five Reels

(Reviewed by Charles Larkin)

A YOUTHFUL burglar, with a drug-stained mind, intent on robbing a home, gets in through the bathroom window. Being filled with "snow" he is naturally in fine condition for seeing things. He sees himself reflected in the mirror which runs the entire length of the door. Alarmed he fires at the image, believing it to be another person. At the same time that the "dope" fires at his image in the glass, a wealthy man commits suicide. He, of course, being caught in the bathroom with a gun in his hand, is accused of the murder. It's rather meagre stuff with which to weave a five-reel story.

Marguerite Marsh in the role of a female Sherlock Holmes solves the mystery, although we must admit that the story does possess its moments of surprise. The picture is well staged with one exception. A jarring note is sounded when in most of the interiors we gaze through windows and see cotton decorating the railings without. One can always tell snow from cotton. The ice sport scenes in the beginning of the picture show some good camera work. Frances White is very much miscast as the "vamp." She is not the least convincing in the role. Miss Marsh is attractive, but is not called upon for much histrionic display. Joseph Marba is too theatrical in his interpretation of the "heavy." Coit Albertson as the son is adequate.

The story opens with the trial and then throughout the picture skips back and forth from the trial to incident of the action being explained by those on the witness stand. This makes for rough continuity. There are a number of legal inconsistencies during the progress of the investigation of the case and in the courtroom. There are some dramatic situations.

The Cast

Helen Marsley.....Marguerite Marsh
Grace Weston.....Edna Holman
John W. Weston.....Richard Stewart
Jack Weston.....Coit Albertson
Martin Hartley.....Joseph Marba
Cleo Rand.....Frances White
Bert Manners.....William Kendall

Reginald Warde Production. Playgoers Picture distributed through Associated Exhibitors.

The Story—John W. Weston, weighed down by the financial collapse of his company, takes his own life. About the same time as the fatal shot is fired, a dope crazed youth climbed through a window of the home, sees himself in a mirror, thinks it is someone else and also fires. He is caught with the gun in his hand. He is accused of murder. A chum of the dead man's daughter, however, frees the youth after solving the mystery and proving the guilt of the villain for stealing securities.

Classification—A mystery drama which is not overly convincing.

Production Highlights—Some attractive interiors. The winter sports scenes. The trial and the solving of the cause for the man's death. The pleasing personality of Marguerite Marsh.

Exploitation Angles—Play this one up as a mystery tale. The star is well known, but let them know that she is the sister of Mae Marsh. Go easy on lauding this to the skies, however.

"Love Is an Awful Thing"

Selznick—Five Reels

(Reviewed by Laurence Reid)

THE farcical complications are ample enough in this latest Owen Moore entry which is a fitting companion piece to his "Reported Missing," even if it doesn't depend upon a deal of physical action for its highlights. It mostly concerns getting into a dilemma and then getting out of it—and the course determined upon is more or less that of the grand pursuit. Naturally with all farcical stories—a word of explanation by one of the characters would have smashed the bubble. But then such a procedure would be against the ethics of this type of entertainment.

This bubble foams with breezy incident, giving Moore a happy role which he plays in a mocking manner. To be a true farceur it behooves the interpreter to wear a sober expression. "Love Is An Awful Thing" is broad farce throughout, yet it never slackens for want of a spontaneous episode. It becomes highly ridiculous and as a result the audience is kept in a gay mood most of the time. There are no gaps—the characters jumping on the scene to complete the incident without making it seem obvious. This is good farcical development. In fact the treatment of it is much better than the plot which concerns hoodwinking a girl so that she will not discover her fiance's horrible past—a past which turns out to be quite devoid of sin.

Our hero has a troublesome time winning consent of the girl's father. Then when things look pretty, along comes a chorus girl from the misty yesteryear. He is caught at the station by his beloved and to make it appear that he is married to the aging chorine, he employs the superintendent's wife to appear much married to him. And the kids are introduced as evidence. This introduces a couple of counterplots, since the superintendent must be kept in the dark. The farce develops with a creditable pace right down to the altar where the bride is kept waiting as the groom dodges a process server and seeks to recover some damaging letters.

It's a grand and merry chase and a number of the episodes sparkle with humor. Occasionally a riotous moment occurs when the pseudo wife holds the scene or when the negro comedian Douglass Carter, playing a porter, puts over a Bert Williams touch. The feminine support is offered by Marjorie Daw, Kathryn Perry and Alice Howell. All give first rate performances. Arthur Hoyt makes a fussy valet and lawyer highly amusing. In all the picture is an enjoyable skit—one well played, directed, captioned, and photographed.

The Cast

Anthony Churchill.....Owen Moore
Judge Griggs.....Thomas Guise
Helen Griggs.....Marjorie Daw
Ruth Allen.....Kathryn Perry
Harold Wright.....Arthur Hoyt
Porter.....Douglas Carter
Marion.....Charlotte Mineau
Superintendent.....Snitz Edwards
Superintendent's Wife.....Alice Howell

By Victor Heerman. Directed by Victor Heerman. Produced by Selznick.

The Story—Youth about to marry sweetheart finds himself in considerable trouble when girl of former romance comes on the scene and attempts to make him keep his promise to wed her. To eliminate her he has another man's wife act as his own. This complicates matters, for his fiancee discovers the evidence and believes him a scoundrel. Explanations occur eventually when the bride is left waiting at the altar, while he dodges a process server and tries to steal some incriminating letters.

Classification—Farce-comedy which carries on complications of a young couple approaching matrimony. Plenty of speed, high jinks and adventure.

Drawing Power—Is entertaining enough for week's run. Will please most any class of audience except the congenital dumb-bells. And they don't matter, as they won't know what it is all about.

"A Broadway Rose"

Metro—Eight Reels

(Reviewed by Charles Larkin)

MAE MURRAY can dance! There's no denying that fact. In this, her most elaborately mounted starring vehicle to date, the star's terpsichorean exhibitions are the real feature of the picture and they are given in settings of exquisite beauty and charm.

The story has been done before. We have all heard about the country girl who rises to ethereal heights on the Great White Way, falling in love with the millionaire's son, saying farewell to Broadway so that she may fully enjoy her romance, finding that she is unwelcome in the home of her husband and then realizing final happiness in the arms of her country sweetheart. It's all been done over again, but never has the idea been mounted in such lavish scenic investiture.

Monte Blue is ideal as the rural sweetheart. Monte never overacts and therein lies the secret of his success.

The subtitles are finely colored, being snappy and original. The camera work is unusually artistic and the lighting exquisite. The action could be speeded up if some of Mae's over-emotional moments were curtailed and the scenes in the theatre during the dancer's farewell performance edited.

The picture affords excellent opportunity for musical accompaniment, especially in the many dance scenes. Lovers of horseflesh will find delight in the tryouts at the big country estate track. The society tea is well staged and contains moments of real dramatic display on the part of the star. "A Broadway Rose" is a good box office subject. Folks in "the sticks" are always curious over the mysterius high life in Gotham. This picture will satisfy that curiosity.

The Cast

Rosalie Lawrence.....Mae Murray
Tom Darcy.....Monte Blue
Hugh Thompson.....Ray Bloomer
Reggie Whitley.....Ward Crane
Barbara Royce.....Alma Tell
Peter Thompson.....Charles Lane
Mrs. Thompson.....Mary Turner Gordon
Mrs. Lawrence.....Mrs. Jennings
Colored Maid.....Pauline Dempsey

By Edmund Goulding. Scenario by Edmund Goulding. Directed by Robert Z. Leonard. Photographed by Oliver T. Marsh.

The Story—A country girl wins favor on Broadway as a dancer. She loves Hugh Thompson. His parents, wealthy folk, oppose his infatuation. Seeking only happiness for herself and the man she loves, she consents to a secret marriage to avoid a break between Hugh and his family. The family, however, discovers the facts, and convince the son to break off with his wife. The dancer finds happiness with her country lover after a series of dramatic complications.

Classification—An elaborately produced romance of Broadway and the country featured by the dancing of Mae Murray.

Production Highlights—The elaborate mounting of the picture., The dancing of the star. The scenes of the theatre interior. The fine shots of the country estate and the horse tryouts. The humiliation of the little dancer at the Society Tea. The beautiful lighting effects. Miss Murray's striking costumes.

Exploitation Angles—Tell the folks they'll see Broadway life as it really is. Thousands will respond to that. Put over tieups with your fashion shops using photos of Miss Murray and her striking gowns as worn in the picture. The picture affords fine opportunity for a solo dance prologue copied after any one of the several in the picture. The distributing has prepared some attractive paper. Use it freely.

Drawing Power—Should go over in first class theatres. Especially good for the towns and should appeal to community house audiences.

"Burning Sands"

Melford-Paramount—Six Reels

(Reviewed by Laurence Reid)

THE vogue for romances of the Orient—of the call of the white hot sands is still upon us. "The Sheik" really established it because of Valentino and the idea is becoming as popular for screen fiction as the Northwest Mounted formula. There is no variation in "Burning Sands," which, of course, robs it of any real story interest. Merely placing a fugitive from civilization near an oasis in the desert and presenting him as one of nature's noblemen when the girl comes into his life is too simple. Even with the colorful background—the palms, the charging tribesmen, and all the other atmospheric details enhancing it the story is too obvious, too sugar-coated with sentiment and virtue to quicken the pulse and stir the imagination.

And with no variation the picture falters as entertainment among those who want something else than bringing two romancers together. "Burning Sands" is trite. It tells nothing. You look upon the luxury loving society girl charmed by the colorful tan and wardrobe of the hero. She seems to be ready for the big love and it comes to her because the worldly attractions of civilization are not there to beckon. The rugged simplicity and honesty of the Englishman who exiled himself are virtues enough to mould her life and love. There are some scenes of physical action, Milton Sills sees to it that interlopers with evil thoughts must be punished. And there is some rivalry between the heroine and a French dancer for the attention of the made-over Arab.

Since Mr. Melford made "The Sheik," he knew his background. And as far as the production is concerned the picture is complete with all the necessary trimmings and trappings. The picture carries no mean title The mere mention of it at the table where the younger generation are seated will be enough to attract them to the theatre. But the story did not have the sale of "The Sheik." And naturally it won't be such a boxoffice attraction. Mr. Sills extracts every vital element from the characterization. His performance, almost convincing, and the picturesque background, offer some compensation for a mediocre story. The rest of the players are adequate.

The Cast

Muriel Blair, an English girl.....Wanda Hawley
Daniel Lane, a philosopher.....Milton Sills
Kate Bindane, Muriel's friend.....Louise Dresser
Lizette, a dancer.....Jacqueline Logan
Robert Barthampton, an English official...Robert Cain
Mr. Bindane.....Fenwick Oliver
Governor.....Winter Hall
Secretary.....Harris Gordon
Ibrihim, an Arab.....Albert Rooscoe
Old Sheik.....Cecil Holland
Hussein.....Joe Ray

By Arthur Weigall, Scenario by Olga Printzlaux and Waldemar Young. Directed by George Melford. Produced by Famous Players.

The Story—Young Englishman, tired of civilization, takes up his abode in the Arabian desert. The call of romance is heard and he charms a frivolous society girl from his own country and succeeds in winning her. Jealous French girl nearly disillusions her rival but true love finally conquers.

Classification—Romance of the desert based upon the customary formula—the white girl falling in love with the adventurous white man and willing to follow him to the ends of earth. Usual atmosphere.

Production Highlights—Milton Sills gives convincing performance. Atmospheric production by director who staged "The Sheik." Scenes on the Nile and in the desert. Good work of cast which includes Wanda Hawley, Jacqueline Logan, Albert Roscoe and Louise Dresser.

Exploitation Angles—Did you cash in on "The Sheik?" Then go after the crowd on this one. Title should attract them now that the Oriental story is in vogue. Put on your atmosphere in your music and presentation.

Drawing Power—Will please the romancers. Colorful production will get it over.

Little Stories on Big Pictures

EVERY woman in America is interested in "OTHER WOMEN'S CLOTHES," and 80 per cent. of motion picture audiences are women. This is one of the considerations that prompted the following big theatres to book Hugo Ballin's newest picture success, "OTHER WOMEN'S CLOTHES," starring winsome Mabel Ballin in one of the season's most enthralling society dramas:

GOODWIN THEATRE
Newark
BARBEE'S LOOP THEATRE
Chicago
WASHINGTON THEATRE
Dallas
ORPHEUM THEATRE
Detroit
THE HIPPODROME
San Francisco
BLUE MOUSE THEATRE
Baltimore
WALNUT THEATRE
Louisville
STRAND THEATRE
Akron
ISIS THEATRE
Grand Rapids
AMERICAN THEATRE
Troy, N. Y.
MAJESTIC THEATRE
Wilmington, Del.
STATE THEATRE
Sacramento

Here are a dozen successful exhibitors whose leadership you can well afford to follow They recognized the exhibition values in "OTHER WOMEN'S CLOTHES" by booking it for first-run in their territories.

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HODKINSON PICTURES

Reviews of Latest Short Subject Releases

"Ma and Pa"

(Sennett-First National Comedy—Two Reels)

BILLY BEVAN and Mildred June are featured in this latest release from Mack Sennett's laugh shop. The picture opens with a wedding, in which the rejected suitor figures conspicuously. Then, after Bevan has been struck by a boot with a brick in it, the action cuts to five years later, with Bevan pacing the floor with an armful of youngsters. Later, we see the children washed and hung out on the line to dry.

The rejected suitor returns and renews his advances. The husband returns, and some comedy business follows in which Bevan attempts to break down the door, although there is a large hole in the wall beside it.

The villain disposed of, Bevan, who is a paper hanger, goes to work. He meets a vaudeville actress, and arranges to paper her room. He does so, covering windows, doors and baseboard. The husband breaks in, and Bevan is thrown out.

She has promised him a job at the theater, however, and we next see him behind the scenes, where "Way Down North" is being presented. The usual mishaps follow, ending in the accidental starting of the wind and rain machine, which blows everything to pieces. The picture then ends with Bevan happily reunited with his family.

The best part of this comedy is in the first reel, and the scenes with the cute kids and small dog should go big in any house. Most of the comedy business is not particularly new, though there should be a fairly plentiful number of laughs. Mildred June appears to advantage. All in all, it is a good, average release.—*L. C. MOEN.*

"Their First Vacation"

(Carter DeHaven Comedy—Two Reels—Released through F. B. O.)

THE DeHavens, Carter and Flora, are back in the short subject field, being sponsored by the Film Booking Offices in a series of two-reel domestic comedies. The first is a refined, high-class laughgetter, with swift action and many spontaneous laughs. It should be a splendid supplement to the program of any first-run house in the country and is easily entitled to a generous space in the billing.

"Their First Vacation" brings the newlyweds to the country in search of hotel accommodations, and after some introductory gags in the hotel lobby, the action starts with an automobile trip, in the course of which occurs a breakdown and a kidnapping. The richest part of the comedy is the scene showing Carter tied to a log floating down a stream towards a sawmill. He is hoisted up the runway and the saw descends to where his feet would be if he did not draw them up. The log moves on and when the saw again comes into place he is nearly decapitated. And he is tossed into the mill, a talking, walking piece of lumber.

"Their First Vacation" undoubtedly gives the DeHavens an auspicious start in the short subject field. The story is by Mr. DeHaven himself and the direction by Mal St. Clair.—*LAURENCE REID.*

"In the Days of Buffalo Bill"

(18 Episode Serial—Universal)

DOESN'T this title ring with romance and adventure? Doesn't it convey to you a world of entertainment, touching as it does, upon the historical drama of America in the making—when buffaloes and Indians roamed the plains—when the pony express carried the mail across the Rockies—when Col. William F. Cody, later known as Buffalo Bill, established himself as the country's greatest scout? Universal should feel immensely proud over this achievement. It is a serial which, like the company's other continued stories of late, gets away from the exploitation of heroic daredeviltry for the sake of a thrill. The excitement is there, nevertheless, and what is shown bears the stamp of authentic realism.

The historical values keep pace with the dramatic values and because of the glamour attached to the stirring days of the sixties and seventies, every spectator will respond and thank his stars that the screen has humanized this adventurous epoch. It's a picture of the great outdoors interspersed with views of Lincoln's cabinet, his signing of the bill for the great iron trail, now called the Union Pacific Railroad, and his assassination. These particular scenes have a place here and are executed with appreciation for historic records. Some of the cabinet incidents appear like fac-similes of the original plates.

"In the Days of Buffalo Bill" exudes romance and adventure. There is something doing every minute in the shape of vigorous action. And the suspense keeps pace with it. The prairie schooners, the raids of the Sioux, the exploits of Col. Cody and his fearless companions of the pony express, played with dash and enthusiasm by Art Acord, the vital moulding of historical facts coupled with just enough fiction to provide story interest—these are all incorporated here. The days of the Civil War are just far enough removed in the background of history to lend an irresistible glamor for the spectator. He will respond and your returns will stuff the money boxes.

The serial offers great exploitation values. You have your schools, your educational societies, and a hundred other tie-ups for putting the picture over. It will travel by word of mouth. Buffalo Bill lingers in the memory as one of the country's most picturesque figures. While he belongs to the ages atop Lookout mountain, his vivid personality has been humanized by Duke R. Lee so excellently that he lives again. There is love interest, sentiment, adventure, pathos, excitement, conflict—and other elements which quicken the pulse and enliven the imagination. Get it quick. Don't hesitate. Your failure to do so, is your loss and your competitor's gain. Give them real, moving history; give them vivid drama.

Universal deserves unbounded praise for its achievement. Educational, historical and dramatic values are present in rich array—all of them woven together in a vital fabric of America in the making. Robert Dillon, the scenarist, and Edward Laemmle, the director, deserve all the honors which are bound to be heaped upon them. It must have taken painstaking research to accomplish so much. And not a scene is out of place. The technical details are perfect. And the players (those who interpret the historical figures) have been selected for their adaptability.

LAURENCE REID.

"Pop Tuttle's Movie Queen"

(Plum Center Comedy—Two Reels—Released through F. B. O.)

OUR old friend Dan Mason, whom we last saw as the Skipper in the Toonerville Trolley series, has returned in a series of rustic comedies which Film Booking Offices is releasing, and judging from the first, he is going to hit a thousand per cent in the entertainment league. "Pop Tuttle's Movie queen" is the funniest rube comedy we have ever seen. It is the richest in gags, the cleverest in titles, and at the same time the most convincing in its story and characterizations. It is so easy to make a "rube" so thoroughly burlesqued that the effect is anything but funny, and the wonder is that Mason can keep from straining the credulity of the audience and still hit the laugh gong. Probably his long experience and the guiding hand of Robert Eddy, who directed him in the first of the Toonerville series, are the responsible factors.

"Pop Tuttle" hits the trail that "Chic" Sale blazed in "His Nibs" in this comedy, and in some scenes goes ahead of him. A good part of the action is laid in a small town movie "palace," where "Pop" is manager, billposter, projectionist and announcer. Scenes of New York during the Third Liberty Loan Drive and the latest Kalem drama are on the program. He proves his worth as an exploiteer by introducing a "famous movie star in person." He atomizes the entire theatre immediately before the showing, and he fights the reformers who try to stop his show. His official capacity is that of bus driver, where an actress named Wilma Hervey acts as a splendid foil. Every title is a laugh. And a great many of the gags have never before been seen on the screen in any shape or form.

If the Paul Gerson Pictures Corporation, producers of these comedies, can keep up the pace, they are going a long way towards giving the exhibitor a short subject series that will command a big following.—*LAURENCE REID.*

"Felix Comes Back"

(Pat Sullivan—Winkler)

Pat Sullivan has produced another ingenious animated cartoon in "Felix Comes Back." His pet character, Felix the cat, annoys the town butcher by luring away the sausages, that the enraged shop keeper hurls him into the bay. Felix is swallowed by a whale and an animated Nanook digs him out up in the frozen north. Felix has a hard time saving himself from the unfriendly animals in this new clime but eventually he takes refuge in a cake of ice. Thus he returns to the butcher shop.

Sullivan's animation always has been about the best there is in this particular line of picture making. Furthermore he always seems able to introduce novelty into his work. He depends as much on novel business as does a comedian. The gag of using interrogation points in the action itself is still funny and Sullivan utilizes it just often enough to have it remain so. The Felix series ought to become as popular in its line as the comedies of the slapstick kings are in their lines.—*PETER MILNE.*

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

"Heart's Aflame" Is Being Edited

WITH the production of "Hearts Aflame" as a big all-star special for Louis B. Mayer a new independent producer makes his debut in the person of Reginald Barker, long recognized as one of the greatest directors in the industry. Completed in the filming last week and now in the cutting and titling stages, the picture is predicted to be one of the outstanding box office triumphs of the fall season.

The story is based on Harold Titus' famous novel, "Timber," and was prepared for the screen by J. G. Hawks and L. G. Rigby. In the cast are Frank Keenan, Anna Q. Nilsson, Craig Ward, Richard Headrick, Russell Simpson, Richard Tucker, Walt Whitman, Martha Mattox, Stanton Heck, Ralph Cloninger, Irene Hunt, Joan Standing, Lee Shumway, John Dill and Gordon Magee. Percy Hilburn, who has photographed all of the Reginald Barker pictures of the past five years, was chief cameraman.

Tarkington's "Flirt" to Be Completed Soon

"The Flirt," Universal's Jewel production of Booth Tarkington's celebrated novel, is nearing completion at Universal City. The featured players are Eileen Percy and Helen Jerome Eddy, who are strikingly contrasted in the two leading roles.

Hobart Henley, the director, is drawing the production to a close after thirteen weeks of painstaking effort.

A. P. Younger prepared the adaptation and Virgil Miller photographed.

The final scenes probably will be made within a week.

Critic Lists Thrills in "The Fast Mail"

The following statistics were compiled by a motion picture critic after witnessing "The Fast Mail," Lincoln J. Carter's famous melodrama adapted to the screen by Fox Film Corporation.

"One hundred and eleven thrills that stand the hair on end—

"Seventy-eight dramatic moments that keeps one on the edge of the seat—

"A steplechase that will beatify the most fastidious follower of the turf—

"Seven situations never before exhibited on the silent sheet—

"The blowing up of a river steamboat in which an actual vessel is destroyed and no miniatures used."

Selznick Feature on Broadway

"Love Is An Awful Thing," Playing at the N. Y. Criterion This Week

COMING to the Criterion theatre beginning Sunday is another one of those hilarious Owen Moore farces called "Love Is an Awful Thing." The story was written and directed by Victor Heerman and it is acted by a cast which includes many of the players who appeared in "Reported Missing" with some interesting additions.

Kathryn Perry formerly of the Follies, whose decorative qualities are well-known to the so called tired business men, appears in "Love Is an Awful Thing." After looking at her no one will agree with the title.

Another young lady who isn't hard to look at is Marjorie Daw. She, too, will try to convince the customers of the futility of love. Marjorie is a protege of Geraldine Farrar's and is a really intense "Gerry Flapper."

There is a real treat in store for those who have not yet seen Douglas Carter, the Western comedian of color. Not since the days of Bert Williams has there been so promising a negro laughmaker as this long, lean, lonesome looking native son of California. He is the last word in unconscious comedians.

Others in the cast who are known for their ability to inspire hilarity are Snitz Edwards, Alice Howell and Charlotte Mineau.

New Ince Special Is Announced

"Skin Deep" Will be Distributed Soon by First National Pictures

"SKIN DEEP," a melodrama produced from an original story by Marc Edmond Jones, will be Thomas H. Ince's next special production for distribution by Associated First National Pictures, Inc.

Coming as it does on the heels of "Hail the Woman," and following such exceptional box office productions as "Lying Lips," "Mother o' Mine" and "The Cup of Life," "Skin Deep" is expected to be one of the big attractions of the season. The Ince schedule for 1922 includes eight special productions.

The principal roles in "Skin Deep" are carried by Milton Sills and Florence Vidor, the latter of whom has won new laurels for herself as a result of the work she did as Judith Beresford in "Hail the Woman." The rest of the cast includes Marcia Manon, Frank Champeau, Charles Clary, Joe Singleton and Winter Hall.

The production was directed by Lambert Hillyer under the supervision of Mr. Ince. Mr. Hillyer, who made his debut in pictures as a cameraman for Mr. Ince in the old days at Inceville, returned to the Ince studios to write the continuity and direct this new picture. Mr. Hillyer's work as a scenarioist, as a writer of original stories and as a director is well known.

"Skin Deep" has been in the course of production for more than six months, and has reached the final stages of cutting to which Mr. Ince has devoted his personal attention. During the filming of

"Hungry Hearts" Pre-released

Special Presentation to be Given Goldwyn Picture at Capitol Theatre

"HUNGRY HEARTS" the Goldwyn picture about which such wonderful reports have been leaking out for several months past, is to receive its first prerelease screening at New York's Capitol Theatre soon. This is the photoplay of East Side immigrant life in New York made from the volume of short stories by Anzia Yezierska, bearing the same title as the picture.

E. Mason Hopper directed the photoplay and his many friends in the film world have been maintaining for months that he has gone his own remarkable direction of "Dangerous Curves Ahead" one better in the new film. He advised

The chief characters in "Hungry Hearts" are said to be acted with remarkably life like coloring by Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, George Siegman, A. Budin and a dozen others. Each role stands out like one's next door neighbor, so vividly and sympathetically is it rendered, yet without ever becoming obtrusive and getting in the way of another character.

S. L. Rothafel, manager of the Capitol Theatre, is arranging for one of his special presentations in connection with "Hungry Hearts."

"Rich Men's Wives" Opens on Loew Circuit

ON the strength of the business he did with "Rich Men's Wives," the B. P. Schulberg Preferred Picture, at the U. S. theatre in Paterson, N. J., Peter Adams has booked it into his big Newark theatre, at Newark, through the Jans Film Service, New Jersey franchise holders in the Al Lichtman Corporation. The picture will play the Newark the week of September 18.

"Rich Men's Wives" has been fully listed for showing in New England, the first runs including the Boston theatre, Boston; the Strand, Hartford, and the Rialto, in Providence, the Lichtman Corporation announces.

It has been booked into thirteen houses of the West Coast Theatres chain, and extensive dates are reported from the Minneapolis territory, where J. F. Cubberley is the Lichtman franchise holder.

"Rich Men's Wives" opens on the Loew Metropolitan circuit September 11.

"The Hot Head" Will Be Next Mayo Production

Frank Mayo has finished "The Altar Stairs" and will begin production immediately at Universal City on "The Hot Head."

G. B. Lancaster wrote "The Altar Stairs." It is a colorful cruise through glowing South Seas.

Louise Lorraine appears opposite the star. Dagmar Godowsky, his wife, has an exotic role as a native girl. Lambert Hillyer directed.

"The Hot Head" will give Mayo's versatility plenty of exercise. Mrs. George Randolph Chester wrote it and her husband, a staff writer at Universal City, prepared it for screening.

Gertrude Astor Appears With Earle Williams,

Work has begun on Earle Williams' new feature, "You Never Know," and a number of the opening scenes have been shot. Gertrude Astor is playing opposite Earle Williams. Miss Astor, whose clever work in "The Spenders," "The Lion Man," "Through the Back Door," and other successes, is vividly remembered, was selected for her eminent fitness for the part of Miriam Follansbee. George Field, another favorite heavy, who will be remembered in "Diamonds Adrift," will have the part of Medina, the gun-running South American revolutionist.

Fairbanks Portrait To Be Hung in Lobby

A PORTRAIT of Douglas Fairbanks, painted by the celebrated Swedish artist, Christian Von Schneidau, will probably be hung in the lobby of the theatre in New York where the initial showing of this famous producer-actor's latest celluloid, officially titled "Douglas Fairbanks in Robin Hood," is shown.

"Instead of the elaborate decorations which frequently adorn a theatre lobby," Von Schneidau explained, "it is planned to substitute the portrait against a background of rich plush drapes which will bring out its pictorial value to best advantage."

"Kindred of the Dust" Appeals to Chicago

"Kindred of the Dust," a First National attraction, produced and directed by R. A. Walsh, with Miriam Cooper as the star, did a tremendous business at its Chicago opening, according to a telegram received at the New York office of Associated First National Pictures, from Balaban & Katz. The telegram follows:

"Kindred of the Dust" opened Chicago Theatre today tremendous business. From our Observation of the impression picture is making on our audiences First National has a worthy successor to the biggest dramatic production of this year. It is perfect in every detail and we canont recommend it too highly.

"Balaban and Katz."

Goldwyn Prepares Sales Book on New Product

Goldwyn has prepared a 28-page book, for the use of its salesmen, which includes a brief printed and pictorial account of its productions for the season of 1922-23. In all ten productions are dealt with at length, while four features in or approaching production are more briefly considered. The salesman equipped with this literature has in a handy form in front of him a sample, or foretaste, of each photoplay which will give the exhibitor an idea of what it is like. Numerous stills giving highlights from each picture are reproduced, together with some line drawings, photos of stars, directors and authors.

More Sherlock Holmes Features Are Ready

"The Tiger of San Pedro" and "The Priory School" are the two subjects in Educational's series on The Adventures of Sherlock Holmes which are now being prepared for release. These pictures, from the original stories by Sir Arthur Conan Doyle, will follow "The Copper Beeches" and "The Empty House," and will feature the same actors in the principal roles, Eille Norwood as Sherlock Holmes and Hubert Willis as Dr. Watson.

Strong Cast Supports Meighan

"The Man Who Saw Tomorrow" Is Justification for Title

SELDOM is there found in a motion picture more justification for a title than will be apparent in "The Man Who Saw Tomorrow," the new Thomas Meighan picture which Alfred Green is now directing at the Lasky studio, says a statement from Paramount.

The idea suggested by the title is worked out in a series of vision scenes in which Meighan sees himself at the Durbar as Viceroy of India; as a high government official in London; as one of the principals in a romance with a Russian beauty, this time in New York, and as the leading figure in wild experiences in the South Seas.

Beatrice Joy, who played the feminine lead in Cecil B. DeMille's "Manslaughter," opposite Mr. Meighan, has the role of Rita, daughter of a trader in the South Seas, while Theodore Roberts, veteran of forty years of stage and screen, is seen in a modern semi-freebooting role and supplies both comedy and serious moments.

John Miltern, who played the Governor in "Manslaughter," has the part of a philosopher, Professor Jansen; June Elvidge, former star in her own right, is portraying a society role as Lady Helen; Eva Novak, erstwhile star, has the part of Vonia, a Russian girl; Laurance Wheat, former star of stage drama and musical comedy, is seen as Larry Camden; Albert Roscoe is Jim McCleod, a bully and desperado; Alec Francis, specialist in father roles, plays Sir William deVry; Robert Brower, an old-time stage actor, has a typical role and Edward Patrick and Jacqueline Dyris appear in native characterizations.

Big Audiences Welcome Castle

"Slim Shoulders" Please in New York and St. Louis Houses

"SLIM SHOULDERS," released by the W. W. Hodkinson Corporation, and the "Irene Castle Fashion Promenade," booked in conjunction with the picture, opened to crowded houses at the Capitol, New York, and the Delmonte, St. Louis, last Sunday.

More than 5,000 paid admissions were recorded at the Delmonte, which constituted the largest day's business in the history of the theatre. The attendance at the Capitol in New York was greatly in excess of this, nearly 15,000 persons attending the opening of the big production in the metropolis.

Newspaper reviews in both cities were unanimous in their praise of the picture and the fashion revue.

A feature at the Capitol opening which was not included on the program was the unexpected appearance in the State Box of Mrs. Castle herself. Coming to New York from her home in Ithaca, with her shoulder and left arm in a plaster cast, Mrs. Castle insisted upon being present at the opening of her latest picture and reviewing for herself the new styles that she brought back on her recent return from Paris. Each gown worn in the "Promenade" was one that Mrs. Castle personally selected during her sojourn in the French capital, and then were exhibited at the Capitol and Delmonte by mannikins selected by Mrs. Castle's personal representative.

"A Rogues Romance" Unusual

Valentino and Williams are Coupled in Harry Van Loan's Thriller.

VITAGRAPH branches are reporting more demand for "A Rogue's Romance" than booking limitations will allow. It is an unusual picture in every sense, a feature in which two stars divide honors.

In "A Rogue's Romance," Rodolph Valentino is cast as The Ferret, a cafe dancer, and member of the underworld. It is considered dangerous to cross The Ferret, and yet Mons. Picard, a role assumed by Earle Williams, deliberately antagonizes this man, and engages in a fist fight with him. From that hour The Ferret hounds Picard, and cleverly informs the police of his every move. But Picard is always able to outwit the police, and make an exciting escape.

A girl induces Picard to turn his powers to the benefit of society, and this man, whose love for children has caused him to adopt three, aids the police in capturing a dangerous band of criminals. He is cornered often but in each instance he manages to elude his pursuers.

Earle Williams has climbed to popularity through years of hard work and clever performance. His films are always heralded with enthusiasm by picture lovers throughout the country.

Rodolph Valentino leaped to popularity almost over night. Aside from his ability as an actor, he has won an enviable reputation as a dancer. Perhaps there is no one in the profession who more vividly interprets the dance of the Apaches than Valentino. This dance is a feature of "A Rogue's Romance."

Other well-known and popular members of the cast are Kathryn Adams, Brinsley Shaw, Marion Skinner, Maude George, Harry Van Meter and Herbert Standing.

James Young, who directed the picture, is one of the outstanding directors of today. The story is from the pen of H. H. Van Loan.

Makes a Record on the Loew Circuit

THREE Educational pictures began a run in the Loew Circuit in and about New York City on September 4, setting a record for one distributing organization.

The pictures in this extraordinary run are "A Hickory Hick," a Christie Comedy featuring Bobby Vernon; "Fair Enough," a Christie Comedy featuring Dorothy Devore, and "Spooks," a Mermaid Comedy, with Lige Conley and Elinor Lynn.

With several prints with each of these subjects in use on the Loew Circuit, there is a total of 150 days' bookings for these recent Educational releases.

Two Reel Fairy Tales For Arthur Trimble

Three completed two-reel productions featuring little Arthur Trimble will be ready, before screening for release contract will be attempted, according to Director Frederick G. Becker, who is now hard at work on the second of the contemplated series of twelve pictures.

"The Strange Adventures of Prince Courageous," as the series will be known, will consist of twelve stories from the pen of Robert Lee. A touch of fairies and witches will attract the children to this series, states Mr. Becker, but an appeal to the adult class of patronage will not be sacrificed to this end.

May Tinee Lists These As Among the Best

May Tinee, motion picture critic of the Chicago Tribune, lists "Hurricane's Gal," and Mack Sennett's "Crossroads of New York," First National Attractions, among the best photoplays of July, in a long article which appeared in a recent issue of the Tribune. She writes:

"Hurricane's Gal"—was a whirlwind of a film—effective in a melodramic, vivid sort of way, it was just one fight after another, with Miss Dorothy Phillips in the lead, being stormy and tender by turns—but always beautiful. The picture fairly SIZZLED, there was so much doing. The big scenes were well accomplished—so well that you forgave occasional faults of detail.

"The Crossroads of New York" was a "Mack Sennett" it was Mack Sennett at his best. It was Mack Sennett sending a chill up your spine, making you laugh like an idiot, bring you up standing with a handful of straight drama ably done.

A picture nobody should miss.

Tom Mix Starts Work on New Fox Subject

Work has been started on the forthcoming Tom Mix starring vehicle "An Arabian Knight," in the William Fox West Coast Studios. Claire Adams will play opposite the star.

"Hound of the Baskervilles" to Be Early Release

"THE HOUND OF BASKERVILLES, the film version of famous Sherlock Holmes novel of the same name, with Eille Norwood in the role of the great detective of fiction will be an early release of the Film Booking Offices of America, announces that company. It has been tentatively set to follow the first Ethel Clayton production. "If I Were Queen" on the F. B. O. Program.

This Sherlock Holmes picture is of feature length and follows closely the original story by Sir A. Conan Doyle, which is published as a complete novel. Because of this latter fact, states the F. B. O. the title has a definite box office value, inasmuch as the story is known under its own title and not simly as "one of the Sherlock Holmes stories."

Good Publicity Wins Against Heat Wave

"Queen of The Moulin Rouge," now in its second week at the Mission Theatre, Los Angeles, has overcome the hottest of the hot weather now prevailing in Southern California and is launched as a genuine success.

The quarter-page ads placed in every Los Angeles newspaper have done much to stimulate business. Careful study of the press sheet and advertising material prepared by American Releasing Corporation is shown in all the copy.

Filming "Thelma" in Santa Cruz Islands

Chester Bennett and his entire company producing "Thelma," Marie Corelli's story, in which Jane Novak is starring, for F.B.O. release, spent two weeks on the Santa Cruz Islands making exterior scenes for the production.

Among those who are on location in the islands are Bert Sprotte, June Elvidge, Wedgwood Noel, Barbara Tennant, Gordon Mullen, Peter Burk, Jack Rollens, Harvey Clark and Harry Lonsdale and a corps, from the production forces of the R-C Studios, where "Thelma" is being filmed.

Buster Keaton to Take His Family Abroad

Upon the completion of two more laugh fests for First National, Buster Keaton will take a long rest. Accompanied by Natalie Talmadge Keaton and Joseph, Jr., Buster will probably visit several foreign countries before returning to his studio.

Lillian Hackett to Support Baby Peggy

Lillian Hackett, Clyde Cook's former leading lady and less recently of musical comedy stage, has been engaged by Abe Stern to play an important role with Baby Peggy.

Fox to Release Educationals

Series of Six Short-Subjects Will Be Introduced on Sept. 24 Schedule

THREE short subjects, which William Fox Corporation describe as "entertaining-educationals," were recently shown as a forerunner of a series of one and two reel contributions, to be released on September 24, in a series of six. The sample offerings were found to be engaging and informative, with traces of "educational intent" removed. Release dates for following series, will be announced, later.

The first, in one reel length entitled "Volcanoes of the World," described, vividly, these mounts of historical and geographical interest, from many interesting angles. Especially are the close-up views of lava being expelled from Mt. Vesuvius and other angry craters, out of the ordinary. And deserving of special mention, are the views of a cross section of a volcano, showing the process and the likely cause of volcanic eruption. The descriptive subtitles help carry out the plan of making an educational film really entertaining, while splendidly tinted views add to the beauties of the scenes.

Secondly, "The Story of Ice" serves as a balance to the foregoing. It tells of the interesting process of harvesting ice, showing modern improvements of electrical power in use in comparison with past-date methods. The proper storing of ice is one of the most important things to know about it. While this reel is not so interesting as the one devoted to volcanoes, (from a reviewer's standpoint) undoubtedly in some parts of the world it will carry an equal value in quality of entertainment and information.

"Alligator Hunting and Farming" is a reel with many thrills. These reptiles are seldom considered by the casual observer to stand for more than a species to decorate a zoo or to make a personal appearance for the benefit of children. But the alligator industry is shown in all its departments in the film devoted to a study of their "hatch" and how they develop into mild and tame companions, in captivity, or dangerous fellows to meet on their home-grounds.

Playgoers' September Releases

Three Productions Differing Widely in Theme and Locale Are Scheduled

PLAYGOERS' Pictures offers three big releases during September. First on the list is "The Isle of Doubt," a six reel offering in which Wyndham Standing is starred. This photoplay, adapted from the well known novel by Derek Bram, combines some of the characteristics of a high class society drama with the adventure and lure of the tropics. Besides Mr. Standing, the cast includes such popular players as Dorothy Mackaill, George Fawcett, Warner Richmond, and Marie Burke. Hamilton Smith directed the production, which is on an elaborate scale. Release of "The Isle of Doubt" is set for September 10th.

September 17th will see the release of "Face to Face," another six reeler, which combines a baffling criminal cas with an appealing romance. Marguerite Marsh and Coit Albertson are featured, with Richard Stewart, Edna Holman, Frances White, William Kendall, and Joseph Marba playing some of the other roles.

In "The Man She Brought Back," to be released September 24th, appear Earle Fox, Doris Miller, Frank Losee, Donald Russ, Harry Lee, Frederick Burton and Charles Mackay, each of whom has a fine record in pictures. This is a five reel feature, the work of Charles Miller Productions, and was directed by Mr. Miller himself. It is a drama of the Canadian Northwest Mounted that is said to be full of punch and heart interest, and which, in plot and handling, makes a wide departure from the usual run of even the best of former tales of that country of heroism and adventure.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

Wears Royal Robes in Filming of Sue Story

There are many features in the Burr-Whitman Bennett production of the "Secrets of Paris," taken from Eugene Sue's famous novel, "The Mysteries of Paris," but the one that will no doubt appeal to the women picture-lovers will be the robes worn by Miss Gladys Hulette in the throne scene. The robes formerly belonged to the Marchioness of Ely, and were worn by that titled lady at the coronation of the late King Edward VII. of England.

Mabel Normand Expected Back From Europe

Mabel Normand, it is expected, will return to Los Angeles from her European trip during the latter part of September, when she will begin production on her next starring vehicle under the Mack Sennett banner. "Suzanna," her recently completed First National picture, will be released on November 6.

"Young Diana" Goes to Rialto from Rivoli

OWING to the signal success of Marion Davies in "The Young Diana," at the Rivoli, the picture has been held over for a second week on Broadway at the Rialto. With the sole exception of "Blood and Sand," "The Young Diana" carried off the record for summer receipts at the Rivoli. Miss Davies' surprising impersonation of the drab little spinster and her startling transformation proved the sensation of Broadway.

Cosmopolitan's picturization of James Oliver Curwood's popular story, "The Valley of Silent Men," with Alma Rubens as the feature player, also scored at the Rialto. Only the necessity of its making way for "The Young Diana" prevented its being held over another week.

Semon Comedy Showing Proves a "Riot"

Reports from Los Angeles on the pre-showing of the new Larry Semon comedy at the Rivoli are briefly that it was "a riot." As the Rivoli's patronage is made up of a rather dignified class of screen critics, and hard boiled as to comedies, Larry is pleased. Whatever the Rivoli thinks of it, the comedy is certainly full of action. As yet it has no title. Vitagraph has not settled upon anything quite explosive enough.

"The Isle of Doubt" to be Given Loew Time

"The Isle of Doubt," the Playgoers' feature in which Wyndham Standing is the star, has been secured for the Loew time in Greater New York, and is about to begin the round of its houses. The booking manager of Marcus Loew enterprises completed arrangements with Lester W. Adler, of Playgoers' New York exchange, this week. This feature, which is in six reels, is Playgoers' current release, September 10th being the date set for its first appearance.

Hope Loring to Help on Script for Preferred

The name of Hope Loring will appear as a collaborator with Eve Unsell on the script of "Ching, Ching, Chinaman," Wilbur Daniel Steele's prize story which Tom Forman is directing for Preferred Pictures.

Miss Loring is among the best known screen writers and aided in the adaptations of several successes made by Preferred Pictures.

Animal Comedy Coming In September

The September release in the Educational-Campbell Comedy series will be "A Ring Tail Romance," Charlotte Herriam, Doreen Turner, Laurence Licalzi and their animals friends, "Pal," the dog, and "Joe," the monkey, have the principal parts.

Al Lichtman to Tour South and Mid-West

AL LICHTMAN only recently returned from a tour of the country that took in all sections except the South, and on Thursday of last week he left for New Orleans to hold a conference with E. V. Richards, general manager of the Saenger Amusement Company and owner of the Lichtman Corporation franchise for the eleven Southern states.

Following his trip South Mr. Lichtman will visit some of the principal film centers of the Middle West as the guest of Harry Charnas, the independent distributor. A special party, including the trade paper editors, is being planned to accompany Mr. Lichtman on his Mid-West tour as guests of the Charnas organization.

Beginning Sunday, September 10, Mr. Lichtman will be the honor guest at a dinner of exhibitors in the William Penn Hotel at Pittsburgh. The next night a similar honor will be accorded him in Cincinnati; on Tuesday there will be another at Detroit; and on Wednesday the tour will wind up with a banquet in Cleveland.

Paramount Adds Stars To Cast of Picture

Two notable additions to the cast of Alice Brady's new Paramount picture, "Anna Ascends," have been made during the past week. One is Florence Dixon, who has bee playing leading roles opposite Conway Tearle and Eugene O'Brien. The other is Hilda Moreno, the Spanish beauty and dancer of this year's "Ziegfeld Follies." Miss Moreno does a special Spanish dance in the "Fifty Club" scenes.

Educational Has Two on Opening Program

The opening program at the beautiful new Strand Theatre in Niagara Falls, one of the finest motion picture houses between New York and Chicago, which was opened August 26, included two subjects released by Educational. The first number on the program was "Syria, Land of Religious Hatred," a scenic subject, and the program closed with "Nothing Like It," a Christie Comedy featuring Dorothy Devore.

Estelle Taylor Next in Gasnier Production

In the course of a few months Estelle Taylor has emerged from obscurity into the limelight through her notable performances in "A Fool There Was" and "Monte Cristo," two widely known stories. She will next appear in "Thorns and Orange Blossoms," a Gasnier Production now being "shot" by Preferred Pictures.

Cosmopolitan Plans Premiere

Elaborate Preparations for Opening of Marion Davies Special on B'way

WITH some of the most elaborate preparations ever made for a motion picture showing on Broadway, the much-talked-of Cosmopolitan Production "When Knighthood Was in Flower," starring Marion Davies, will open Thursday, September 14, at the Criterion Theatre for an indefinite run.

Cosmopolitan Corporation, presenting Cosmopolitan Productions, has leased the Criterion from Paramount and will take over the house on September 10.

From advance reports "When Knighthood Was in Flower" will set a new record in screen classics, declare Cosmopolitan officials. Joseph Urban's settings are declared to be "marvelous," and no less an art authority than Sir Joseph Duveen of London has stated that the court scenes are "the most faithful reflection of the time of King Henry VIII of England ever made."

Supporting the star, Marion Davies, is a cast of brilliant screen players including Lyn Harding, famous English actor brought over from London especially to play King Henry VIII; Forrest Stanely, who has been Miss Davies' leading man in several of her screen successes; Pedro de Cordoba, Ernest Glendinning, Ruth Shepley, Johnny Dooley, William Kent, George Nash, Macey Harlam, William Norris, Gustave Von Seyffertitiz, and dozens of others.

Unusual preparations have been made at the Criterion for the opening on September 14 and for the ensuing run. The theatre is being remodeled and twelve loges installed in the balcony. These will be specially reserved. The orchestra pit has been enlarged to accommodate fifty-two musicians. An original musical score has been composed by William Fred Peters. Victor Herbert has composed two numbers especially for the production. One is the Marion Davies march, the other "When Knighthood Was in Flower" waltz. A prologue has been arranged by Joseph Urban.

A special Marion Davies edition of the book "When Knighthood Was in Flower" has been prepared by Grosset and Dunlap. These books will be on sale in the lobby of the Criterion during the showing. There is to be a special showing of the picture for book salesmen from the leading big department stores from all over the country.

One thousand sixteen-by-twenty enlarged stills of scenes from the production printed in sepia are to be distributed to stores all over the country in addition to a number of twenty by twenty-four portraits of Marion Davies. Striking posters of Miss Davies in the costumes she will wear as Princess Mary Tudor have been painted by four of the leading artists of the country, Howard Chandler Christy, Frank X. Leyendecker, W. T. Benda and Carl Link, and will be used in connection with the advertising campaign.

Los Angeles Sees "Manslaughter"

Cecil De Mille's New Picture Meets with General Approval From Critics

CECIL B. DEMILLE'S new Paramount production "Manslaughter," scored a sensational success at its opening at Grauman's Rialto Sunday, according to a telegram received from Los Angeles at the home office of Paramount. One of the biggest crowds in the city's theatrical history waited for hours for the doors to open and and capacity audiences received the picture with tremendous applause.

The showing of a new Cecil B. DeMille picture has come to be an important event in Los Angeles, and invariably the newspaper reviewers are most searching and exhaustive in their criticism. Jeanie Macpherson's adaptation of Alice Duer Miller's novel, in which Thomas Meighan Beatrice Joy and Lois Wilson are featured, was no exception.

Epitomizing her detailed review, Grace Kingsley said in *The Times:* "The great American photoplay is with us at last. What other directors have been groping around after Cecil DeMille has at last really accomplished. This one stands beside 'Male and Female.'"

The Herald's critic said: "'Manslaughter' is a cinematic success by unanimous opinion. It is Cecil DeMille's greatest and most honest effort. This Paramount film will go down as one of the most vital works of motion picture art."

The Examiner said: "'Manslaughter must be seen. . . . It is a mighty indictment of the spirit of the age. . . . There are many moments of forceful poignant interest."

"Grandma's Boy" Chosen For Anniversary

THE Harold Lloyd-Associated Exhibitors super-attraction, "Grandma's Boy," produced by Hal, Roach, which began its New York run at the Mark Strand, Manhattan, September 3rd, has been selected by Edward L. Hyman, managing director of the Brooklyn Mark Strand, as the film feature for that house's third anniversary week celebration, beginning Sunday, September 10th.

Mr. Hyman and his associates are arranging a continuous gala demonstration, with special musical programs, the personal appearance of a number of picture stars, and the cooperation of city officials.

Mr. Hyman says in a letter to W. B. Frank, general sales manager of Associated Exhibitors:

"Appreciating the extent of Lloyd's popularity, and coupling with that the undeniable furore-creating possibilities of 'Grandma's Boy,' I feel certain that the picture will reach my fullest expectations."

Joe Bonner to Appear in Baby Peggy Cast

Joe Bonner, former vaudeville head-liner and now of the picture fraternity, is again appearing under the Century banner, this time in support of Baby Peggy in the Century Comedy she is at present working on, "The Little Match Girl." Bonner's last silver sheet appearance was in support of Colleen Moore in "Affinities."

Service Book for "Remembrance" Goes to Press

Goldwyn is soon going to press with its exhibitors' service book for the new Rupert Hughes picture, "Remembrance," which is the first Goldwyn release for the new season. It will be a sixteen page book of a larger size than usual and exhibitors will find it crammed full of exploitation and publicity features which are out of the ordinary.

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Mary Carr in New Mother Role

Her Part in "Penzie" Will Differ from Former Character Delineations

MARY CARR, the Fox actress, who won international fame with her admirable portrayal of the sad and mistreated mother in "Over the Hill" and whose following successes "Thunderclap," a 1921 special, and "Silver Wings," a special on the current season's program which recently completed a summer run on Broadway, New York, have been distinguished by similar character delineation, is to be seen in an entirely different "mother" part in "Penzie," Paul H. Sloane's screen version of Florence Bingham Livingston's novel, "The Custard Cup," now under production at the New York studios of Fox Film Corporation with Herbert Brenon directing.

That motherly soul, famed in nursery rhyme, who lived in a shoe and had so many children she didn't know what to do, probably owned the oddest dwelling place of which history has any record. Mrs. Penfield, the optimistic heroine of the story has many of the characteristics belonging to the lady by the name of Hubbard. In the first place, Mrs. Penfield does not live in a house but in a barn, and, like her famous prototype, has so many children that (some times) she doesn't know what to do in order to feed and clothe them. But she never regrets the scrimping and saving and long hours of work that are necessary to keep her household comfortable and happy.

Ma Penfield's children are all adopted and are three in number, not to mention Filabuster Carsar, the homeless dog brought into the family by tender hearted Crink and treated as a friend and a brother.

The scenes with the children promise to be among the favorite episodes of the picture. Director Herbert Brenon has a particular fondness for building up "kiddie scenes," and takes infinite pains with the juvenile actors. Miriam Battista, Jerry Devine and Ernest McKay, who impersonate the three youngsters, respond quickly to the

"A Tailor Made Man" Scores

Philadelphia Critics are Unanimous in Praise of New Ray Comedy

"CHARLES RAY'S photoplay, 'A Tailor Made Man' is just as good as the charming comedy Grant Mitchell starred a few seasons ago," said the critic for the Philadelphia Public Ledger when this United Artists release was shown at the Aldine Theatre, Philadelphia. "Audiences who have made a study of Raydiology, so to speak, may be inclined to think this the best thing the young star has ever done."

"'A Tailor Made Man' is a noteworthy addition to the screen in every way," said the reviewer for the Philadelphia Inquirer. "In it Charles Ray does without doubt the best work of his career, and his portrayal of the title role leaves nothing to be desired. Every moment of the star's interpretation is a surprise. He plays with wit, charm, enthusiasm, mirth, sympathy and understanding."

"Witness the rejuvenation of Charles Ray," said the critic for the Evening Public Ledger. "In his screen adaptation of 'A Tailor Made Man' there returns the Charles Ray of old, honest, human and sometimes overpoweringly lifelike, There are moments when Mr. Ray's nervousness in 'A Tailor Made Man' during his society debut is played so realistically that the spectators squirm in their seats in their desire to help him out. The cast is an extraordinarily good one."

Arrow Picture Pleases Author

"Peaceful Peters" is First of a New William Fairbanks Series

THE series of six William Fairbanks pictures which Arrow Film Corporation will release during the coming year has gotten away to a most auspicious start. The first picture, "PEACEFUL PETERS," was privately viewed by officials of the Arrow organization this week and they were unanimous in their praise of it. The direction of Lewis King is especially praiseworthy, as is the work of the entire supporting cast.

W. C. Tuttle, the author of "Peaceful Peters," is most enthusiastic about the way in which his story has been handled. He embodies his ideas in a letter which he sent to Mr. Ben Wilson, the producer, immediately after viewing the first showing of the picture. The letter follows:

My dear Mr. Wilson:

Just a line or two regarding a pre-view of "Peaceful Peters," which I witnessed at your studio a few days ago.

I was very well pleased with the picture, and it was a pleasant surprise to find that Mr. King, the director, had so closely followed the original story of "Peaceful." He has handled the theme in good shape, kept the action consistent and deserves much credit for the characterizations.

Quite a number of my stories have been put on the film, but I can truthfully say that none of the so-called Western leads have equalled the work of William Fairbanks.

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Lon Franklin Juanita
CHANEY — FARNUM — HANSEN
in a powerful photoplay of love and action
"Fast Company"

ELAINE HAMMERSTEIN
in a forceful drama of a girl who had to make the greatest decision that can come to any girl
"The Co-respondent"
Adapted by RALPH INCE

CARTER De HAVEN
in a breezing, bounding comedy—one of the best of this clever comedian's
"From Broadway to a Throne"

Jack Virginia Noble
MULHALL — LEE — JOHNSON
in an action-filled picture of the purple underworld from the well known story by Raymond Wells
"The Terror"

Rupert Ella Kingsley
JULIAN — HALL — BENEDICT
in a crashing story by Robt. H. Davis with an appeal that is universal
"The Bugler of Algiers"

MONROE SALISBURY
with a special cast in a stirring picture of the golden days of old California
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Around World Trip as Universal Serial

JULES VERNE'S globe-trotting imagination suggested "Around the World in Eighteen Days," which will be Universal's next attempt to thrill and instruct theatre-goers in a chapter-play.

The story is being written by Carl Coolidge under the supervision of Robert Dillon, serial and short reel feature editor at Universal City. J. P. McGowan will direct it.

The title suggests speed. By aeroplane and racing cars, trains and boats, the hero dizzy-clips around the 25,000 miles circumference of the earth and winds up, quite naturally with a fortune and a bride.

Most of the picture will be filmed at Universal City where there are ninety-seven permanent foreign settings.

Ince Representative Sees Good Season

The motion picture industry is entering upon one of the most successful seasons enjoyed since the war, in the opinion of E. A. Smith, personal representative of Thomas H. Ince, who has just completed a tour of the country.

After talking with exhibitors in every section of the cast and west, Smith is convinced not only that the business rapidly is returning to normal but that for worth while pictures there is a growing and insistent demand.

Dorothy Devore Has New Leading Man

"Let 'Er Run," the third picture in the new series of Chistie Comedies, has been completed and delivered to Educational. It features Dorothy Devore, and marks the introduction of George Stewart, brother of Anita Stewart, who plays opposite Miss Devore. It is a race track story, with some thrilling race scenes in which Dorothy rides a jockey. "Let 'Er Run" will follow "That Son of a Sheik" and "Pardon my Glove."

Universal Stars Are Kept Busy

Priscilla Dean is finishing New Underworld Play by Tod Browning

REPORTS from Universal City indicate the early completion of a number of feature productions to be released later this fall as Universal Jewels and Attractions.

Priscilla Dean, whose current picture, "Under Two Flags," will be shown on Broadway in the near future, is two-thirds through her next production, "Lady Raffles," a London and New York underworld and society story written by Tod Browning, who also is directing it. After "Lady Raffles" Miss Dean will start work on "Drifting," a screen adaptation of William A. Brady's stage success.

Herbert Rawlinson is well into the production of "One Wonderful Night," a screen version of Louis Tracy's famous play. He is supported by Lillian Rich, Sidney Bracy, Sidney de Grey, Joseph Girard, and Dale Fuller. Stuart Paton, director of "Reputation" and many other Universal successes is in charge of the latest Rawlinson film.

Gladys Walton has just completed studio work in "The Lavender Bath Lady," a feature production directed by King Baggot. It is from a story by Shannon Fife, and was put into screen form by George Randolph Chester, the popular author, who now is a member of Universal's scenario staff. Baggot and his staff now are cutting and editing the picture, which will be ready for shipment to New York in a few weeks. It probably will be released late in October or early in November.

Hoot Gibson has started a new production under the direction of Nat Roos, Universal's newest feature director. It will be called "Ridin' Wild," and is from a story written especially for Hoot by Roy Myers, who also scenarized it.

"Grandma's Boy" Wins Critics

Lloyd Comedy At N.Y. Strand Ends Too Soon To Satisfy the Scribes

THE Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," produced by Hal Roach, made its New York debut at the Mark Strand Theatre, Sunday, September 3rd wih this result:

From 4 o'clock on until the close of the last Sunday showing the "S. R. O. in the balcony only" sign was displayed and the sole adverse criticism uttered by a newspaper reviewer was that the film was too short.

Joseph Plunkett, the Strand's managing director introduced the feature with an especially attractive prologue, in which the new "Grandma's Boy" song, composed by Herb Crooker, Jean Havez and Pete Wendling, sung by the Strand quartette, scored a hit.

Quinn Martin in New York World said: "'Grandma's Boy' is the funniest screen comedy which we have seen this year. The really humorius situations in it are wholesome and original and seem to have a reason for being there.

Joseph Mulvaney in New York American:

"It's too short—that's what's the matter with 'Grandma's Boy,' and it's a vital defect. The hour in which the five reels were screened was the swiftest hour that most of us ever spent in the Strand Theatre.

Harriette Underhill in New York Tribune:

"'Grandma's Boy' is entirely free from vulgarity and it is filled with surprises.

J. O. Spearing in New York Times:

"'Grandma's Boy' is amusing nearly always and hilarious a good part of the time,

Bon Allen in Evening World:

"We have already claimed Harold Lloyd is one of the best if not THE best comedian in celluloid, and now we are surer than ever."

Evening Journal:

"Five reels of folly were screened and there was in every reel enough material for mirth to all out an entire farce."

Wallace Reid's Picture On "Classic" Cover

WALLACE REID has been voted the monthly favorite of Classic readers and in recognition of this popularity his portrait will appear on the cover of this popular fan magazine for its December issue.

This is the third consecutive month that Paramount players have won the popularity contest for Classic covers. Rodolph Valentino appears in the bull fighting costume from "Blood and Sand" on the cover of October Classic.

The November issue of Classic, now on the press, has May McAvoy on the cover. Miss McAvoy surprised even her warmest admirers by piling up the highest vote during the second month of the contest.

And now Wallace Reid has scored for Paramount because 975 of his admirers have been interested enough in their favorite to write to the editor of Classic to request that his picture appear on the cover.

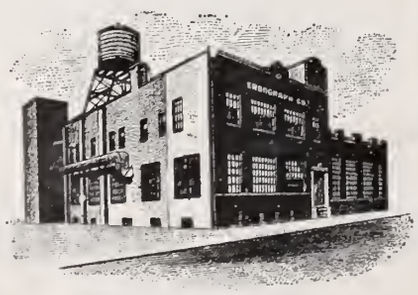
Rupert Hughes Preparing "Souls for Sale"

Rupert Hughes is making rapid progress in preparing his latest novel, "Souls For Sale," for screen production. He expects to begin casting as soon as the continuity is completed.

Studio reports on "Gimme" indicate that this photoplay measures up fully to Goldwyn's big advance expectations of it and that it is another striking addition to Mr. Hughes' series of photoplays of life as it is lived by the average American family.

Prefers Football and "Movies" to Calculus

Orville Caldwell, who plays opposite Katherine MacDonald in her latest First National attraction, "The Lonely Road," confesses that when he was at the University of California he found football vastly more attractive than Calculus.



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Stroheim Begins Work On "Merry Go Round"

THURSDAY, August 24, 1922. Remember the date. It marks the beginning of "Merry Go Round," Erich von Stroheim's forthcoming picture. Dates are important when von Stroheim gets into action.

Norman Kerry and Mary Philbin have principal roles in the new von Stroheim story. Other players are Dale Fuller, Spottiswoods Aitken, Al. Edmundson, Maude George, Caesar Gravina, Captain Albert de Conti Cedassamare, Allan Sears, Colonel Wacerka of the Austrian Army, the Earl of Glandore (Maj. Maurice Talbot-Crosbie), Fay Holderness, George Hackathorne and Sidney Bracey.

Cincinnati Cham. Com. Praises Pathe News

Pathe News quotes the following letter dated August 23, from the Cincinnati Chamber of Commerce over the signature of James A. Reilly, President, apropos of Pathe News pictures of the U. S. Aeroplane Mail Service:

"Pathe News, 35 West 45th Street, New York City:

"Gentlemen: Permit me to take this means of extending our heartfelt thanks and appreciation of consistent cooperation and service which you have and are rendering to Cincinnati, most recently exemplified in the release on your circuit of the aeroplane pictures.

"Hoping that the policies you have followed in the past will be maintained, I remain,

"Very truly yours,
"James A. Reilly,
"President."

Ascher Bros. Book Entire Century Output

On the strength of three Century Comedies, "A Small Town Derby" featuring "Queenie," the Century horse star; "Just Dogs," starring Brownie; and "Foolish Lives" starring Lee Moran, the entire Century output has just been booked by the Ascher brothers.

"Snub" Pollard Becomes Star

Pathe Launches Comedian in the Farce Comedy Entitled "365 Days"

IN the two-reel comedy called "365 Days," which Pathe has scheduled for release on September 17, "Snub" Pollard is converted by Producer Hal Roach into a full-fledged star. Exhibitors who have played, and picture patrons who have seen, Pollard screened in several scores of one-reelers with Harold Lloyd, are quoted by Pathe as manifesting active interest in published announcements that the one was so successfully following in the footsteps of the other. The long list of one-reel comedies featuring Pollard, with Marie Mosquini playing opposite, since Lloyd entered upon his multiple-reel career, are said to have further satisfied exhibitors that he was unquestionably real "star timber."

Never was a comic star kept so busy getting in and out of trouble. Along with forty or fifty other presumptive heirs of an eccentric and rich old "Grandpa" he is required to establish his home and continue for a whole year to live in amity with the whole bunch on a plot of ground barely large enough for a single cottage and garden. The fact that the bunch is composed of relentless "gimmes," makes the situation desperate for the hero and his young family. He finds just room enough to anchor a captive balloon from which his house and "grounds" are suspended.

As "the good grandson" with Marie Mosquini his "good wife," he is kept busy trying to avoid fights with all the other heirs, of whom "the hard boiled party," played by Noah Young, is the large, coarse and violent ringleader. A visit of "Grandpa" and his lawyer on the 365th day plunges them into the thick of the critical battle among the "gimmes," of which the good grandson and his family bear the brunt. Just as the old man is "disowning everybody," the good grandson proves his peaceable intentions, a twenty-dollar gold piece is put in the gas meter and the balloon sails away from the "gimmes" carrying the house and its lucky inmates away with it—including Grandpa and his wealth.

P. B. Schulberg Announces Plans

Hopes to Form Stock Company of Well Known Stars and Players

"DETAILED plans for our features to be released shortly are maturing rapidly," announces B. P. Schulberg, president of Preferred Pictures and vice-president of the Al Lichtman Corporation, which is handling the distribution of his products.

"About six weeks after the general release date of 'Rich Men's Wives' set for September first, we will have ready for the public our second offering, the screen version of Wilbur Daniel Steele's prize story, 'Ching, Ching, Chinaman,' which Tom Forman is directing. The complete cast headed by Lon Chaney, Harrison Ford and Marguerite De La Motte has already been announced.

"The release of the Gasnier production of 'Thorns and Orange Blossoms,' featuring Estelle Taylor, Edith Roberts and Kenneth Harlan, will follow closely upon 'Ching, Ching, Chinaman.' Work on Bertha M. Clay's famous novel is already well under way."

"The next feature on our first year's program will be 'Are You a Failure?'" Mr. Schulberg continues. "This is a screen original written by Larry Evans, a magazine writer of wide repute, which is bound to be a powerful film story. Tom Forman will direct it and for the leading masculine role we have chosen Harrison Ford because of his fine work in 'Smilin' Through,' 'The Old Homestead' and 'Ching, Ching, Chinaman.'

"We will probably schedule 'The Hero,' Gilbert Emery's distinguished play, to follow 'Are You a Failure?' According to our present plans Gasnier, who made 'Rich Men's Wives,' will direct it and we are attempting to secure the services of a stage actor of wide prominence for the title role.

"We are in close contact with the finest free-lance artists available and while we expect to draw from their ranks to fill the varying needs of our productions, we hope ultimately to form our own stock company of well known players.

"Glorious Adventure" Liked in Brooklyn

J. Stuart Blackton's Prizma color production, "The Glorious Adventure," featuring Lady Diana Manners, England's most beautiful woman, and the first all-color motion picture feature ever made, was received enthusiastically last week by large audiences at the Brooklyn Strand, and won praise from both public and critics.

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"Rose of The Sea" Plays Two Big Houses Day and Date

"ROSE OF THE SEA," the First National attraction starring Anita Stewart, ran a week simultaneously at Loew's Park and Mall, two of Cleveland's first run houses. The Park seats 3,600, the Mall 1,400.

Joint ads for the two theatres were used. Small teaser ads were inserted in all newspapers first, leading up to quarter page ads on the Saturday preceding the week's run.

A special musical program was used at the Park in connection with the picture. This included a special overture by the Park symphony orchestra, under the direction of Mischa Giterson who came to Cleveland from Los Angeles to take charge of the Park orchestra. The overture and rest of the musical program was given prominent display in the ads.

Expert Says Stevenson Classic Is Well Cast

Frederick O'Brien, author of "White Shadows in the South Seas," said to be the best selling book of travels ever written, was a recent visitor at the Lasky studio and viewed with the eye of an expert the making of scenes for George Melford's Paramount production of "Ebb Tide," the famous Robert Louis Stevenson-Lloyd Osborne classic of the South Seas.

Among the characters which Mr. O'Brien pronounced "absolutely true to type" were Huish, played by Raymond Hatton; Captain Davis, George Fawcett; Attwater, Noah Beery; and Herrick, James Kirkwood.

Three Goldwyn Pictures in Titling Stage

GOLDWYN PICTURES CORPORATION announced that three more of its "big twenty" productions for the coming season have reached the editing and titling stage.

The three productions now being edited are "The Christian," "Gimme" and "Broken Chains."

The pictures in Goldwyn's first list of eight releases entirely completed are Rupert Hughes' "Remembrance," John Barrymore in "Sherlock Holmes," "The Sin Flood," Peter B. Kyne's story, "Brothers Under the Skin," Anzia Yezierska's "Hungry Hearts," and "A Blind Bargain" with Lon Chaney. The other two are "The Christian" now being edited and "The Strangers' Banquet," which Marshall Neilan is filming at the Goldwyn studios.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Sam Grand Purchases "Jungle Goddess"

SAM GRAND, who purchased the entire New England rights to the Export & Film Company serial, "The Jungle Goddess," and who expected to release the wild-animal film in October, has now announced that he will release the Selig thriller immediately.

Business has been improving so rapidly in the East that Grand decided to start the fall season off with "The Jungle Goddess" instead of holding it over. Quite a long time has elapsed since the release of the last big independent serial in New England.

Louis Auerbach of Export & Import, stated that his company will cooperate with Grand to get his exploitation under way.

"Sure-Fire Flint" is Ready For Release

C. C. Burr, producer of Johnny Hines latest six-reel feature was four prominent exchangemen who had bought "Sure-Fire Flint" for their respective territories extended their congratulations to the producer-distributor after viewing a private showing of this all-star particularly elated this week, when production. Peculiarly enough these same exchangemen who had bought "Burn 'Em Up Barnes," Johnny Hines' first starring vehicle, which is said to have proven a clean-up in all territories, unanimously expressed themselves as being of the opinion that "Sure-Fire Flint" surpassed "Burn 'Em Up Barnes" in action, story, cast and box-office appeal.

Prints on "Sure-Fire Flint" are now being rushed by the Lyman H. Howe Laboratories of Wilkes-Barre, and should be ready for distribution to all exchanges within the next ten days.

Poster Campaign Plan by Apollo Exchange

A big twenty-four sheet campaign that will cover New York City and the Greater New York territory is one feature of the exploitation being planned on "More to Be Pitied" by the Apollo Exchange.

Bobby North, of this company, which has distributing rights to the Greater New York territory on the first of the C.B.C. Film Sales Corporation Box Office Winners series announces that he has already contracted for some of the most prominent and valuable twenty-four sheet stands throughout the city and the upper part of the state.

Re-Issues Will be Released

Picture-Arts Announce List of Former Successes For State Right Market

THE Picture-Arts Sales Corp., Inc., a newly formed motion picture sales company, has just announced the immediate release of a group of strong five-reel pictures for the State Rights market. The pictures are the pick of various producing company successes of several years ago, and have been re-edited and re-titled and otherwise brought up to date for re-issue. The films feature such stars as Lon Chaney, Elaine Hammerstein, Dorothy Phillips, Hobart Bosworth, Rupert Julian and others.

Maurice Pivar, manager of the new concern, asserts he will release his product in groups of eight. The first group, consists of the following pictures:

"Two Men of Sandy Bar," by Bret Harte, starring Hobart Bosworth; "The Place Beyond the Winds," starring Lon Chaney and Dorothy Phillips; "The Co-Respondent," starring Elaine Hammerstein, adapted by Ralph Ince from the popular stage play; "The Bugler of Algiers," by R. H. Davis, starring Rupert Julian; "Fast Company," starring Lon Chaney and Franklyn Farnum; "From Broadway to a Throne," with Carter De Haven; "The Sundown Trail," starring Monroe Salisbury; and "The Terror" by Raymond Wells, featuring Jack Mulhall and Virginia Lee.

It is to be especially noted that these pictures, although bettered and brought to date, are being re-issued under their original names—the names by which they filled many a box office three or four years ago.

"The Picture-Arts Sales Corporation has selected these pictures with great care," says Mr. Pivar. "They represent the very best of hundreds of popular films. There is nothing old-timer about them. Only those have been chosen which pass the test of present day production standards.

"They are all well directed pictures made by popular stars from stories written by well known authors.

"Within a few weeks I expect to announce to the State Rights field another group of eight of similar merit at similar give-away prices."

"Fatty" Karr to be Featured

Comedian Will Be Starred in Series of Comedies to Meet Public Demand

BOTH Franklyn E. Backer of East Coast Productions and Bruce Mitchell, managing director of the T. R. Coffin Company, believe that the time is ripe for a series of two-reel comedies starring a fat comedian, as at the present time there is no such comedian on the screen. Exhibitors, according to reports, have felt keenly the loss of a comedy unit of this nature since the departure of "Fatty" Arbuckle from the screen. Exhibitors who have conferred with Mr. Backer and Mr. Mitchell are authority for the staatement that their crying need today is for a good comedy unit.

"Fatty" Karr was placed under contract by Mr. Backer and Mr. Mitchell, and he will be the star of the new comedy series. "Fatty" has appeared in many big pictures among which are "Human Hearts," "Omar the Tentmaker," "Big Stakes," adapted from the American Magazine story, and others.

"All of the productions which I am now handling," said Mr. Backer, "have grown out of the demand of the exhibitors who wanted a definite type of picture which they, in turn, believed the public wanted.

"Several exhibitors wanted two-reel comedies with 'Fatty' Karr in the featured role, and that is why we are making them. They are to be produced by Bruce Mitchell, who is now directing the Dresent Comedies, concerning which there has been so much favorable comment. His cameraman is Vernon Walker, known as one of the most successful cinemaphotographer in the industry, and who has specialized in photographing comedies.

"In my picture, 'Big Stakes,' Fatty Karr showed himself capable of handling a comedy role with more than ordinary ability. Karr is a true comedian, and while he does not have to depend upon his sheer avoidupois to get his laughs, his peculiar physique undoubtedly intensifies his laugh-producing qualities. But we pin our faith to him, not because he is a fat man, but because he is admittedly a splendid actor.

"It was his hit in 'Big Stakes' that decided Mr. Mitchell to star him.

"Fatty" Karr will begin work immediately on the first two-reeler of the series, with Mr. Mitchell as managing director.

The first comedy will be ready for release by November first.

"The Curse of Drink" Sold Up-State

DEMAND for sure-fire melodramas brought about another sale of territory on "The Curse of Drink" feature this week. The picture stars Harry T. Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista, and is being distributed on the state-right market by L. Lawrence Weber & Bobby North.

The buyer was the Grand North Exchange of Buffalo and Albany, operating in the upper part of New York State. Sam Grand of the Federated Film Exchange, Boston, bought the melodrama for New England and Ben Amsterdam of the Masterpiece Film Attraction, Philadelphia, for the Quaker territory.

Sydney Samson prepared the press-book on "The Curse of Drink."

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"Lost in a Big City" Acquired by Arrow

Arrow Film Corporation announces the acquirement of "Lost in a Big City" for fall distribution. The story is by N. S. Woods and the picture is now being completed by the Blazed Trail Productions, Inc.

The cast includes: John Lowell, Jane Thomas, Charles Mackay, Leotta Miller, James Phillips, Edgar Keller and Evangeline Russell.

George Irving is the director and the photography is by Joseph Settle.

Weber, North Planning New Studio

It was learned this week that the independent producing and distributing firm of L. Lawrence Weber & Bobby North are receiving estimates and blue-prints from architects and contractors on plans for a studio to be exclusively used for Weber & North productions during the coming season. The ownership of their own studio was considerel an advisable step by the producers in view of the extensive program of releases planned.

Weber and North are understood to have selected a site for the contemplated studio fronting a wide area of lawn and stream, that will avoid special trips to outdoor locations.

"Only a Shop Girl" to Have All-Star Cast

Plans for the production of "Only a Shop Girl," the second of C.B,C. Film Sales Corporation's series of Six Box Office Winners are being rapidly completed and production will be under way almost immediately. The cast will be an all-star one.

"More to Be Pitied" is Booked for Altoona

"More To Be Pitied" will open for a run at the Victoria Theatre in Altoona, starting September 25th. The Quality Film Corporation of Pittsburgh negotiated the booking.

Raymond McKee engaged by C. C. Burr for "All Star Comedies."

Praise for "Rags and Riches"

Warner Offering Liked by the Los Angeles Critics at Preview Show

THE first pre-view presentation of the Warner Brothers picture, "Rags to Riches," featuring Wesley Barry, at the Symphony Theatre, Venice, Cal., elicited considerable praise from Art Meyer, of the Los Angeles Motion Picture Bulletin and Clem Pope, of the Symphony.

According to the review by Meyer, Wes Barry scores another triumph in "Rags to Riches." He declares that it is a splendid production with a wonderful moral, with plenty of thrills and humor. Clem Pope remarked after the picture was screened:—"It is one of the best pictures this year."

Meyer, in the Bulletin, said in part: "Warner Brothers have scored another triumph in 'Rags to Riches,' their latest Wesley Barry feature. It is a splendid production with a wonderful moral and does not lack thrills. One scene that shows Wesley and his pal on a railroad trestle in a machine with a train approaching them rapidly, furnishes some hair-raising feats. Wesley and his pal jump from the machine into the river below and the picturization is most vivid. There is some excellent camera work here.

"The supporting cast is most satisfactory. The photography is flawless and the director has not lost one single opportunity to bring out every detail in a splendid manner."

"Rags to Riches," a Harry Rapf production, was directed by Wallace Worsley. In the cast supporting Barry are Niles Redman, Eulalie Jenson, Gilbert Clayton, Elaine Manning, Lillian Leeds and "Snitz" Edwards. The story was adapted by Will Nigh and Walter De Leon from the book and stage play of the same name by Chas. A. Taylor.

Will State Right "Notoriety"

National Distributors Bid, but Film Will be Sold on Independent Basis

INFORMATION from the offices of L. Lawrence Weber and Bobby North this week set at rest the report that the producers of "Notoriety" were considering the release of that production through a national distributing organization. The producers will go ahead with their plans to sell territorial rights on Nigh's latest special, just as originally planned.

Weber and North have have been announcing the independent distribution of "Notoriety" for the past month, although it is understood they were in possession of a number of offers of national distribution from other organizations. The interest shown by outsiders in Nigh's latest output was predicted by the producers when Nigh first signed with Weber and North. The director of "Why Girls Leave Home" and "Schooldays" in fact was asked to join the directing staff of some of the producers who are now bidding for "Notoriety," but preferred to work on his own, with a releasing firm that would specialize on his output, such as Weber and North.

The sale of territory will therefore begin. A number of buyers expressed their willingness to take "Notoriety" on its face value, but Weber and North have delayed closing any deal till the picture is cut down to its final form. This is expected in two weeks.

Graphic Issues Campaign Book

"Wildness of Youth" Subject of a 16-Page Press Book for Exhibitor

A SIXTEEN-PAGE press book replete with exploitation and advertising suggestions as well as ample press copy has been published in connection with "Wildness of Youth," produced by Graphic Productions, Inc., under the direction of Ivan Abramson and distributed through Graphic Film Exchanges.

The campaign book opens with an introductory word by Ivan Abramson as to the production merits of the picture and its appeal as a box-office attraction. Then folows three pages devoted to the exploitation of the subject with announcements of the exploitation novelties and accessories available on the picture. One of these novelties is gold-tipped whistle cigarettes. Each of the "cigarettes" is stamped with the title of the picture and carries the question, "Should Women Smoke?"

On the following pages are presented cuts of the advertising and newspaper mats prepared for "Wildness of Youth" and a brief resume of the story illustrated by striking moments from the picture. Pages ten to twelve inclusive are devoted to press stories of varying sizes, all descriptive of the theme or the cast personnel of the photoplay and providing space for the insertion of the theatre's name and the dates of the showing.

The campaign book concludes with a series of mats to be used in connection with a six-day teaser campaign; a special word of approbation from Ivan Abramson concerning the work of the late Bobby Connolly, "called to the Eternal Set by the Great Director General," since Bobby's participation in the production; and posters descriptive of the

Warner Offerings Have Good Bookings

THE big deals recently made by the Warner Brothers with representative showmen throughout the country assure first run bookings of the entire series of seven forthcoming Warner pictures.

The pictures include "Rags to Riches," and "Little Heroes of the Street," featuring Wesley Barry; "The Beautiful and Damned," the F. Scott Fitgerald novel; "Main Street," by Sinclair Lewis; "Brass," the novel by Charles G. Norris; "A Dangerous Adventure," with Grace Darmond; "Little Church Around the Corner," by Marion Russell.

"Deserted at the Altar" Sold for N. Y. and N. J.

Phil Goldstone of Los Angeles, arrived this week in this city with his supreme achievement, "Deserted at the Altar," from the famous stage success by that name.

The cast includes such well known stars as Bessie Love, Tully Marshal, Wade Boutler, Barbara Tennent, Frankie Lee and Jackie Coogan's Dog, Queenie, and Bill Scott. Direction is by W. K. Howard and the production is in seven reels.

Immediately upon the arrival of a print here, it was screened for the Capital Film Exchange, and purchased by them for the territory of Greater New York and Northern New Jersey.

Herman Gluckman, manager of the Capital Film Exchange, said that he is arranging for a full twenty-four sheet showing in the city, and also contemplates a big subway campaign. He is arranging now for a trade showing.

"Hall Room Boys" Sold in New Territories

Eight states were sold this week on the new series of Hallroom Boys Comedies, including the states of Colorado, Wyoming, Utah, New Mexico, Washington, Oregon, Montana, and Idaho.

Exhibitors Approve "Arrow Month"

FROM every corner of the United States wires and letters have been coming into the home office of Arrow Film Corporation, according to their announcement, tendering assurances of support for Dr. Shallenberger and his organization from prominent men in the exhibition and exchange fields.

Every indication points out a triumphant success for "Arrow Month" — the project outlined by Dr. Shallenberger and his associates some weeks ago. That the exhibitors and the exchange men realize the timeliness of such a drive is evidenced in the letters alluded to above, of which the following, just received from Progress Film Company of Detroit, may be considered typical:

We are writing in observation of Arrow Month. We take great pleasure in announcing we have the following pictures set in first run so far and we will have a great many more in the next week.

Kalamazoo, Elite Theatre, "The Marshall of Moneymint." Saginaw, Regent Theatre, "The Marshall of Moneymint." Flint, Orpheum Theatre, "Desert's Crucible." Bay City, Wenonah Theatre, "Desert's Crucible." Detroit, Broadway Strand Theatre, "Desert's Crucible."

McKee Engaged by C. C. Burr

Lead in "All-Star Comedies" is Well Known on Stage and Screen

WITH the announcement this week that Producer C. C. Burr had signed Raymond McKee, popular legitimate actor and male lead to Shirley Mason in over a dozen pictures, to appear as the male star of the new series of two-reelers to be known as "All-Star Comedies," this enterprising producer gave vital form to his beliefs that the two-reel comedy when produced by an efficient organization that understands public and box-office psychology is invaluable to the exhibitor and deserving of concentrated thought in production. With this thought in mind, C. C. Burr intends making comedies that are all-star in every respect. Burr's success with the Torchy Comedies, featuring Johnny Hines are said to have made history in the comedy production market, and judging from the plans of this enterprising producer the All-Star Comedies will probably equal the record made by the "Torchy Comedies."

Production on this new series has already been started at Burr's Glendale Studio under the guidance of the same production staff that was responsible for the success of the "Torchies."

Raymond McKee, male lead of C. C. Burr's new venture, has been on the stage since he was three years old. As a youngster of No. 14 he was starred in one of the old melodramas called "Grit, the Newsboy."

After a successful stage career his work as the juvenile attracted the attention of the old Edison Company and McKee was signed to a two-years' contract. Following service in the war, McKee appeared in "The Fortune Teller," with Marjorie Rambeau, after which he was cast in "The Phantom Legion," which played at the Playhouse in New York City. Then came the urge of the screen and a contract to appear as the male support of Shirley Mason in a dozen pictures, best remembered of which are "Love's Harvest," "The Little Wanderer," "The Flame of Youth," "The Lamp Lighter" and "Wing Toy."

C. C. Burr had been carefully noting the strides to stardom McKee was making, with the result that upon the completion of the "Torchy Comedies" featuring Johnny Hines, who has graduated into the feature fold, this enterprising producer immediately signed McKee to work in this new series which will be known to the trade and public as the "All-Star Comedies."

"Money or My Life" is Next Radio Comedy

The next Federated Radio Comedy is "Money or My Life"—and Ben Wilson, the producer, is surpassing all past efforts in this entertaining two reel comedy, it is stated.

Second National Issues Unique Press Book

SECOND NATIONAL PICTURES CORPORATION, which recently announced eight new pictures for release early in the coming season, in addition to the four already booking, has issued the fourth number of the "Exhibitor's Guide" as a press book for "Broken Shadows," picturization of the novel, "Nance," by Charles Garvice.

A feature of the new press book is the replacing of the conventional "Catchlines" and "Teaser Lines" with columns of "Shadows" and "Whys."

Joe Rock Has Another Satire Nearly Ready

Joe Rock, "Our Village Cut Up" with the 'million dollar smile' wires the home office of the FEDERATED FILM EXCHANGES OF AMERICA that he is on the high road to completing his second picture entitled "Aladdin" — another satire on Arabian Nights fairy tales. A most pretentious production is promised and even though a two reeler, it may be truly classified as a special feature. Winsome Billie Rhodes will again appear in the cast.

MORE TO BE PITIED
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J. FRANK GLENDON, PHILO McCOLLOUGH, BABY ADAIR
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Selznick Prepared for New Policy : : :

THE announcement made some time ago that the Selznick Pictures Corporation had abandoned the Star Series, or Program Plan, of production and would, during the season of 1922-23, make only super-special pictures created a mild furore throughout the motion-picture industry. It also created a great deal of discussion in which the ability of the company to do the big things which it is setting out to do was a topic frequently referred to. The formal listing of the company's plans showing that such stories as Sir Anthony Hope's "Rupert of Hentzau," Robert W. Chambers' "The Common Law," Eugene Walter's "The Easiest Way," and others of like calibre are to be transferred to the screen is likely to start the same discussion anew.

Throughout the industry, from its earliest days, it has been pretty generally known that Lewis J. Selznick, whose name the company bears, is the fountain source of every important policy which the Selznick company undertakes. The decisions on these policies are not arrived at and passed upon in the perfunctory manner all too common in big organizations. It is only after an exhaustive examination of every conceivable detail which has to do with a particular policy that L. J. definitely makes up his mind. It would seem then that the Selznick plan for 1922-23 is best examined by a consideration of just what "L. J." has been doing and what preparations have been made for carrying out the new policy.

It is quite a tribute to the head of the Selznick company that a great majority of his associates in the trade—not only exhibitors but producers and distributors — are satisfied to accept each new announcement from the Selznick offices with the statement: "Well, if he says he's going to do it, he'll do it!" basing their conviction upon what the doughty boss of the fourteenth floor, of 729 Seventh Ave. has done in the past. There are, however, some "slants" of particular interest which are worth uncovering at this time.

There is the element of surprise in the Selznick announcement that the company's plan of producing only special photoplays is one that was long ago decided upon and a plan which has been worked out in detail for at least three years—surprise, for the reason that the Selznick organization seemed so solidly wedded to the Star Series idea to which they adhered so valiantly and so long. That the plan was decided upon long ago and that systematic preparations for it have been under way for a long time seems apparent, however, upon a little examination of the Selznick company's recent activities.

It will be recalled that in the earlier days of the industry it was Lewis J. Selznick, then identified with the World Film Corporation, who first advocated the presentation on the screen of the type of photoplays which were calculated to have the same kind of box-office draft as attractions on the so-called legitimate stage. It was during Mr. Selznick's days with the World Film that many of the big stage successes were first made into photoplays. This would seem to indicate that he has always been rather keen on the kind of screen entertainment which the exhibitor could well afford to make a fuss about—and, after all, this is exactly what is meant by the "super special."

When the present Selznick organization which comprises as its most active units the Selznick Pictures Corporation and Select Pictures Corporation, the former engaged solely in the production and the latter in the distributing end of the business was whipped into working shape Mr. Selznick was confronted with a lot of problems not so easy of solution. A producing organization qualified to do anything and everything which might be required of it—and to perform its tasks with an efficiency calculated to insure not only its own success but also the success of its patrons or customers—could not be born over night, no matter what the experience of the one man who was bringing it into existence. A distributing and selling organization sufficiently strong to cope with constantly changing conditions seemed equally difficult of establishing. A policy of steady, consistent development, Mr. Selznick says, seemed to be the logical one. "We were perfectly satisfied to creep a little before we walked," is the way the head of the company puts it. "That we didn't do much 'creeping' may have been the result of our having picked up in record time the kind of photoplay attractions with stars like Olive Thomas, Elaine Hammerstein, Eugene O'Brien and Owen Moore which the industry seemed anxious to buy from a selling organization built around the same chaps who had handed them Norma and Constance Talmadge, Clara Kimball Young, Alice Brady, and others. But mind you, now that those old chapters are closed, I'm perfectly willing to confess that we would have been willing to 'creep' and not to 'run' as we did—for we were even then in training for what we are setting out to do in 1922-23 and in subsequent years."

The trade has seen the development of the Selznick producing unit under the personal supervision of Myron Selznick, who has always borne the title of President of Selznick Pictures Corporation. It is only natural that that younger Selznick should be loyal to the interests of his father's organization. However, there is often a feeling upon the part of the younger generation that their elders are all right in their way but a bit old fashioned. Such a condition does not exist in the Selznick family. Myron Selznick has an admiration for L. J. which is unusual even between father and son. Therefore from the beginning he eagerly absorbed the knowledge his father had gained by actual experience.

This attitude proved to be invaluable to him when he was called upon to take entire charge of the supervision of the Selznick production forces. Just how splendid has been his training for the bigger things which the Selznick company had then decided to do "when the time was ripe" is evidenced by the Selznick productions which have been turned out during the past three years. With almost unfailing regularity each Selznick picture has been just a little bit better than its predecessor. For a year or more, L. J. Selznick says, the producing unit has been "rarin' to go" with the bigger things which were in prospect.

David O. Selznick, now Vice-President of Selznick Pictures Corporation, has contributed materially to the restlessness and the desire to do the bigger things ever since he has been working "across the organization," touching practically every angle of the business pertaining to both producing and distributing.

The development of the distributing end of the business, on the face of it, would seem to have been attended with fewer difficulties. In the case of Select organization it got under way very rapidly probably for the reason that the product provided by its producing units struck the buyers' fancy. In preparation for the sale of nothing but super specials, however, a lot of details had to be carefully worked out and this has been under way for quite a while, most actively since the accession of John S. Woody to the position of general manager of the Select company, directly in charge of sales.

In taking up their new policy, it would seem that the organization headed by Lewis J. Selznick, are splendidly fortified against anything other than the most successful results. The organizations are tight as the proverbial drum with the Selznick triumvirate—L. J., Myron and David—blazing the trail and men like Morris Kohn, Treasurer of the Select organization, and John S. Woody, General Manager of Select, at hand to aid materially in the big push.

Selznick Has Veteran Sales Staff : : :

THE somewhat radical change in the production plans of the Selznick Pictures Corporation will naturally affect the Selznick product. Each of the new big Selznick specials will be marketed individually, strictly on its own merits, with only the prestige heretofore established by Selznick productions to back it up.

During the early part of the current year, J. S. Woody, who needs no introduction to anyone connected with the picture idustry, assumed the general management of Select Pictures Corporation. Since Mr. Woody's return to the organization (he having been a former cabinet member of the same company) but few changes have been made in the selling ranks. One or two new appointments were made, for the good of the service; here and there a branch executive has been transferred to some point where he was deemed to be more valuable to the organization.

Altogether, General Manager Woody's intimate knowledge of men-who-sell has stood him in good stead. The general character of every branch manager and sales representative now in the field for the Select Corporation reflects most favorably on their chief's ability as an organizer.

While there may be a new face or two in a few of Select's branch offices, as a whole exhibitors throughout the country will find it possible to do business during the ensuing season with practically the same men who have been serving them so well for a long time.

Select Pictures is proud of their representation on the selling line, as well it may be. And in turn it is quite apparent that "the boys" of the Select family manifest an unusual loyalty to the parent office. Such co-ordination naturally makes for an ideal combination, one devoid of the petty policies and little jealousies which unfortunately sometimes exist among the personnel of the larger corporations. Then again, the Home Office reposes an unusual faith in the ability and judgment of its representatives, thus affording the latter much more leeway than is customary. Of course, General Manager Woody has laid down, for each branch manager to follow, his own personal code of business ethics, which is well known to exhibitors everywhere.

Henry E. Wilkinson ("Wilkie") will be found in charge of the Albany Branch. Mr. Wilkinson isn't a newcomer to the distributing business and is also a veteran exhibitor having, among other positions of equal importance, held down the managing directorship of the Olympic theatre, Pittsburgh, subsequently coming to the Arthur S. Kane Pictures Corporation as Sales Manager. Wilkie's engaging personality will be welcomed by exhibitors in Albany territory, where he is well known.

"Ezell" is a password in film circles down South—it's known from El Paso to Jacksonville and when its mentioned southern showmen hang out the welcome sign. John friends he's made down there think T. Ezell, who guides the destinies of the Select Atlanta Exchange, is an old-time Selectite.

John S. Woody, general manager of Select Pictures Corporation

Morris Kohn, treasurer of Select Pictures Corporation

Benjamin P. Rogers has been in charge of Select's New England affairs for several years and exhibitors in the Boston territory, where Ben has built an enviable reputation as a square shooting executive, swear by him and they'll all be genuinely pleased to know that he will be doing business with Selznick's "Big Sixteen" at the old stand.

Harry E. Lotz not only is a pioneer in the picture selling business but is a Select pioneer with it, having held the position of Western Division Manager for the corporation some three years ago. He returns to the organization and incidentally to his old home town, Buffalo. Exhibitors in that territory are already congratulating the company on the acquisition of Mr. Lotz, the latter being perhaps the most popular as well as the most widely known individual in that part of the country.

James U. McCormick is just plain "Mac" down in the "tarheel state" where the trade in general has come to look upon him as a fixture. Mac opened the Charlotte office for Select and has been there ever since, and any talk of transferring his genial personality from that field would certainly cause something in the nature of a riot.

Edwin Silverman grew up with the Chicago branch from boyhood—he started as a booking clerk five years ago and he's now manager, but the men he does business with never have stopped calling him "Eddie." Chicago claims Eddie as its own and well might they be proud of this forceful, progressive young executive.

Otto P. Hall, in Cincinnati, is in new territory, having spent the major part of his fourteen years in the picture business in New England and on the South Atlantic Coast. He's only been in Portown seven months but the host of there's nobody like him, because he'll go out of his way any time to deliver a little more than the contract calls for.

Albert W. Eden, familiarly called "The Antelope" out west where he previously did time in the service of Fox, Select and Realart, is a stranger in a strange land in Cleveland, but Al's willingness to please and his knowledge of taking care of exhibitor wants and disposition to co-operate will win a place for him in his new surroundings.

Every exhibitor in Texas knows Diaz Callahan. He did some fine work down there for the Fox and Realart Corporations and it will certainly be good news to his army of friends and well-wishers to know that he's back home.

James S. ("Jimmie") Hommel came back from the big fracas in France a first lieutenant and his friends still call him "The Loot." Los Angeles exhibitors will recall the smiling Jimmie as a Select salesman. Later Jimmie handled Robertson-Cole in Pittsburgh and now returns to his old stamping ground, Denver, which he has adopted as his home. Hommel is well known to Denver exhibitors, having also sold film for Select in that section.

James O. ("Jimmie") Kent is a Select landmark in Detroit; he opened the place some five years ago and is still the boss. Jimmie was formerly connected with the Harry Garson Enterprises and practically grew up in the business around Detroit.

Dudley ("Dud") Williston has a wide and favorable acquaintance in the Hoosier State. He earned promotion in Select ranks from salesman to manager.

James B. ("Jim") Reilly is absolutely brand new in Kansas City but he isn't new to the branch managerial end of the picture business, by any means. Jim dates his experience back to the old O. T. Crawford days, fifteen years ago, when he introduced talking pictures throughout the South. Later he came to Illinois and entered the exhibiting business in Kankakee. He opened up the Realart Exchange in Cleveland and made a wonderful record there. Jim has always wanted to go to Kansas City, as he likes the place and the people out there—and exhibitors will learn to like him.

Oren F. Woody's able hands will hold the Select reins in Los Angeles. Woody returns to Select after an absence of three years, having previously managed the Denver office for the corporation. But he's a long way from being a stranger in the Los Angeles territory. Oren grew up in the business in the Pacific Coast region and knows exhibitors from Seattle to San Diego by their first names, and particularly do they know them throughout the Los Angeles territory.

Frank M. DeLorenzo, Milwaukee branch manager, won the promotion to this post some time ago because of the wonderful record he established in the selling ranks. Frank stands high in the eyes of exhibitors throughout Wisconsin and the peninsular section of Michigan. Exhibitors have found Frank the right kind and they like him.

John E. (Jack) O'Toole is probably the best known branch executive in the middle and northwest country. In Minneapolis, where he holds forth as Select Director-in-Chief, Jack actually numbers among his personal friends every exhibitor in the territory—it's a large order but Jack can deliver on it.

Frederick F. Goodrow needs no introduction to the trade in the Gulf Coast section. He has been extremely successful as Select's New Orleans manager for the past several years. They think the world of Fred in Dixey.

Henry Siegel has been Director of Sales in the New York territory since Select's inception and if there's anybody in the Manhattan, Brooklyn or Up-State districts that don't know Henry, he certainly can't be an exhibitor.

Nat Beier, who sells the New Jersey territory and has his office in Siegel's New York exchange, is a veritable Select trade-mark in the "skeeter State." Nat occupies a place in the hearts of the Jersey exhibitors that simply couldn't be filled by anyone else.

Charles D. (Charlie) Touchon has been doing big things for Select down in Oklahoma for a long time and he's built up a mighty fine standing with exhibitors out that way. They've had plenty of chance to look him over and he's long since been given the stamp of approval.

To exhibitors out Omaha way, there's only one Sherman T. ("Steve") O'Brien. Showmen all over the Middle West district will tell you that "the big fellow," as he is good-naturedly referred to, is just simply a part of that territory, that his ready wit, good humor and his wholesome Irish smile could be just as easily dispensed with as Farnam Street in Omaha.

Max Milder has been Select's

(*Continued on page* 1404)

Owen Moore

Elaine Hammerstein

Eugene O'Brien

Conway Tearle

Great Authors Secured by Selznick : :

AN impressive feature of the Selznick Pictures Corporation 1922-23 season announcement is the calibre of the authors who will furnish the stories for the forthcoming productions. Any schedule which includes one or more stories from such literary notables as Robert W. Chambers, Sir Anthony Hope, Elinor Glyn and Eugene Walters must necessarily be admitted to have exceptional strength.

While Anthony Hope has written many other successful novels and stories, he is best known for "The Prisoner of Zenda," and "Rupert of Hentzau." It is the latter story which will be one of the series of really big specials of the coming year to be produced by Selznick. The tremendous success of "The Prisoner of Zenda" cannot but help increase the box office value of "Rupert of Hentzau," which is a sequel to it.

Robert W. Chambers needs no introduction to the American public. He is an author with a real value at the box office. For years he has been the best circulation builder the popular magazines have had. His appeal to the masses is tremendous. His works transferred into terms of motion pictures have repeated their magazine successes and invariably mean money to exhibitors.

The Chambers story which Selznick will produce is "The Common Law," an internationally famous work of unquestioned theatrical worth.

Eugene Walters is just such another as Robert W. Chambers. His field is the drama, and his plays have been among the outstanding successes for years. The name of Eugene Walters in front of a theatre is an asset. He is one of the writers who has the happy faculty of hitting the bull's-eye most every time. "The Easiest Way" was the play which brought Mr. Walters the greater part of his distinction. It is known to all theatregoers and generally acknowledged to be among the ten best American plays ever produced. It is this work the Selznick company will include in its 1922-23 program of "Sixteen Only."

Everybody knows Elinor Glyn. At the present writing she is more in demand for screen stories than any other living writer. Her recently produced stories, as everyone connected with the motion picture industry knows, have been among the biggest money-makers of the year. She draws on a par with an all star cast, first class direction and a generally lavish production, and there can be only one answer—capacity houses. "Her Unwelcome Lover," adapted from "The Reason Why," one of the best of all the Glyn stories, will be offered by Selznick during the coming season.

For the many followers of the motion picture industry who have learned to analyze everything they read from the standpoint of the photoplay, "Wine," written by William MacHarg, will have particular interest as one of the early Selznick super specials. "Wine" was published in the Cosmopolitan Magazine some months ago and the ink on the story was scarcely dry before a spirited bidding for the picture rights was begun. In the judgment of practically every person who read it, it stood out as exceptional photoplay material because of the timeliness of its subject matter and the vividness with which the story was told. The Selznick company was fortunate enough to be able to secure the right to do it in pictures.

"Rupert of Hentzau" Selznick "Pet" :

IT is being quite freely said around the Selznick offices that "Rupert of Hentzau" is to be the "pet" picture of the year. The enthusiasm which all those connected with the producing organization have for the picture has probably been transmitted to them by President Myron Selznick who seems to have come quite honestly by it through his personal contact with the distinguished English author and the intimate inside information he was given about the story.

Mr. Selznick came back to the United States with a cast definitely outlined in his own mind. He had been told many interesting things which had to do with the writing of the story and—most importantly—following his visit with the author, he had personally traveled through the beautiful country which is being reproduced on the screen as the background for the highly romantic action.

It is entirely right and proper to say that the Selznick company's "Rupert of Hentzau" has been "in production" for the past six or eight months. Ever since his return from Europe, Mr. Selznick has had a staff of men and women at work on the matter of locations, settings, and costumes. The value of their research work, conducted not only in this country but abroad, will be greatly in evidence when the finished photoplay is shown.

There are few even casual readers of fiction of adult age today who have not read and enjoyed both "The Prisoner of Zenda" and "Rupert of Hentzau." And those who have read the books still retain in their mind's eye vivid pictures of the dashing Rupert, the romantic Rudolph, the charming Queen Flavia, and the other splendidly drawn characters. The biggest successes of their respective careers would seem to be assured Elaine Hammerstein, Eugene O'Brien, Owen Moore, and Conway Tearle through their being cast for the big Sir Anthony Hope picture.

While all of the pictures announced for early production by the Selznick company during the season of 1922-23 are of outstanding importance, just at this time the announcement that Sir Anthony Hope's "Rupert of Hentzau" is among them will probably be of particular interest. "Rupert of Hentzau" is the sequel to "The Prisoner of Zenda" which has just been given an elaborate screen production and is now meeting with great success.

President Myron Selznick, of the Selznick Pictures Corporation, was in Europe some months ago on a combination business and pleasure trip about the time the initial steps to produce "The Prisoner of Zenda" in this country were being taken. He was looking for stories calculated to fit into the 1922-23 Selznick production plan and found considerable activity on the part of several American companies over the purchase of "Rupert of Hentzau" to follow the more or less introductory "Prisoner."

The Selznick company entered the bidding and Mr. Selznick was fortunate in being able to get to Sir Anthony Hope personally with an offer which was accepted. In negotiating directly with the author, Mr. Selznick got considerably more than the screen rights to the story because of the author's personal interest in the production.

At a number of conferences the distinguished English author made many valuable suggestions as to just how he thought the story ought to be transferred to the screen. He very clearly outlined the cast for the production by describing just the kind of people he had in mind when he drew the characters for the story and gave Mr. Selznick the actual location of the beautiful section of Southern Europe which he had in mind when the story was written.

Al Herschfield Makes Art Sketches

THERE appears in this issue a number of sketches of Selznick and Select officials. Much credit is due their originator, Al Herschfield, a regular member of the Selznick Art Department.

Woody Foresees Greatest Prosperity :

By J. S. WOODY
General Manager, Select Pictures Corp.

THE motion picture industry today has just reached the crest surmounting the toughest grade it has ever been asked to climb. As we pause at the top and look back over the arduous journey we have just completed, it prompts the hope that we will never again be compelled to make a similar pilgrimage.

Looking forward, it is quite apparent that we now stand on the very brink of the greatest cycle of prosperity ever conceived in the brain of the most confirmed dreamer. There is no great secret as to what will bring about this sudden and propitious change in conditions. It can be explained by three simple words—*truly great pictures.*

I predict for the season of 1922-23 the greatest improvement in the quality of motion picture entertainment attained since the advent of the multiple reel. The public will enjoy one great attraction after another, well into the New Year; all of our old patrons —augmented by a host of new friends—with increasing confidence will attend the theatres until the box offices literally hum with activity and the old S. R. O. sign again becomes a permanent fixture.

For the last six months every producer of any prominence whatsoever has been busily creating pictures especially designed to satisfy the public's abnormal appetite for productions worthwhile—each striving to outdo the other, in a frantic rush to fabricate something surpassingly great and distinctive.

This laudable activity is the saving influence—for this reason alone our business will advance once more. And so it must needs be with every form of entertainment. To lapse into the vernacular, "give them the goods" and they'll respond—whether it be pictures, circuses, boxing, baseball or racing.

Boxing, even at the height of the season, amounts to nothing in New York unless the *attraction* is there. The unknown display their fistic ability to empty chairs, despite a population of eight million. But give them Benny Leonard at any time of the year and you'll have to pay the speculator's premium on the tickets.

Then again, why did people journey from the four corners of the nation to Latonia to see Morvich defend his crown against real contenders? And why is stock on both St. Louis ball clubs now worth many times what it could be obtained for up to this season? The Boston teams are not drawing a corporal's guard anywhere, but what a difference there would be if either Boston club had as players Babe Ruth and a few other stars. Boston wouldn't have a park big enough to hold the crowds.

Our country today undoubtedly is a bit more prosperous than it has been, but this will mean but little to the box-office unless we have real honest - to - goodness attractions. P-I-C-T-U-R-E-S the biggest and best they have ever seen—that's the way to spell salvation. There's your tonic for our old customers' jaded appetites: they'll gorge themselves and come back for more—and there'll be an abundance to serve.

Select's offerings for the Season of 1922-23 will include stories from such distinguished authors as Sir Anthony Hope, Elinor Glyn, Eugene Walters and Robert W. Chambers. The program will also include a production which will mark the return of Theda Bara to the screen.

An excellent example of the manner in which Select proposes to produce its forthcoming offerings is the first production to be made "Rupert of Hentzau." In the cast of this picture are Elaine Hammerstein, Eugene O'Brien, Conway Tearle and Owen Moore.

Here you have a really famous author, a widely read story and a truly, All-Star Cast. Every one of Select's Sixteen for 1922-23 will have the same.

Select will not be confined to the releasing of the Selznick product and is at the present time engaged in preliminary arrangements for the handling of a series of special productions to be made by three of the really well-known directors of the industry. From these men we will get a series of specials in every sense of the word. They will produce independently and though each of them has been heretofore noted for extravagance and lavishness in production it is promised their pictures for Select will exceed all previous efforts.

Theda Bara, who has joined Selznick forces and will be starred in a production, now in the stage of preparation.

Theda Bara's Return Anxiously Awaited

UNQUESTIONABLY the return of Theda Bara to the screen will be one of the most interesting film events of the year, and good business for such exhibitors as show the Theda Bara production which is on the 1922-23 Selznick schedule of "Sixteen Only."

Lewis J. Selznick is determined that Miss Bara's return will be a most auspicious one and is sparing no effort hich will tend to bring about such a condition.

Selznick Has Veteran Sales Staff

(*Continued from page 1402*)

Philadelphia representative from the day they opened for business until now. He'll never be known as anything but a Select trooper, and if there's any question about Max's standing in that community, try to say that hes not the greatest fellow in the world and get away with it. It can't be done.

David J. Selznick, who is at the wheel for Select in Pittsburgh, has won a myriad of friends in western Pennsylvania and West Virginia since he took over his executive responsibilities in the "smoky city." Try to find an exhibitor in Dave's domain who won't say he's a regular fellow and a high class business man

James H. Curran, who presides over Portland, Me., for Select is another former salesman who elevated himself from the ranks to a managerial chair by sheer force of personality and application to his work.

Floyd Lewis arrived a long time ago. He's been at the head of St. Louis exchange organizations for ten years and has a faculty of coming right back and doing business with the same people over and over again. Floyd has stood the acid test of years without a tarnish and when exhibitors received the news of his appointment with Select there was great rejoicing.

Edward C. Mix, branch manager in Salt Lake City, is playing a return engagement there after having handled Select in Los Angeles for a considerable length of time. Ed stands like the Mormon church in Utah.

Ralph B. Quive comes back to his native San Francisco after a lapse of three years. Ralph opened the old Vitagraph Company offices in Frisco and later introduced Realart pictures in that territory. There is no more popular exchange man anywhere than Ralph.

Paul R. Aust of Seattle is one of the youngest exchange executives in the business, but in his two years and a half with the Realart Corporation, he built up a vast following and fine reputation among exhibitors throughout Oregon, Washington, Idaho and Montana. Paul has enjoyed phenomenal success as a manager.

Louis (Tiny) Reichert's exhibitor friends, who are a legion all over the country, will be truly glad to learn of his return to Washington territory.

"Silent" Phil Selznick and Claude C. Ezell are the "fence riders" of the Select outfit, serving as field representatives of the powers-that-be at the Select home office.

Selznick News Expects Banner Year

SELZNICK News expects 1922-23 to be a banner year for its new reel. Added to the already big camera personnel of 392, Selznick News has developed plans to extend its pictorial news gathering activities to isolated regions of Europe, which have figured economically and politically all out of proportion to their geographical significance.

Sam Morris, general representative of Selznick productions.

Selznick Pictures All Over World

GENERAL Foreign Representative Sam E. Morris has been unusually successful in disposing of foreign rights of Selznick Productions.

During the short space of time he has been abroad Mr. Morris has concluded contracts for the sale of the foreign rights of Selznick and Select Pictures in the following countries: France, Belgium, Switzerland, Spain, Portugal, Italy, Austria-Hungary, Poland, Czecho-Slovakia, Jugo-Slava, Greece, Bulgaria, Rumania, Albania and Turkey.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

What Light Is and Some of Its Peculiar Characteristics

Non-existing Without the Eye and Is Propagated Like Waves in Pond

THE study of light is found most interesting, especially to those interested in this industry where light plays such an important part. Many of us have a vague idea of what light actually is, but fail to realize the surprising likeness of light to other phenomena with which we are more intimately acquainted.

If every living thing on this earth that has the sense of seeing were to be exterminated would there be such a thing as light? There are strong theories supporting contention that there would be no light under those conditions.

It is hard to imagine that light travels by means of wave propagation in much the same manner as to the waves in a pond created by plunging stone.

And again, some living things can see objects in what appears to be apparent darkness to the human eye. Eyes of different living creatures are sensitive to different wave of light.

The same character of wave that causes the sensation of seeing also causes the sensation of heat, depending on the length of the wave.

The article herewith presented prepared by Maurice Bart Bloom, Esq., chairman of the Board of Optics, Ltd., London, Eng., brings out in an interesting manner many of these peculiar characteristics of light.

WITHOUT the eye there would be no light and the sensation of light is caused by a stimulus. In the ordinary sense, therefore, light is the agent which causes the sensation of light when it falls upon the eye. The ordinarily accepted explanation of light is that it is due to waves in a substance called the ether, which extends through space and through all bodies. This ether extends to the most distant stars, and it is through it that we are able to see the stars.

The waves in the ether, which are very small, are similar to those of the sea and are transverse in character. A good idea of these transverse waves can be obtained by shaking a rope, which is fastened to a post at one end. A wave passes from one end of the rope to the other, though it is obvious that the particles of the rope have only moved up and down. The same will be seen with a piece of cork or stick on the sea. It will be noticed that when the wave reached the cork or stick, it is raised to the top of the wave, and when the wave passes on falls down into the trough immediately behind the wave in the same position as it was before, then to be raised on to the crest of the succeeding wave. Waves of the ether are of different sizes: there are waves which are very much larger than those which cause the sensation of light, and also waves which are very much smaller.

Size of the Waves of Light

The waves which affect the eye are of a certain defined range, and waves above and below this range have no effect for the purpose of vision. Light moves with extreme rapidity, traveling at a rate of 186,380 miles per second. There is no other movement which exceeds the speed of light. An idea can be gained of its enormous velocity when it is noted that light will travel seven times round the world between two ticks of a clock. A bullet travels at the rate of about half a mile per second; sound in a steel wire about three miles per second. It is because the velocity of light is so much greater than sound that the lightning flash is seen some time before the thunderclap is heard.

The size of the wave is the distance measured from the trough of one wave to the trough of the succeeding one, that is, the distance between two consecutive crests, or between two consecutive troughs. The size of a light wave is about 1/50,000 of an inch.

Light waves are not, however, all of the same size. The waves giving rise to the sensation of red are a little larger than a 1/50,000 of an inch. Those causing violet are a little smaller. The waves giving rise to the sensation of red are about twice the size of those causing violet.

If a thin strip of light, such as obtained by light passing through a fine slit, is allowed to fall upon a triangular prism and then upon a white surface, it will be noticed that the white light is now spread out into a rectangle of colors, and that this rectangle is bent downwards in the direction of the base of the prism. This band of colors is called a Spectrum, and is seen in daily life as a rainbow. The order of the colors is red, orange, yellow, green, blue and violet. It will be noticed that the red is least bent and the violet the most. The visible spectrum of light can, therefore, be split up into six colors, red being the extreme on one side and violet on the other. Below the red there are other waves larger than those of the red, which, whilst not visible, produce other effects. These waves are designated infra-red waves, and cause a sensation of heat. If a poker be placed in the fire and heated, but not until it appears red, on placing the hand near it, a sensation of heat will be experienced. Heat may also be felt when a hand is placed near a kettle containing boiling water. The sensation of heat is caused by these infra-red rays. Photographs have also been taken by means of them.

On the other side of the Spectrum above the violet there are still smaller waves which are designated the ultra-violet. These rays, whilst invisible to the eye, also have powerful effects as shown by their action on a photographic film. These ultra-violet rays, whilst they are of no use for the purpose of vision, may have very deleterious effects on the eye.

Absorption

No substance is perfectly transparent, that is, in a thick layer it will obstruct a certain amount of light, and no substance is absolutely opaque, that is, if a sufficiently thin film be taken it will transmit some light.

The color of a substance, as for instance, colored glass, is not due to a color in the substance, but to the fact that it is opaque to certain rays, and transparent to those which when mixed give the color of the glass. If a deep red glass be taken and interposed between the prism and the spectrum, which has been formed on the white paper, it will be found that the only color which appears on the white paper is red, and a certain amount of orange. The portion of the spectrum which appeared yellow, green, blue, and violet, has now disappeared; therefore, the red glass owes its color to the fact that in the white light

(*Continued on page* 1414)

Exhibitor Brings Physical Charms of Theatre to Patrons' Attention

THE Miller theatre, Wichita, Kans., is one of the modern motion picture theatres that have a great many striking features.

In an endeavor to bring forcibly to the attention of the patrons the rich appointments of this theatre the house organ published an article accredited to one of the patrons of the theatre.

It is a worthwhile effort on the part of the exhibitor to strive to make the clientele appreciate the physical charms of the house.

The following is a reprint of the letter.

My Impressions of the Miller Theatre

By A Tired Buusiness Woman

When I am tired, just awfully tired, both mentally and physically, then I like to turn my steps toward the Miller theatre. Its dim, cool depths have the power to soothe me. Its roomy, soft seats rest me. Its calm, unhurried atmosphere relaxes me.

When I am sick of the humdrum of work, the petty details and responsibilities of business, then the Miller theatre offers me a deviation from the commonplace, a taste of luxurious leisure. When I walk slowly across one of its wide expanses, marble about me, satin and velour and gold fringe, ponderous divans, slender tall lamps, quaint dull-framed mirrors, quick, silent uniformed attendants, and beyond in the glowing mysterious depths of the theatre the low, exulting voice of the organ or the triumphant crash of the orchestra, I am transported into another world in which I am a being without cares, a play world in which I am a princess free to do what I will, free to turn my attention and thoughts to the pleasures and the ideals of a freer, higher existence.

Someone before me must have realized what my soul needed in its play moments, must have known even before me just what my mood would be, for when I finally sink down in one of the cool, soft seats, the stories that flash before my enchanted eyes are never other than in complete accordance with my desire and my mood. There are no melodramatic blood-and-thunder fictions to irritate me. No mawkish sentimentalities to sicken me. No veiled salacity to offend my sense of good taste. Instead I am given the tales of real men and women, the problems that come to human beings to harass them and try them, the sufferings through which they pass in order to grow and develop to their best selves. I live these moments of their lives with them, see into their hearts when moral struggles wrench them, rejoice when I see them choose aright, and experience their remorse when they have chosen wrongly. In a way, their moral problems become mine, aiding me to a broader and clearer vision as to what my own duty should always be, and creating in me finer and stronger ideals.

In the lighter moments I am given the delight of hearty, unashamed laughter over some incongruous situation of some very human and ordinary comedian. There is no slap-stick attempts at being funny. Then there is the News Review, selected with a view to giving me a glimpse of the very things that interest me in my daily paper, often accompanied by a clever and timely fable or animated cartoon. Thus all sides of my nature are appealed to and appeased in this marvelous and lengthy program of pictures, lights and music.

Moreover, the theatre has come almost to mean what a club means to a man, for any night I drop in, I meet countless numbers of my friends and acquaintances. I have never felt a stranger in this theatre, even upon the first night I visited it, for there is a very friendly atmosphere always prevailing.

In view of all the material and spiritual enjoyment and benefit the Miller theatre has afforded me, I can only say that the architects who planned it, the contractors who executed it, and the management whose vision it was, and whose present mode of conduction has given the final perfect touches, have been thoroughly successful in creating an exquisite and harmonious whole. M. R. P.

New equipment for Harry De Baggio's Star theatre at Colfax, Ia., which was destroyed by fire August 5, has been replaced by the Western Theatre Supply Company of Omaha. This equipment consists of Powers 6B improved projection machine, Gardiner gold velvet fibre screen and booth equipment.

Edwin A. Boss of Allyn, Ia., has purchased the opera house at Independence, Ia., and is equipping the new place for pictures.

Mechanical Lobby Display Embodies Great Amount of Action

R. R. Russell, exploitation man for Loew's Palace, Memphis, Tenn., put over a very striking mechanical lobby display which had a great amount of action.

The accompanying photographs show the inside construction of the miniature racing device and the finished display as installed in the lobby.

In contrast to other racing devices (where the surface or continent revolved beneath the autos) this "racer" is so arranged that eight small cars are continuously passing each other as they race over the ground in front of the map of the U. S. Each car was a distinctly different color. Those who looked on never knew which car would show up first—which would be "ahead."

This device was actuated by one motor driving a shaft on which were various sized pulleys.

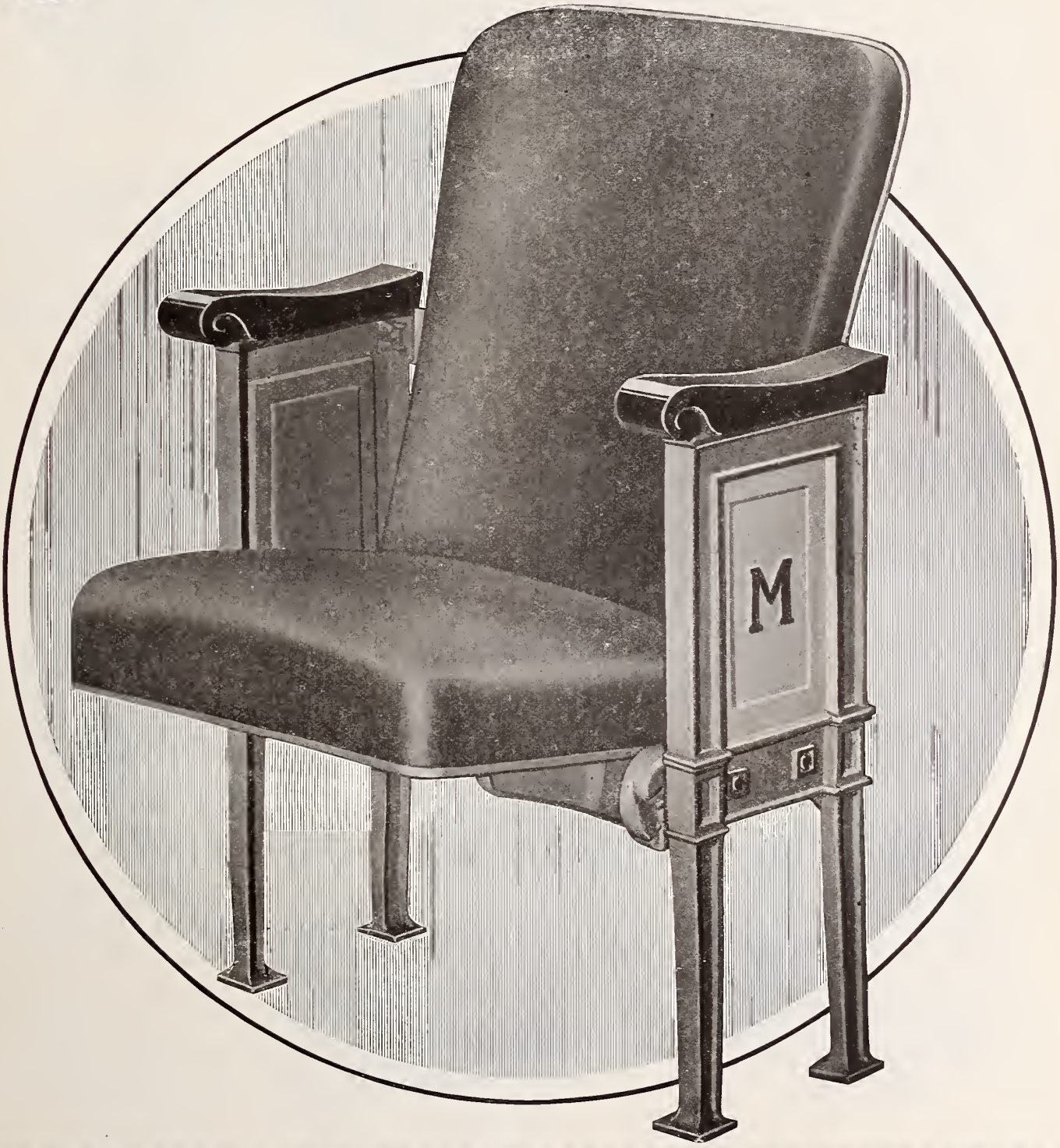
These various sized pulleys were belted to the three larger pulleys which carried the canvas belts with the miniature racing cars. This construction is clearly shown in the photograph. In the Dent, or small car which was numbered 3, was a cut-out likeness of Wallace Reid.

A week in advance of "Across the Continent," simultaneously with the showing of the trailer an advertising prologue was used. A cut-out was made from the 24-sheet automobile. This was concealed next to the screen. Just as the trailer appeared two sharp blasts of an auto-horn were sounded, the black screen curtains were drawn and a spotlight was played on the cut-out. This was then withdrawn in such a way as to fade out into the trailer and made an animated display of the coming attraction.

Mechanical display used in Lobby of Loew's Palace, Memphis, Tenn., in connection with Wallace Reid in "Across the Continent." Eight miniature racing automobiles travelled in a constant cycle over revolving belts. By using various sized pulleys the speed of the cars were varied. The apparatus was designed by R. R. Russell, exploitation man

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

In America's Foremost Theatres



American Seating Company

NEW YORK
113 W. Fortieth St.

CHICAGO
10 E. Jackson Blvd.

PHILADELPHIA
705, 250 South Broad St.

BOSTON
77-D Canal St.

National Anti-Misframe League Forum

Will Fit Many Cases

Not long ago a member from Iowa wrote the Editor remarking about a certain "operator" who was employed in his vicinity. From the general trend of this member's letter the Editor suggested to him that a few remarks directed to our columns might make interesting reading with this "operator" as the subject.

The following description would fit a great many instances in our industry. Just such conditions as brought forth in this letter are what cause many black eyes for the motion picture business.

Clyde Edmondson, employed in the Grand theatre, Perry, Iowa, goes on to say:

In regard to "that operator" I haven't near as much to say as when writing before. He certainly has changed and I think has become at least a little interested in his work. However, I shall tell some of the things he did.

In the first place I did not see how we could blame this "operator" for not knowing. He had never seen a "booth" but a few times before starting to work. He said that he had never thought of being an "operator" until asked to take the job.

I do not wish to write what I think of a manager who will do a thing like this—but no doubt you can "think."

This operator is also handicapped by working conditions. His "booth" (not projection room) is not large enough for one machine, yet there are two "stuck in."

But this is no good reason why it should not be kept clean—even though there is not a place to keep his carbons and reels.

I have tried several times to get him to join the National Anti Misframe League but he does not seem interested. Before asking what it was or what good it did he asked "How much does it cost?"

He told me he had never read any trade magazines or books on projection—that he did not care as long as the film got through the machine.

After explaining a cue-sheet he told me that he just let the reel run out, sometimes showing a white screen.

He said he did not punch or scratch warnings at the end of reels. (This is the best thing he "does not do.") However, he does not try to remedy the punches or bad splices and misframes.

Starting out of frame, showing "The End of Part One" and starting the next reel showing "Part Two," and not keeping the light clear surely can not be classed under Good Projection.

But "his" work is not all I have noticed lately. On a trip to one of Iowa's leading cities I noticed one thing that surprised me—punch marks.

. It being a strong union town, I had expected to see some good projection—but in place of that I saw punches, scratches and paper pasted on the end of reels so thick you could not count them. (I tried to.)

I attended seven theatres and they all used punches but one.

And here I have been working on a new show every other day, cutting out as high as 135 frames *ruined* by punches.

I closing I wish to ask for some more N. A. M. L. labels as I am out.

Change Over Devise

Dear Editor:

At your request I am sending you my change over system again as it might be of some help to a few of the boys.

I always put my show together before starting. I have a file hanging on the wall between the machines. At the end of each reel I take a cue; for instance, the last title and scene, as, for example, a close up of a man or woman or a fade out, should there be one. Then when my film gets down to the hub I have plenty of time to strike the other arc and watch for my cue.

I have, therefore, no need of scratching or punching the film in any manner.

On starting my last show, on coming to the end of a single reel I simply drop a piece of paper in the take up reel and then have no trouble in finding the place.

Hoping this will be of some service to the fellows,

Yours very truly,
D. F. Glancy,
Colonial Theatre,
Jasper, Ala.

British East Africa

A projectionist from the far off country of British East Africa sends in a few interesting remarks concerning the general conditions of affairs in the Motion Picture business in his country. It probably is hard for many of the readers to realize the places and people reached by The News. Foreign countries are active in motion pictures and watch the activities of the industry on this side of the water with keen interest. America is the criterion for motion pictures and we must therefore keep well out in advance to retain our prestige.

An excerpt from P. J. Gallagher's letter follows:

"I am in receipt of your letter dated April 25th, 1922, and am sending you a Postal Order for 25c. for the N. A. M. L. Membership button and shall also send you a postcard of the theatre I am working in; I am Projectionist to the largest and best built theatre in B. E. A. It has seating accommodation for 660 people, and a large stage, four dressing rooms, and is equipped with a Phoenix Generator, a Tyler Apparatus Co. and a Motiograph Cinema machines. The pictures are screened to a piano accompaniment. I must tell you the films screened here are not the latest, for instance, "Daddy Long Legs" will be shown for the first time in Nairobi a week hence. An opposition show opened a Cinema show in the Lyric Hall, a few paces away from us, and from all accounts (papers and gossip) it is a knockout; the films are not screened right and they are older than what we show. Could you possibly get me an instructor for the following machines —Powers 6B Simplex, U. T. E. or any other machines on the market excepting the Motiograph, as I have one already?

"Nairobi is in its infancy, the population amounts to 2,000 Europeans. B. E. A. is a very expensive country to live in; has a good climate; plenty of game, small as well as big. Mr. H. A. Snow has taken very good films of the game here, the only disadvantage here is owing to Nairobi being about 300 miles from Mambasy, the seaport, the freightage is heavy and it takes a day and night from the port to Nairobi owing to the engines being fired with wood instead of coal, coal not having been dis-

(*N. A. M. L. Forum continued on page* 1412)

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button

Installations in New York theatres

W
WESTINGHOUSE ELECTRIC

Distributors of Westinghouse Motion Picture Motor Generator Equipment

NEW YORK CITY
Howells Cine Equipment Co.
729 7th Ave.

BOSTON, MASS.
Exhibitors' Supply Co.
49 Church St.

PHILADELPHIA, PA.
Williams, Brown & Earle Co.
918 Chestnut St.

BUFFALO, N. Y.
Becker Theatre Supply Co.
184 Franklin St.

PITTSBURGH, PA.
The S. & S. Film & Supply Co.
Forbes St.

DENVER, COL.
The Denver Theatre Supply Co.

OMAHA, NEB.
Cole Theatre Supply Co.

KANSAS CITY, MO.
Cole Theatre Supply Co.

DALLAS, TEX.
Lucas Theatre Supply Co.

LOS ANGELES, CAL.
Pacific Amusement Supply Co.

SAN FRANCISCO, CAL.
Theatre Equipment Supply Co.
134 Golden Gate Ave.

PORTLAND, ORE.
Service Film & Supply Co.
78 W. Park St.

SEATTLE, WASH.
The Theatre Equipment Co.

Westinghouse
MOTION PICTURE THEATRE EQUIPMENT

Proposals for Construction of Many New Theatre Buildings

DISTRICT OF COLUMBIA

Washington—Theatre and office building, six stories, to cost $500,000, to be built at 1325 E St. N. W. Architect, Warren & Wetmore, 16 E. 47th St., New York City. Owner, Estate, care W. H. Randolph, National Theatre, 1325 E St. N. W.

ILLINOIS

Chicago—Cohen & Harris have plans by A. N. Nebori, 332 S. Michigan Ave., for one-story brick and reinforced concrete theatre, 100 by 123 feet, seating capacity 1,000, to be erected at 119 North Clark St., costing $350,000.

De Kalb—Skoglund & Wedburg have contract to erect two and three story brick and reinforced concrete moving picture theatre and store building, 44x140 feet, for stock company, care Dale A. Leifert, 355 Augusta Ave., to cost $100,000.

Evanston, Ill.—John A. Nyden, 19 N. State St., Chicago, drew plans for Main St. Bldg. Corp. for theatre, hotel and office building to be erected on Main St. between Himan & Chicago Aves. Cost, $2,000,000.

IOWA

Oelwein — Brownell & Luthmer have plans drawn by Edward N. Tourtellet for two-story brick and concrete moving picture and vaudeville theatre, 50x100; cost, $50,000.

KANSAS

Kansas City — Swenson Construction Co., Shubert Theatre Bldg., has contract for one-story theatre, 80x125 feet, with balcony to be erected at 628 Minnesota Ave. for F. C. and E. J. Grubel, 546 Minnesota Ave., to cost $250,000.

KENTUCKY

Henderson—E. S. Tremble has contract to erect theatre for Henderson Theatre Co., to cost $250,000.

MASSACHUSETTS

Wakefield — Chas. W. Hogdon, Greenwood, has plans drawn by Funk & Wilcox, 26 Pemberton Square, Boston, for brick moving picture theatre to be erected at Main and Chestnut Sts.

MICHIGAN

Grand Rapids—Consolidated Theatre Company, Orpheum Theatre Bldg., has plans drawn by C. H. Crane, 400 Huron Bldg., Detroit, for brick theatre and office building to be erected at Monroe and Division Sts., to cost $500,000.

NEBRASKA

Beatrice—George Monroe of the Gilbert Theatre, will erect two-story theatre, with seating capacity of 1,000, to cost $20,000.

NEW JERSEY

Johnstown—Schubert Theatre Company has plans drawn by Herbert J. Krapp, 114 E. 16th St., New York City, for two-story theatre, 82x136 feet, with balcony, to be erected at Franklin and Vine Sts., cost $500,000.

Hoboken—Construction work has started on State-Capitol Twin Theatres, Union Hill, for Capitol Amusement Co.

OREGON

Portland—David H. Ryan will erect moving picture theatre with seating capacity of 750 at East Forty-seventh St. and Sandy Boulevard.

New Texas Theatre Opens

The new Rialto theater was opened at Beeville, Texas, Aug. 19th with J. H. Hall as manager. The new theater seats 701 persons. Half of the balcony will be reserved for colored people.

An up-to-date organ has been installed and two of the latest projectors put in. Beautiful electrical fixtures throughout the building, which is fireproof, have been installed and also a modern ticket booth.

A $500 wireless outfit will furnish radio news messages of all kinds for the pleasure of the audiences.

The screen is of the latest pattern and interior furnishings complete in color design. A large stage was added to the equipment so that road shows can be shown, although feature pictures will be the policy.—Noble.

The $50,000 Wurlitzer-Hope-Jones organ was thoroughly overhauled by the manufacturers of this musical instrument. No expense was spared in replacing and overhauling minor necessities in the California theatre. The total cost of renovating, including new draperies, was approximately $75,000.

"On a five-year period," said Mr. Roth, "divided up into fifty-two weeks per year or 260 weeks for the entire time, would amount to but $288, a comparatively small amount, which a large house like this adds to overhead expense." It was also pointed out that since the management spent $1,894,000 to complete the California theatre and is catering to the highest class of patrons in San Francisco, employing an orchestra of fifty pieces at an annual expense of $200,000, the renovating expense was a minor one. "While all," said Mr. Roth, "cannot afford $75,000, they can afford a proportionate amount and must afford it if they desire to keep their clientele."—Gross.

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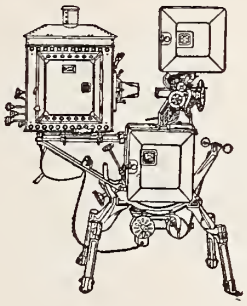

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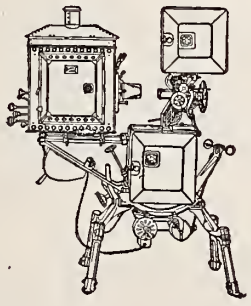

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N. A. M. L. FORUM

(*Continued from page* 1408)

covered in the country. My home is not in B. E. A. I was brought up from South Africa (Johannesburg).

"I shall explain about my work in another letter".

An Efficient Department

Here's a chap that has things running in pretty nearly perfect condition and I guess we'll all admit he's using the light from his arc to best advantages. Having a 117 ft. throw with forty amperes at the arc, he secures a clear bright picture on the screen. With a very small picture we would naturally expect a bright screen, but the house has a capacity of approximately 850 seats, which indicates that an average sized screen must be used.

There are several other good points about this projection department, according to David Hunter, who writes:

"Since my last letter to you I have obtained a position in the Park theatre, Merchantville, N. J. It is one of a circuit of nine houses in the vicinity of Camden.

"I am assistant to Operator Walter Hoffman, who has worked at this trade for fifteen years. He does all the installing and repairing for these houses. The Park seats about 800 or 900 people. It is very prettily decorated inside with eight medium sized domes. There are three large rooms over the lobby, one being an office, the other end one contains a stairway and the switches, while the middle one is the booth. We have two Power's 6-B, motor driven of course. Two Power's Inductors regulate the current on a 220 volt line. The booth is modern in every way, having a high ceiling and being large and square shaped, with two windows opening out on the main street. A Safety First cabinet protects the film and an automatic closing can holds the waste. We have two large shelves extending the whole length of the booth and serving as rewind bench, while the other holds supplies. We are not annoyed by draughts coming in the port holes because Mr. Hoffman covered them with glass which at any time can be removed and washed.

"The picture is great; the throw is 117 feet and we use only 40 amps. Gundlach lenses are used and they give a perfectly defined picture. The picture is soft and does not glare, yet every portion of the picture is distinct. Mr. Hoffman has the intermittent and tension regulated so that you can sit 10 feet from the screen and not see a jump. I proved this to myself by actually sitting that distance and could not discern a jump except for bad patches. We run all early pictures of the better kind because we play to a select trade. Mr. Hoffman would like to join the League, so I am enclosing his application. I'm sure he will give the brothers some valuable information. We are going to experiment with the aerial image soon.

"With best wishes for the League,
DAVID HUNTER, No. 1669,
Philadelphia, Pa."

New Contract Signed

R. A. Root, Business Agent for Local 236, advises new contracts have been signed with all the theatres in Birmingham, Ala., for the coming year; the agreement to run from Sept. 1 to Sept. 1, 1923.

The contract committee composed of Brothers Root, Business Agent; J. H. Sapp, President, and F. E. Walker, Vice-President, at first asked for an increase in wages for the coming year, but after several conferences with the theatre owners, signed up for next year at the present wage scale and conditions.

Dear Editor:

I being a projectionist and interested in the Cinema Profession would like to know if the N. A. M. L. enroll oversea members as I am anxious to become a member. If so please let me know at your earliest convenience the membership fees. Faithfully,

G. J. GALLAGHER, U. A. C. O.,
Theatre Royal,
Nairobi, B. E. Africa.

Brother Gallagher is now a member of the Forum.—*Editor.*

Dear Sir:

I am sending my name and address for membership in the N.A.M.L. as Brother E. E. Francisco of Portsmouth, Ohio, was at our show a few days ago and he told me about the League. He gave me the blank to sign.

Hoping this will meet with your approval, I remain

Very truly yours,
HENRY L. DUGAN,
Head Projectionist,
Auditorium Theatre,
Georgetown, Ohio.

Dear Editor:

Enclosed find 25 cents in stamps for which please send me one of your league buttons. I think that you are doing the right thing, but still the projectionists are not always to blame. Most of the managers want 10 to 11 minutes a reel and films cannot last long under such conditions. Others refuse to buy new parts, etc.

Yours truly,
MORRIS H. THACKER,
2606 N. Clark St.
Chicago, Ill.

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Olympic Theatre Completely Remodelled

The Olympic theatre, Buffalo, N. Y., following several months' closing, during which time the interior was completely remodeled and redecorated in elaborate style, reopened to the public Sunday evening, Sepember 3, with Universal's special, "The Storm." A large Wurlitzer orchestral organ is a feature of the house. A striking stage setting has also been installed. Beautiful mural paintings adorn the walls of the house. The Olympic is operated by the same company that operates the big Lafayette Square in Buffalo. A fine exploitation campaign preceded the opening of "The Storm." T. C. Leonard, Buffalo Universal exploitationist, aided the management in the campaign.—Noble.

University Theatre Remodeled

Complete remodelling of the University Theater at Norman, Okla., has been started and will be rushed to completion.

The lobby will be tile floored with marble base and marble box office.

New spring bottom, leather upholstered chairs will be put in, seating 484 people. Two Powers projectors have been installed and a new Halftone screen added. The theatre will be steam heated and well ventilated and will show Paramount and First National pictures.

Commercial Fibre Co. Opens Raw Film Dept.

The Commercial Fibre Co. of America, Inc., New York City, announces the opening of a Raw Film Department under the management of Mr. G Zezza to handle a new raw positive film manufactured by the Fabbrica Italiana Lamine Milano (F. I. L. M.). A large stock of said film has already reached this country. Mr. G. Zezza, before the world war, was the manager in this city, of the Raw Film Supply Co. and the Ambrosio American Co.

New Lighting System Installed

The Strand theatre, Binghamton, N. Y., held its fall opening last week. A completely renovated interior, with a new lighting system, greeted the eyes of patrons. A novelty drop setting, with artistic colorings, provided an effective stage setting for the cinema screen. Walter Stanzel is conducting the 15-piece orchestra.

A Program Feature You Don't Have to Buy Every Week

Everyone enjoys good stage lighting accomplished by the Major System and it adds an unmistakably great feature to your program at little or no cost, for you must have light anyway. Controlled light is a reputation builder that has made many Major Equipped theatres of nation-wide fame. Have you considered how much beautiful lighting effects are used in modern photoplay houses? Practically every house built today makes light an important feature—they invest in apparatus to give them the widest variety of marvelous light blendings.

The Major System of Light Control is used in the majority of the finest theatres everywhere. It is of unit construction fitting every size house, and can be installed without closing the house for a single day. It is pre-selective, remote control, extended remote control, flashless, safe in every particular, reduces fire and panic hazard and is simple to operate. No other switchboard or control has the Major advantages.

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One Wurlitzer Style K and one Wurlitzer Style A Organs for sale cheap. P. O. Box 643, Troy, N. Y.

WE buy used portable suitcase and professional moving picture machines. Highest prices paid. What have you for sale? Monarch Theatre Supply Co., 724 So. Wabash Avenue, Chicago, Ill.

FOR SALE.—Theatre chairs. All widths. Any quantity. Lowest priced chairs on market. Immediate shipment. J. Bunce, 4239 Park Avenue, Chicago, Ill.

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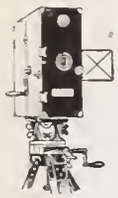

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724 South Wabash Ave. Chicago, Ill.

Light and Its Peculiar Characteristics Explained

(*Continued from page* 1405)

falling upon it, only the red and a small amount of orange are allowed to pass, the remaining colors being absorbed by the glass. The color, therefore, of the red glass is due to the subtraction of certain elements from white light.

With the aid of the prism other glass can be tested. A yellow glass will be found to have cut off a large amount of the violet and blue, but the orange, yellow and green and most of the red are allowed to pass. A blue glass when examined in a similar way will show that the yellow is absorbed in the glass, but the blue, violet and green and a small band at the extreme red are allowed to pass. If now the two glasses be placed together and a white cloud viewed through them, this appears green, but if the two glasses be tested together, it will be found that only the green rays are able to pass through the two glasses, therefore, the green color has been produced by the subtraction of the other colors from white light, the other colors being absorbed by the combined glasses.

It will be noticed that the green seen through the combined glasses is very much darker than the color of either of these glasses alone, just as each of these glasses is much darker than the original white light.

The color of all pigments is produced in a similar manner and, therefore, no color in a picture can be of the same luminosity as white.

Just as the visible rays which cause a sensation of light can be absorbed by a colored medium, so can the invisible rays, the ultra-violet and infra-red, be absorbed by a substance which is transparent to the light rays. As has already been stated photographs can be taken by means of the ultra-violet rays alone. The light of the mercury vapor lamp is very rich in these rays and if a photograph of its spectrum be taken, it will be seen that its effects extend far above the visible spectrum into the ultra-violet. If now a piece of a particular type of glass be placed in front of the lens of the photographic camera, the ultra-violet region wil be cut off, and the spectrum will appear to terminate at the end of the visible region.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Herman Lawrence, manager of the Bellevue theatre, Niagara Falls, N. Y., the past week celebrated the first anniversary of the attractive Cataract City house by offering an "All-Fun Bill," headed by Harold Lloyd in "Grandma's Boy." Herman reports the house attendance record being shattered.

Yeggs were frightened away before they were able to crack the safe in the Regent theatre, Buffalo, early on the morning of August 28. A hole had been drilled in the safe in Manager J. H. Michael's office and "soup" poured in and a fuse attached when the bandits were frightened by a scrub woman, who started to work earlier than usual and saw the men. She rushed to the front door and called two men, who in turn called the police. This is the second attempt on the Regent safe this year.

C. J. Carlson, one of the most popular exhibitors in western New York, is dead. Mr. Carlson operated the Grand theatre in the town of Westfield, in the heart of the Great Lakes grape belt.

Dewey Michaels of the Plaza theatre on William street, Buffalo, announces a change in policy of his popular east side house. Dewey is now offering vaudeville and pictures. The Plaza has been a straight picture house.

Stage hands and operators in Syracuse theatres have been granted an increase in wages of $2 a week, it is announced by A. P. Reed, secretary of the local union. The increase marked the settlement of a wage dispute between managers, stage hands and operators, which has lasted for months.

Shea's theatre in Jamestown, N. Y., has added Keith vaudeville to its program. Its new policy is vaudeville and high class photoplays. Mae Murray in "Fascination," was the opening feature Labor Day

"The Glorious Adventure," starring Lady Diana Manners, followed "The Orphans of the Storm" as the special attraction at Shea's Hippodrome.

WASHINGTON, D. C.

Appearing before the House District Committee Saturday, Representative Upshaw of Georgia, uncle of a girl who died as a result of injuries sustained in the Knickerbocker, urged that the Government appropriate one or two million dollars for a payment to the survivors and relatives of victims as damages for their misfortunes and sorrows. Charging that government agencies had been delinquent in safeguarding the lives of those who went to such a place, Representative Upshaw said he spoke for a number of those who had lost dear ones, as well as the Knickerbocker Victims' Congressional Relief organization. Representative Fred Zihlman of Maryland, active member of the District Committee, questioned the District Committee's jurisdiction in the matter and doubted the possibility of making such an appropriation, suggesting, however, the individual right to argue the matter out before the claims committee and claims court.

Last week at the instigation of the national executives of Stage-hands' and Operators' organization, Washington local 224 operators, agreed to a reduction of ten per cent from $60 to $54. Washington is the only city in the country where the union has a strength permitting it to enforce the employment of three operators and an assistant in larger houses. Had the local failed to accept the cut, they were told from their International that the three and a half in booth rule might be permanently suspended. An agreement of national scope would eliminate the extra two or three men.

The children of Trinity Community House recently presented Harry M. Crandall with a handsome silver tray as an expression of their gratitude for the photoplay entertainment that Mr. Crandall for many months has afforded them gratuitously.

Permits to build the following Washington business properties were recently issued: A new film studio to be built by E. G. Smith at 1359-1365 C street, S. W., cost to be around $64,000.

Rapley Theatre Company to repair 1313-1325 E street, N. W., cost $850 000. This means the extensive alterations to the National theatre, including the new roof girder which was recently placed and is the largest in the world.

CANADA

The Orpheum theatre, Fort William, Ontario, was opened as a unit of the Famous Players Canadian Corporation in the company's chain of theatres across Canada on August 26 under the direction of Oral Cloakey of Winnipeg, manager of the Capitol theatre in that city. The opening was a marked success, the house being packed to the doors a half hour before the scheduled opening took place.

The Arcade theatre, 859 St. Catherine street East, Montreal, Quebec, was partly destroyed by fire early on the morning of August 31 in a blaze that lasted 40 minutes before being put under control. The gallery of the theatre was destroyed, the fire having started immediately below the projection room. A. Denis, proprietor of the theatre, could not estimate the damage but declared that the loss would be covered by insurance.

Unusual interest has been taken in moving picture circles in Canada in the arrangements for the release of "Blood and Sand" which was scheduled for leading theatres of the Famous Players Canadian Corporation chain in eight cities of the Dominion simultaneously on September 11. The chosen cities were Montreal, Toronto, Winnipeg, Calgary, Vancouver, Regina, Edmonton and Hamilton.

Two features were held over for a second week's showing at Toronto, Ontario, theatres for the week of September 4. One picture was "The Prisoner of Zenda" at Massey Hall while "The Loves of Pharaoh" was continued at the Strand theatre.

CLEVELAND

M. B. Horwitz, head of the Washington Circuit of Cleveland motion picture theatres, has been south all week. It is said that Horwitz is off on a vaudeville-booking expedition, and that he will play small time vaudeville at the Globe theatre, Woodland avenue and East 55th street.

Christie Deible of the Liberty theatre, Youngstown, was in Cleveland shopping last week. Among his purchases is the new forty-one Paramount series. Others in these parts who have booked the series of forty-one Paramounts are the Loew circuit in Cleveland; the Allen and Orpheum, Akron; Valentine and Strand, Canton.

INDIANAPOLIS

A reward of $100.00 offered by the Indianapolis Times for the capture of the "Masquerader" who appeared on the streets in connection with the picture of that name at the Circle theatre, was considered by the Circle management to be one of the greatest publicity stunts ever put over in this city.

Loew's State theatre is to be known in the future as "The State." The house opened Saturday, September 2, with "Blood and Sand," with but two days' notice. Herb Jennings, who has again taken over the management, says there wasn't time to engage an orchestra, so the house will use only the organ for the present.

KANSAS CITY

The Electric theatre at Edena, Mo., has been purchased by Carl Muff, while the Cozy and Elite theatre, Pratt, Kas., are being remodeled by S. F. Meade and F. W. Meade, new owners. The Electric theatre at St. Joseph, Mo., has been reopened after having undergone several improvements.

Eugene Dennis, psychic wonder girl of Atchison, Kas., who recently filled engagements at the Doric theatre, Kansas City, will be given an opportunity to appear before the American public in motion pictures, having signed a three-year contract for $52,000 a year with the Corona Pictures Corporation, according to George Davidson, Jr., of Wichita, Kas., one of the directors of the company.

ST. LOUIS

William Goldman, manager of the Missouri theatre, and Joseph Mogler, owner of the Mogler, Bremen and Excello theatres, were selected to represent the exhibitors on the joint arbitration board of the theatre owners and musicians during 1922-23. The selection was made at a meeting held Tuesday, August 30. Frank Gecks, president of the St. Louis Musicians' Mutual Benefit Association, and Steve Butler, business agent, will represent the musicians on the board. When the four cannot agree they will select an outsider to decide any questions in dispute.

John Karzin's Casino theatre, 1618 Market street, St. Louis, was robbed early Sunday, August 27. The intruders escaped with $5 in small change secured from the safe. A desk was also rifled.

Tuesday, September 6, was the St. Louis "Browns" Testimonial Night at the Missouri theatre. Nathan Frank, new president of the Missouri Famous Players, as chairman of the Citizens' Testimonial Committee, presented each member of the team from Manager Fohl to the mascot with a gift from the fans of St. Louis. More than $3,000 was raised by popular subscription to reward the players for their great playing this year. Billy Goldman, manager of the Missouri, headed the list with $100.

Eli Gory will open his new theatre at Wilsonville, Ill., on September 15. For the present he will play but four nights a week but if business proves sufficiently good he will increase to seven days. The house seats 385. Wilsonville is a mining community just east of Gillespie, Ill.

SAN FRANCISCO

Sunday, August 27, ushered in a new policy for Loew's Warfield theatre in this city. The combination vaudeville and partly motion picture programs, with which this new 3,000-seat house has been operated since its opening, are supplanted by photoplays, exclusively, with elaborately staged scenic and dramatic effects. In speaking of the change Lionel H. Keene, Western representative of Loew's said, "We believe the people demand good pictures and we will give them the best in our San Francisco theatre. Together with these pictures will be offered music worthy of the name by artists known all over the country."

Sixty exchange managers and members of the sales and exploitation departments of Associated First National Pictures, Inc., representing Seattle, Portland, Los Angeles, Denver, Butte, Spokane, San Francisco and other Pacific Coast states, met in convention for a few days beginning Wednesday, August 23, as guests of the local exchange. L. O. Lukan, Western division manager, hurried Westward from a conference with General Manager J. D. Williams in New York City, so that he might explain the coming season's releases. The exchange managers were all enthused over the coming program and left with a feeling that they were to have a big year.

Edward Belasco, president of the Belasco Productions, Inc., has just returned from a trip to Los Angeles, accompanied by Dallas M. Fitzgerald, director general of the company. They are in San Francisco looking over locations for the filming of their first big picture.

SPOKANE

Nell Shipman, moving picture actress, star of "The Grubstake," Bert Van Tuyle, her director, and her cameraman have gone to San Francisco to complete the making of the picture, according to word from Spokane men financially interested in the undertaking. The animal scenes were concluded at Priest Lake last week and the party came directly to Spokane, leaving at once for the south.

Monroe Salisbury, pioneer stage and screen actor, asks that justice be given the moving picture players by the public, in the matter of sentiment these days. "The public and the press have taken a peculiar and flagrantly unjust stand upon receiving the news of the comparatively few improprieties in and around the studio," Mr. Salisbury said.

Fox Finishes "St. Elmo" with Gilbert as Star

ALL camera work on "St. Elmo," the screen adaptation of Augusta Evans' best-seller, has been completed at the West Coast studios of Fox Film Corporation under the direction of Jerome Storm, according to advices from Hollywood this week.

The production stars John Gilbert. The members of the supporting cast, headed by Bessie Love in the feminine lead, are Warner Baxter as Murray Hammond; Nigel Brullier as Alan Hammond; Barbara La Marr as Agnes Hunt, and Lydia Knott as Mrs. Thornton. Gilbert essays the part of St. Elmo Thornton. The continuity was prepared by Jules Furthman.

"St. Elmo" has been on the stage for many years where it scored as a great drama. The picture will be an early fall release.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermilllon Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	5 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	5 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	3 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementina, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	I. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	Sept. 2
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	8 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto,	Special Cast	Arista-S. R.	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exbib	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Blood and Sand	Rodolph Valentino	Paramount	7 reels	Aug. 19
Caught Bluffing	Frank Mayo	Universal	5 reels	
Confidence	Herbert Rawlinson	Universal	5 reels	
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox		
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
Manslaughter	Thomas Meighan	Paramount		
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Siren Call, The	Dorothy Dalton	Paramount		
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 29
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	**Vernon Dent**	**Folly-Pacific**	1 **reel**	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	**Mutt & Jeff C'rtoon**	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	**First National**	2 reels	Aug. 26
Mysterious Stranger	Jimmy Aubrey	**Vitagraph**	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
New or Never	Vernon Dent	**Folly-Pacific**	1 **reel**	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	**Folly-Pacific**	1 reel	
One Horse Town	Harry Sweet	**Universal**	2 reels	**Apr. 1**
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	**Folly-Pacific**	1 reel	
Sleepyhead, The	**Harry Sweet**	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	Vernon Dent	**Folly-Pacific**	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	**Educational**	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	2 reels	**Mar. 11**
Two of a Kind	**Harry Sweet**	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	**Apr. 15**
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	Apr. 1
Algeria, The Ancient (Scenic)	**Prizma**	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	1 **reel**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	**Wid Gunning**	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	**Prizma**	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		**Feb. 11**
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 **reel**	**Mar. 25**
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 26**
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Preves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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HAMILTON COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TORCHY COMEDIES
CAMEO COMEDIES
THE ADVENTURES OF SHERLOCK HOLMES
By Conan Doyle
WILDERNESS TALES
By Robert C. Bruce
TONY SARG'S ALMANAC
EARL HURD COMEDIES
KINOGRAMS—NEWSWEEKLY
and
SHORT LENGTH SPECIALS

All the above may be identified by our trade-mark on posters and lobby-cards in theatre entrances. When you see it,

Go In—It's the Sign of a WHOLE Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

AIM AT THE 100% SHOW

"How many shows were saved last year by short subjects? How many exhibitors had to count on the comedy or novelty reel for the words of commendation that tell them when patrons are coming back again?

"Don't exercise the utmost of judgment and shrewd showmanship on the selection of your feature attraction now—and then decide to 'take a chance' on the short subjects as they come along.

"That's only half doing your job.

"Book short subjects that are worthy of it—then advertise them! There are opportunities here for creating a following that will bridge over many a weak offering."

Robert E. Welsh
EDITOR-IN-CHIEF
MOVING PICTURE WORLD.

EDUCATIONAL PICTURES have a following

Because their quality has been high and sustained through two years of successful distributing.

Because Educational pounds away with paid advertising in publications like THE SATURDAY EVENING POST and THE LADIES' HOME JOURNAL, telling 24,000,000 people constantly that good showmen present EDUCATIONAL PICTURES on their programs.

It pays to book EDUCATIONAL PICTURES and LET THE PUBLIC KNOW YOU HAVE THEM. Display our posters and lobby-cards prominently and talk about them in your newspaper advertising!

← THIS AD APPEARS IN

THE SATURDAY EVENING POST (October 7th Issue)
AND THE LADIES' HOME JOURNAL (November Issue)

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

RUPERT HUGHES

The one great American author who tells his own story on the screen has written and directed a perfect motion picture.

A motion picture your patrons will remember forever!

Exhibitors are Grabbing –

Goldwyn's First Big Picture of the Year

Booked by –

apitol Theatre	*New York*	Chicago Theatre	*Chicago*
alifornia Theatre	*Los Angeles*	Liberty Theatre	*Kan. City*
merica Theatre	*Denver*	Majestic Theatre	*Tulsa*
Valnut Theatre	*Cincinnati*	Goddard Theatre	*Sacramento*
rand Theatre	*Dayton*	California Theatre	*San Fran.*
olonial Theatre	*Columbus*	Liberty Theatre	*Portland*
merica Theatre	*Col. Springs*	Liberty Theatre	*Seattle*
. Grand Central	*St. Louis*	Stanley Circuit	*Phila.*

Motion Picture News Sept 9, 1922

"Remembrance"

Goldwyn—5650 Feet

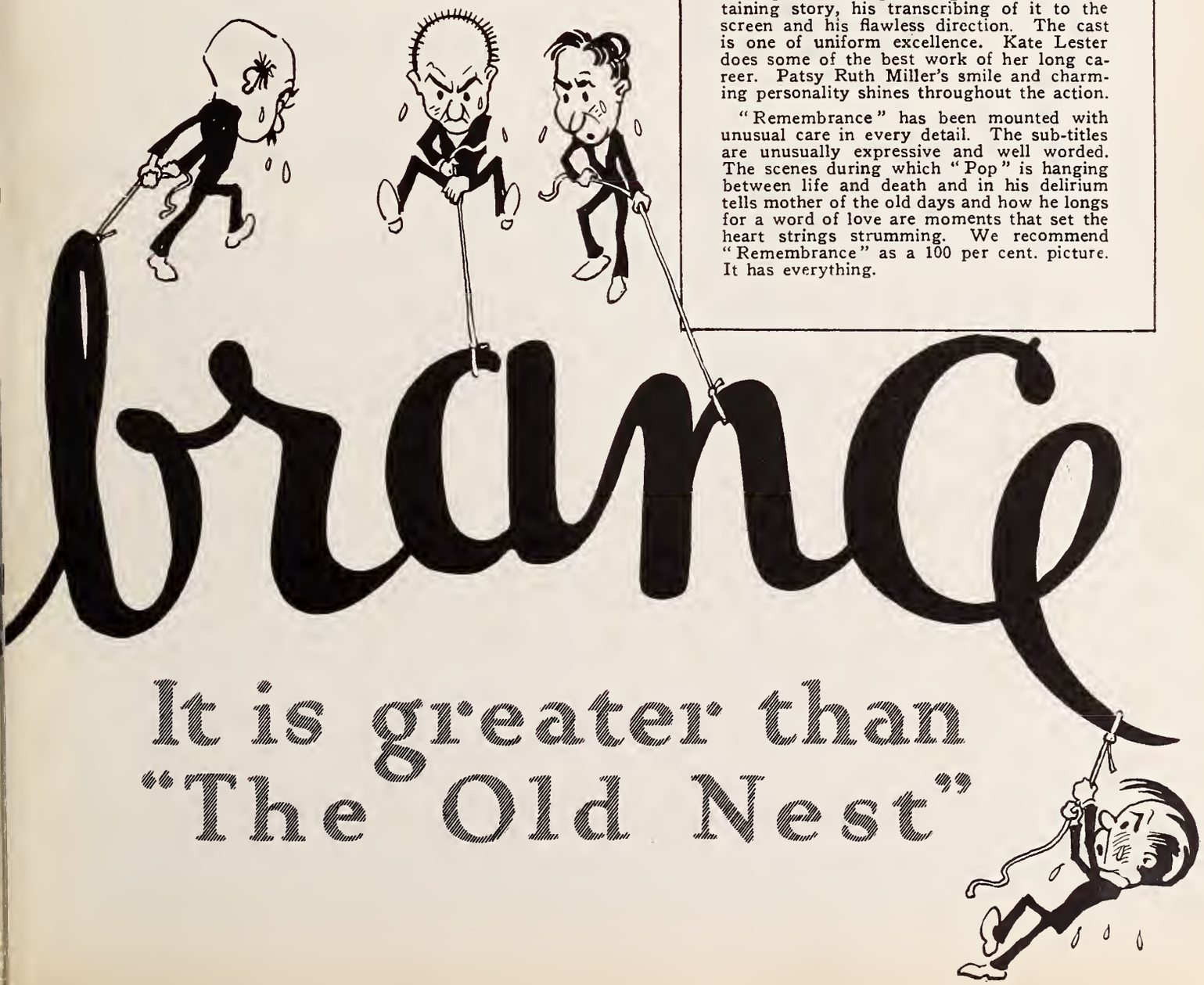
(Reviewed by Charles Larkin)

IT is with a deep feeling of reverence that we take our pen in hand to comment on what will undoubtedly be one of the most talked of pictures of the new season. Here is a feature so far above the usual run of filmplays that it sets a new standard. There is only one word applicable to it and that is —masterpiece. This is a photoplay in which "Dad" comes into his own. The screen has been inundated with mother stuff. It is therefore eminently fitting that father should have a chance. Well, he gets it in "Remembrance," which is one of the finest things Goldwyn or any other company has ever contributed to the literature of the silent art.

A niche in the film hall of fame must needs be set aside for Claude Gillingwater who as John P. Grout, the "pop" of the story, gives the shadowstage one of its truly great characterizations. This veteran actor makes the role a living, breathing thing. One moment our eyes are moist, the next we are taking part in the rare humor of the comedy moments. This is life stripped bare—life as it is undoubtedly lived in thousands of homes in this land. We predict a real reform around these thousand fireplaces after some folks see "Remembrance." If ever a film drove home a lesson, a forceful moral, it is this one.

All praise to Rupert Hughes for his entertaining story, his transcribing of it to the screen and his flawless direction. The cast is one of uniform excellence. Kate Lester does some of the best work of her long career. Patsy Ruth Miller's smile and charming personality shines throughout the action.

"Remembrance" has been mounted with unusual care in every detail. The sub-titles are unusually expressive and well worded. The scenes during which "Pop" is hanging between life and death and in his delirium tells mother of the old days and how he longs for a word of love are moments that set the heart strings strumming. We recommend "Remembrance" as a 100 per cent. picture. It has everything.



Goldwyn wants the Best Exploitation Men obtainable.

Men with actual experience either in the field or in managing theatres will be given preference.

The opportunity is as big as the man.

If out of town, wire. If in New York, telephone Vanderbilt 6200 and ask for exploitation manager.

Three smashing weeks at Mack Sennett's Mission Theatre, Los Angeles, under the skilled exploitation and handling of Harry David; ready at the end of the Mission run to open the following day in Clune's Broadway. A sensational hit this week at the Casino, San Francisco and Lyric, Cincinnati.

PYRAMID PICTURES INC.

presents

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Stage Success

A Ray C. Smallwood Production

Months ago Pyramid knew that the title of this big exploitation-value play meant box-office success and Ray C. Smallwood directed it to make certain its immense audience values. In every big city where it has opened it's an assured success.

For the largest cities we are booking Martha Mansfield in person with a big dancing act called "The Evolution of the Queen" together with Pyramid's big picture. Opening week of the act and picture together Del Monte Theatre, St. Louis, September 24th.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

SELZNICK PICTURES
REG. U.S. PAT. OFF.

Lewis J. Selznick
presents

"LOVE IS AN AWFUL THING"

starring **OWEN MOORE**

by Victor Heerman

A Victor Heerman Production

The King of Farce Comedy in another Riotously Funny Feature, ably supported by a notable Selznick cast which includes Marjorie Daw

200,000,000 eager eyes have read it!

Cash In On This Red Hot Box-Office Scoop

Direct from the Capitol Theatre, New York

Cash In On The National Publisher's Tie-Up

With the exception of "In the Name of the Law," this is perhaps the greatest exploitation and box-office proposition of the year.

The national tie-up with Grosset and Dunlap, book publishers—the great exploitation and showmanship provided by F. B. O. experts—the powerful posters—will put this greatest of all mystery plays across with a crash SECOND ONLY TO "IN THE NAME OF THE LAW." The whole world loves Sherlock Holmes. Here he is at his best, played by a great artist, in

CONAN DOYLE'S GREATEST MYSTERY STORY

"THE HOUND OF THE BASKERVILLES"

WITH EILLE NORWOOD AS SHERLOCK HOLMES

FILM BOOKING OFFICES OF AMERICA, Inc., 723 Seventh Ave., N. Y. City. Exchanges Everywhere

The Portland Telegram

(ESTABLISHED APRIL 16, 1877)

PORTLAND, ORE., SEPTEMBER 2nd, 1922

Editorial

FOR FOUR WEEKS one of Portland's leading theatres has played a film-comedy to crowded houses. Between seventy-five and one hundred thousand people have laughed and cried over the predicaments and trials of "Grandma's Boy," and there are probably as many more who would enjoy its intense human appeal if the management of the theatre continued to play it.

This same film is now on its seventeenth week in Los Angeles where nearly four hundred thousand people have seen it at one theatre. In New York during the hot month of August it broke all attendance records.

The success of "Grandma's Boy," not only in Portland, but in New York and Los Angeles, is convincing argument that the American people, as a whole, still love the clean, the true, and the beautiful in life.

No salacious sex problem trails its slimy length through the film, the eternal triangle is limited in its application to two boys who vied in basking in the smiles of one innocent, wholesome girl, there is fighting enough to satisfy the most belligerent, for cause enough to suit the most critical, and bloodless enough to suit the most sensitive. There is lack of lavish display of wealth. Vamps and villains are relegated to limbo, and freak thrills are placed on the absentee list.

The comedy appeals to everyone who still has faith in men and women. We love "grandma" because our memories still retain visions of some one who had faith in her grandchild and whose face was good for a boy to see. We laugh at the boy, and wipe away a tear, because we have not forgotten the rebuffs, the timidity, the fear, the hopes, the heartaches of our younger days.

"Grandma's Boy" is everyone. The film is not an expression of the vagaries of a diseased imagination, it does not represent the morbid, the debased, the fetid side of life; it tries only to tell a simple story of human faith, a story in which each of us finds some counterpart in his own life, and it only tries to make us laugh between our smiles and tears, which is life after all.

The success of "Grandma's Boy" is America's answer to the film makers. Create what is pure, and sweet, and real, and the American people will open their hearts and let you in.

WEEK OF SEPTEMBER 10th

Is Now In

5th Month	Symphony	Los Angeles
2nd Week	Mark Strand	New York City
2nd "	Park	Boston
2nd "	Alamo	Louisville
2nd "	Grand	Pittsburgh
1st "	Sun	Omaha
1st "	Mark Strand	Brooklyn
1st "	Temple	Lockport
1st "	Castle	Chicago
1st "	Madison	Peoria
1st "	Lincoln Square	Decatur
1st "	Grove	Elgin
1st "	State	Fargo
1st "	Strand	Canton
1st "	Liberty	Youngstown
1st "	Orpheum	Akron
1st "	Auditorium	Newark, O.
1st "	Marion	Marion, O.
1st "	Apollo	Indianapolis
1st "	Capitol	Clinton, Ind.
1st "	Orpheum	Ft. Wayne
1st "	Movette	Richmond, Ind.
1st "	Liberty	Terra Haute
1st Week	Victory	Evansville, Ind.
1st "	Victory	Kokomo
1st "	Moon	Vincennes
1st "	Des Moines	Des Moines
1st "	Strand	Marshaltown
1st "	Spanish Casino	Ybor City
1st "	Columbia	Portsmouth, O.
1st "	Criterion	Enid
1st "	Paris	Durham, N. C.
1st "	New Piedmont	Oakland
1st "	Lowe	Berkeley
1st "	Gem	Durango, Colo.
1st "	Ogden	Ogden
1st "	Oak	Logan, Utah
1st "	Okay	Enterprise, Ore.
1st "	Highway	Rose City, Ore.
1st "	Real Art	Astoria, Ore.

Has Finished

4 Weeks	Heilig	Portland, Ore.
3 "	Bijou and Capitol	Atlantic City
3 "	Princess and Rialto	Denver
3 "	Strand	San Francisco
3 "	Roosevelt	Chicago
2 "	Temple	Toledo

HAL ROACH

Presents Through

Associated Exhibitors

Arthur S. Kane, *President*

HAROLD LLOYD

IN

"GRANDMA'S BOY"

His Only New Picture Since "A Sailor-Made Man"

Foreign Representative
Sidney Garrett

Physical Distributors
Pathe Exchange, Inc.

THE accused admitted breaking into the house —and bonds were stolen. He admitted firing a shot—and a man was found dead.

A girl, a guest in the house, challenged this conclusive evidence. Her heart told her that justice was being thwarted.

Marguerite Marsh, Coit Albertson, Richard Stewart, Edna Holman, Joseph Marba, William Kendall and Frances White in five reels of excitement.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

to Face

with

MARGUERITE MARSH *and* COIT ALBERTSON

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

CARTER DE HAVEN

COMEDIES

A brilliant showman, gifted with a supreme genius for fun-making, Carter De Haven stands at the peak among screendom's comics. His most recent comedy hit, "Their First Vacation," played the great Capitol Theatre, New York, and almost wrecked it with laughs.

De Haven knows how to PLEASE all classes of people. His comedies are gilt-edged and de luxe in their dressing. But they have touches of good old hoakum that would get a laugh from a dyspeptic. Make room for ALL the De Havens. But make room ESPECIALLY for their latest and greatest triumph

"THEIR FIRST VACATION"

two solid reels of side-splitting hysterics with the sweetest little couple in all filmdom.

Presented by P. A. Powers

Distributed by FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices: 723 SEVENTH AVENUE, NEW YORK - - - - *EXCHANGES EVERYWHERE*

"The Season's Best"

These words have more than one important significance to the Metro exhibitor this year.

They voice Metro's wishes for the prosperity of the showman:

"The season's best"

They fix the quality of the new big Metro pictures, in relation to all others:

"The season's best"

They foretell the kind of business the Metro exhibitor will do with the amazing array of special photoplay attractions now about to be released:

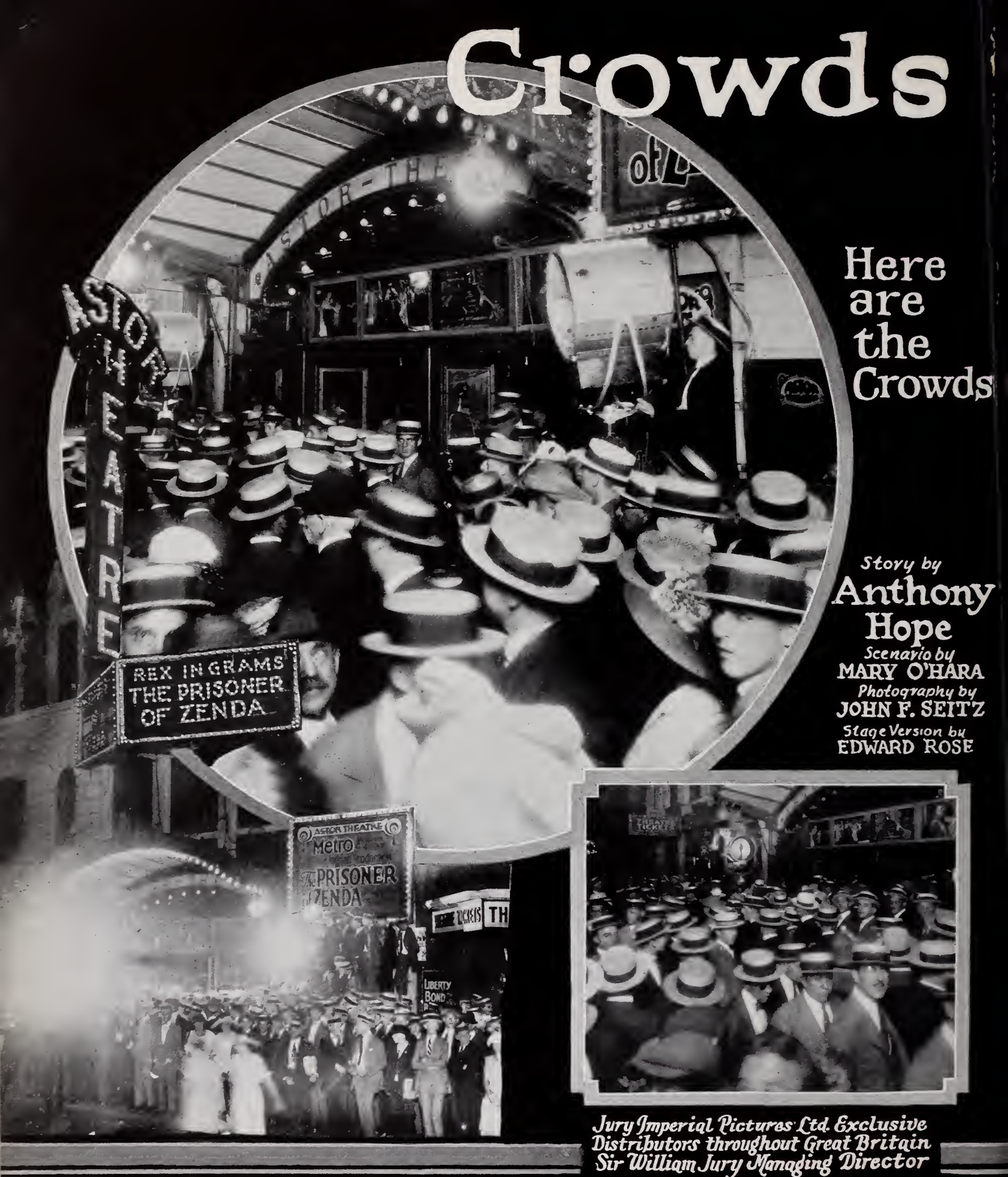
"The season's best"

A METRO PICTURE

ALL BACKED by NATIONAL ADVERTISING

Metro
Pictures Corporation

Crowds



Here are the Crowds

Story by
Anthony Hope
Scenario by
MARY O'HARA
Photography by
JOHN F. SEITZ
Stage Version by
EDWARD ROSE

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain
Sir William Jury Managing Director

Distributed Exclusively by

Metro Pictures Corporation

A Bigger Success *than the* 4 HORS

and Criticisms

2 Proofs positive that *The* Rex Ingram Production of

The Prisoner of Zenda

is a picture no exhibitor can afford not to capture

Here are the criticisms:

Arthur James in the Moving Picture World—
"A great attraction picture."

Motion Picture News—
"Bears all the earmarks of a million-dollar production."

Moving Picture World—
"Rex Ingram once more... has supplied the screens of the country with a moving picture achievement."

Exhibitor's Herald—
"'The Prisoner of Zenda' has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons."

Morning Telegraph—
"'The Prisoner of Zenda' should occupy a place among our best photoplays."

Picture Play—
"Pure romance and enchantment."

Film Daily—
"A splendid box office, sure fire picture."

Translated from Cine-Mundial—
"Will win applause and profits."

New York Sun—
"Easily the peer of all romantic photoplays."

New York Journal—
"A good evening's entertainment."

New York World—
"Reflects credit upon its makers."

New York Herald—
"A very good one, making it worthwhile to fight one's way through the horde."

Daily News—
"A thrilling and well done picture . . . it is distinctly worth while."

A METRO PICTURE

Backed by NATIONAL ADVERTISING

EMEN of *the* APOCALYPSE

Clara Kimball Young in

A METRO PICTURE

Backed by NATIONAL Advertising

Presented by HARRY GARSON

Photoplay owned and copyrighted by
SAMUEL ZIERLER
Photo play Corporation

Jury Imperial Pictures Ltd Exclusive
Distributors throut Great Britain
Sir William Jury M'ng Dir...

Clara Kimball Young is the Star

Great cast, including Elliott Dexter, supports her

Harry Garson is the Director

Author famous: Richard Washburn Child, Ambassador to Italy

Advance interest through novel, a best seller

Production is Miss Young's most lavish

Story reveals Mysterious Russia

Co-operative Advertising by Publishers

Everybody read Serial in Collier's Weekly

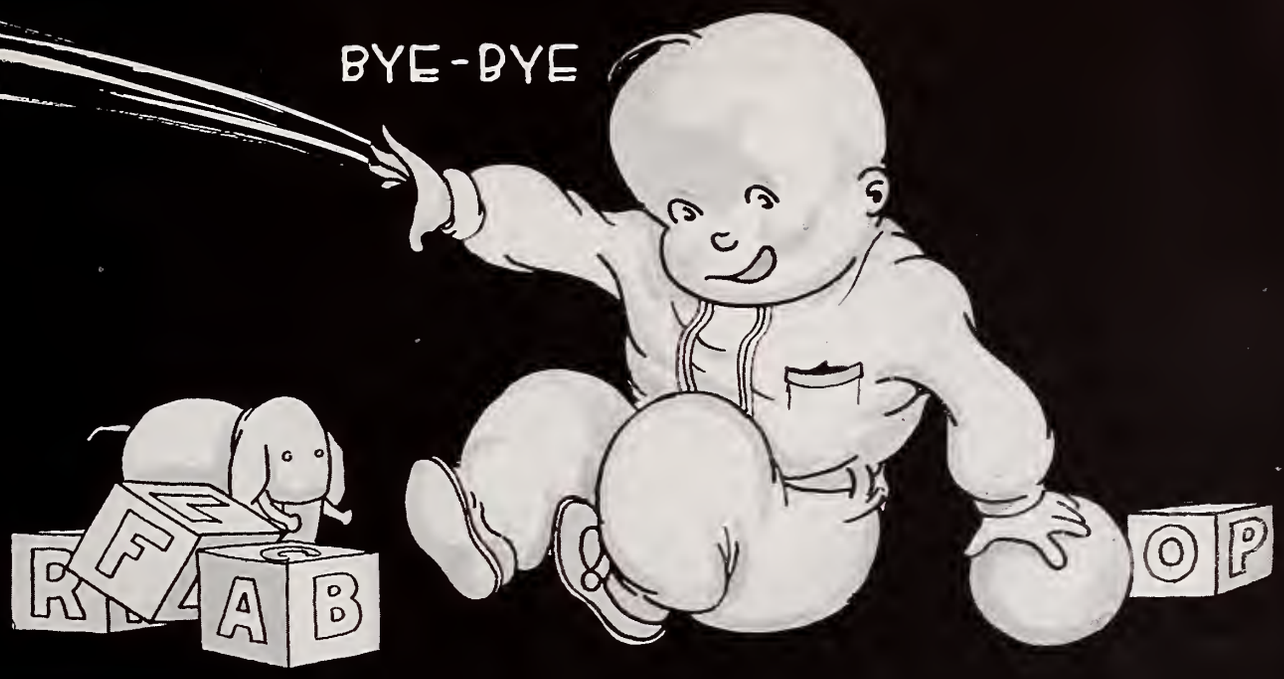
Exploitation unlimited, everybody has hands

The Hands of Nara

Distributed except in New York and Northern New Jersey by

Metro Pictures Corporation

WHAM!!!
BOX OFFICE
What a destructive youngster,
The $5. BABY
She keeps smashing Box Office Records
Tuck her in the crib of your booking schedule, and watch her tell Old Dull Business "Bye Bye"
Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain
Sir William Jury Managing Dir.



Viola Dana in The $5. Baby

A Harry Beaumont Production

Story by Irvin S. Cobb

Scenario by Rex Taylor

A METRO PICTURE

Backed by NATIONAL ADVERTISING

Distributed only by

Metro Pictures Corporation

If you forget to book

Forget

Your Competitors won't! Not after notices like these:

NEW YORK TIMES—

Genuinely poignant. Wins your spontaneous sympathy.

EVENING MAIL—

It strikes its note of appeal as few films that have crossed the horizon of the silver sheet. "Forget-Me-Not" is a fine, clean, beautiful picture.

NEW YORK WORLD—

It is an excellent production in every particular.

A LOUIS BURSTON *Production*

Story by Henry R. Symonds
Scenario by John B. Clymer
Directed by W.S. Van Dyke

Jury Imperial Pictures Ltd Exclusive Distributor thruout Great Britain
Sir William Jury Managing Dir.

Backed by NATIONAL ADVERTISING

A METRO PICTURE

-Me-Not

NEW YORK AMERICAN—

"Forget-Me-Not," at the Criterion, held the attention engrossingly from the start to finish. It was charmingly and artistically told—genuinely poignant drama. Anybody who can sit nonchalantly through these several scenes must be callouser than any professional critic.

VARIETY—

The picture looks strong enough to go into any of the week stand houses and get money.

NEW YORK REVIEW—

A most remarkable picture. It is one of the finest pieces of work all the way around—in directing, acting and photography—that we have yet seen on the silver sheet.

NEWS—

"Forget-Me-Not" is aptly named. Few who see this little screen drama will soon forget its sweetness and charm.

FILM DAILY—

Exhibitors . . . can rest assured that they will be pleased with "Forget-Me-Not." Exploitation should be simple enough.

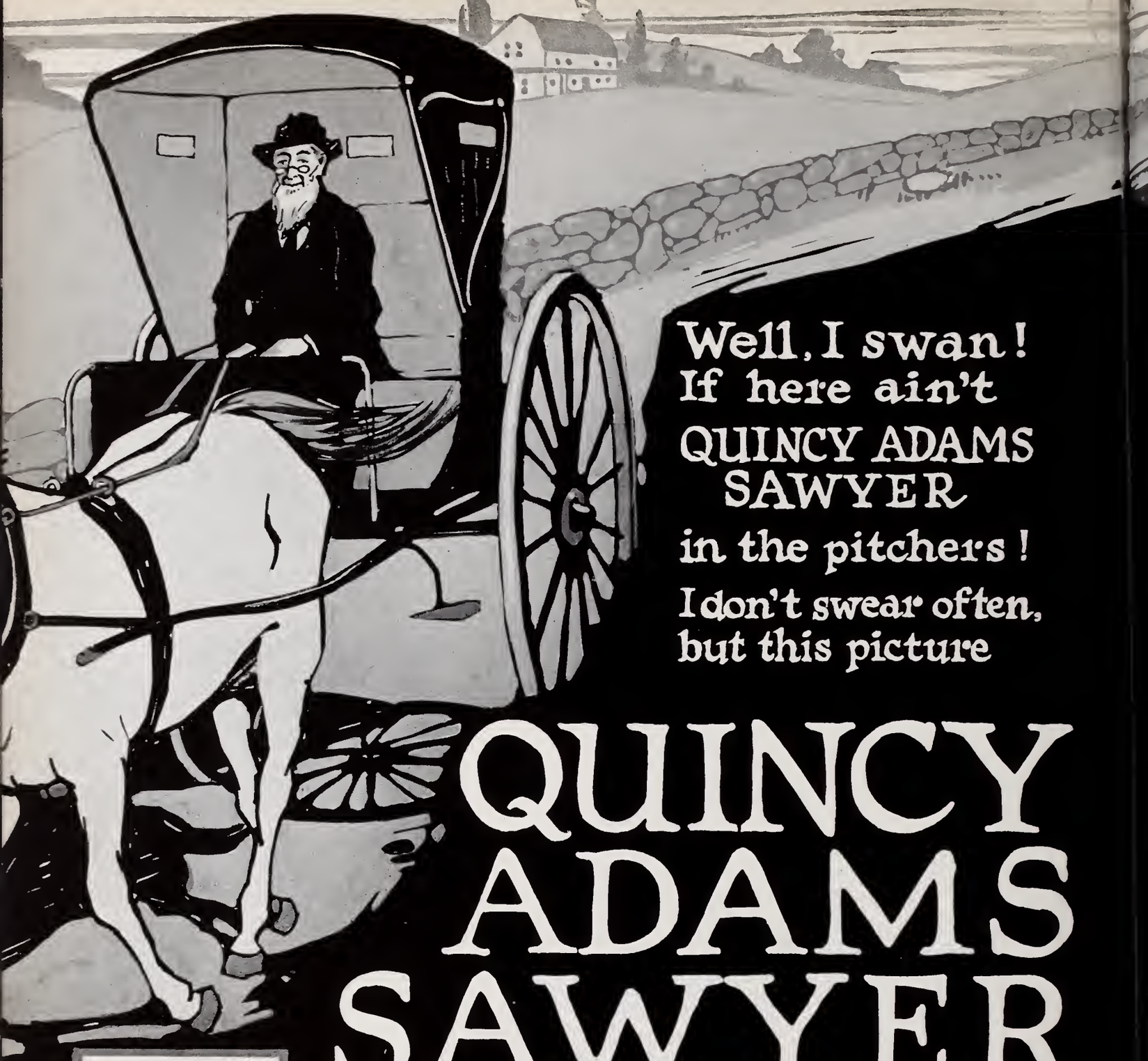
BILLBOARD—

The world will not soon forget "Forget-Me-Not."

SUITABILITY—Show this everywhere.
ENTERTAINMENT VALUE—100 percent.

Distributed by

Metro Pictures Corporation



Well, I swan!
If here ain't
QUINCY ADAMS
SAWYER
in the pitchers!
I don't swear often,
but this picture

QUINCY ADAMS SAWYER

is a plain humdinger

Presented by ARTHUR SAWYER HERBERT LUBIN Pictures
A METRO S.L Special Production

From the novel by
Charles Felton
Pidgin.
Adapted by
Bernard
McConville
Directed by
Clarence G
Badger

Distributed by

Metro Pictures Corporation

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir Wm Jury M'ng Dir.

Well, I allus said the boy'd make good

More'n ten million people have read the book about him

An' the play went quicker 'n hot cakes

Say, who's that playin' Alice Pettengill? Why, it's

Blanche Sweet

And there's Obadiah Strout himself. No, it's

Lon Chaney

Who's that purty girl with the black eyes—Lindy Putnam, the village vamp?—

Barbara La Marr

An' Abner Stiles, the blacksmith?—

Elmo Lincoln

Is that Mandy Skinner? No, I d'clare, it's

Louise Fazenda

Say, where'd they get this cast?

Never saw such a high-priced collection.

Why there's

June Elvidge

Gale Henry

Hank Mann

Joseph Dowling

Edward Connelly

Victor Potel

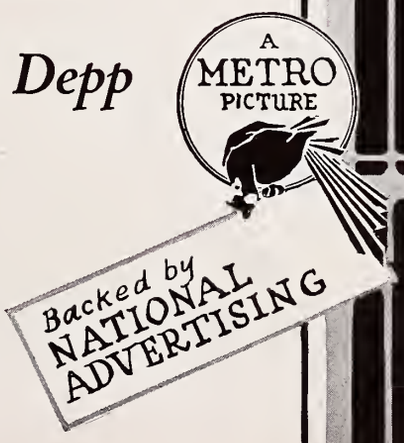
Claire McDowell

Kate Lester

Billy Franey

Taylor Graves

and Harry Depp



You've Only Read the First Chapter

in the book of big box-office business
Metro is printing on the screen this year

Watch for these to come:

The Rex Ingram Production *of*
TRIFLING WOMEN

◆

VIOLA DANA *in* June Madness
A Harry Beaumont Production

◆

Louis B. Mayer will present the
FRED NIBLO PRODUCTION *of*
THE FAMOUS MRS. FAIR

◆

COLD COURAGE
A Special Production of Ben Ames Williams's stirring sea romance
All the Brothers Were Valiant

◆

Robert Z. Leonard will present
MAE MURRAY in a new production

◆

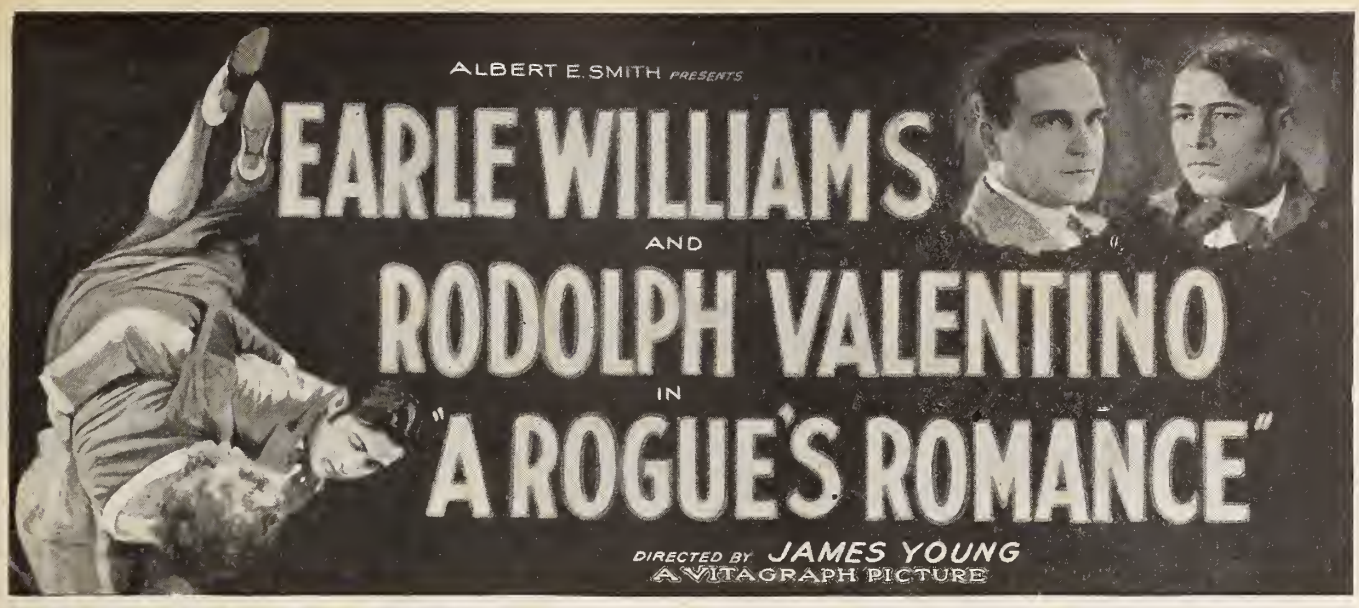
LAURETTE TAYLOR
in Peg O' My Heart
By J. Hartley Manners

◆

And Other Equally Big,
Equally Powerful Drawing-Cards

A METRO PICTURE
ALL BACKED BY NATIONAL ADVERTISING

Metro Pictures Corporation



TWENTY-FOUR-SHEET POSTER

THREE-SHEET POSTER

SIX-SHEET POSTER

ONE-SHEET POSTER

ONE-SHEET POSTER

ONE-SHEET POSTER

Two Great S
on br
JANE NOVA
and
ROY STEWA
(themselves)
risked death
in freezing
water to
give your
patrons a
sensational
Punch!
THE S
JA
KEEP YOUR EYE ON
F.B.O.
Have You Booked
"IN THE NAME
OF THE LAW"?

reen Stars
nk of Death!

JUST what they want—THE REAL THING! No doubles used. Two famous stars ventured to the very edge of the grave to give YOUR PATRONS A GENUINE THRILL! Imperilled by the crashing ice, numbed by icy water, lashed by a blizzard, Jane Novak and Roy Stewart WENT THE LIMIT THAT YOUR PATRONS MAY BE ENTERTAINED. Here's a great, big, crashing show of the snowlands that moves at high speed throughout. A love story that goes straight to the heart. A show you can bill like Mr. Ringling's circus and literally yank 'em into the tent.

Greatest line of posters and exploitation you ever saw.

NOWSHOE TRAIL"
WITH
NE NOVAK

A Chester Bennett Production. Adapted by Marion Fairfax from the novel by Edison Marshall.
Book it NOW and knock it for a row of cash-stuffed box-offices.

FILM BOOKING OFFICES OF AMERICA, INC.
723 Seventh Avenue, New York City — Exchanges Everywhere

Why try to gild the Lily?
We have searched in vain to find adequate superlatives to describe the splendour magnitude and dramatic power of
NERO
The William Fox grandiose spectacle of ancient Rome
STAGED IN ITALY BY
J. GORDON EDWARDS
STORY BY
CHARLES SARVER AND VIRGINIA TRACY
Fox Film Corporation
FOX
INDEPENDENCE & STRENGTH

Action from title to tailpiece

William Fox
presents

DUSTIN FARNUM
in
The Yosemite Trail

Story by RIDGWELL CULLUM
Scenario by JACK STRUMWASSER
DIRECTED BY
BERNARD J. DURNING

FOX
INDEPENDENCE & STRENGTH

Fox Film Corporation

A New Charles Ray
In a New Portrayal

THAT shows him better than his best.
THAT brings the laughs fast and often.
THAT draws better after every showing.
THAT brings patrons back with friends.
THAT has big exploitation possibilities.

A New Charles Ray
As a Box-Office Star

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction···Joseph De Grasse

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

OH, WHAT A QUEEN!

BUT

Queenie helps to make this burlesque the outstanding comedy success of the season.

MAX LINDER'S

Sensational Burlesque

"THE THREE MUST-GET-THERES"

The New York Newspapers Said:—

Do not miss "The Three Must-Get-Theres" —N. Y. Tribune.

It abounds in broad and wholesome mockery. It is enjoyable and Mr. Linder is a bright and resilient Dart-in-Again and it is hoped that he has come back to the pictures for good.—N. Y. Times.

It was good fun throughout.—N. Y. Globe.

If Mr. Linder's comedies have been few and far between, quality more than recompenses his audiences for the irregular appearances of each.—N. Y. Evening Telegram.

This superlative comedian (Max Linder) is seen all too seldom on the screen.—N. Y. Mail.

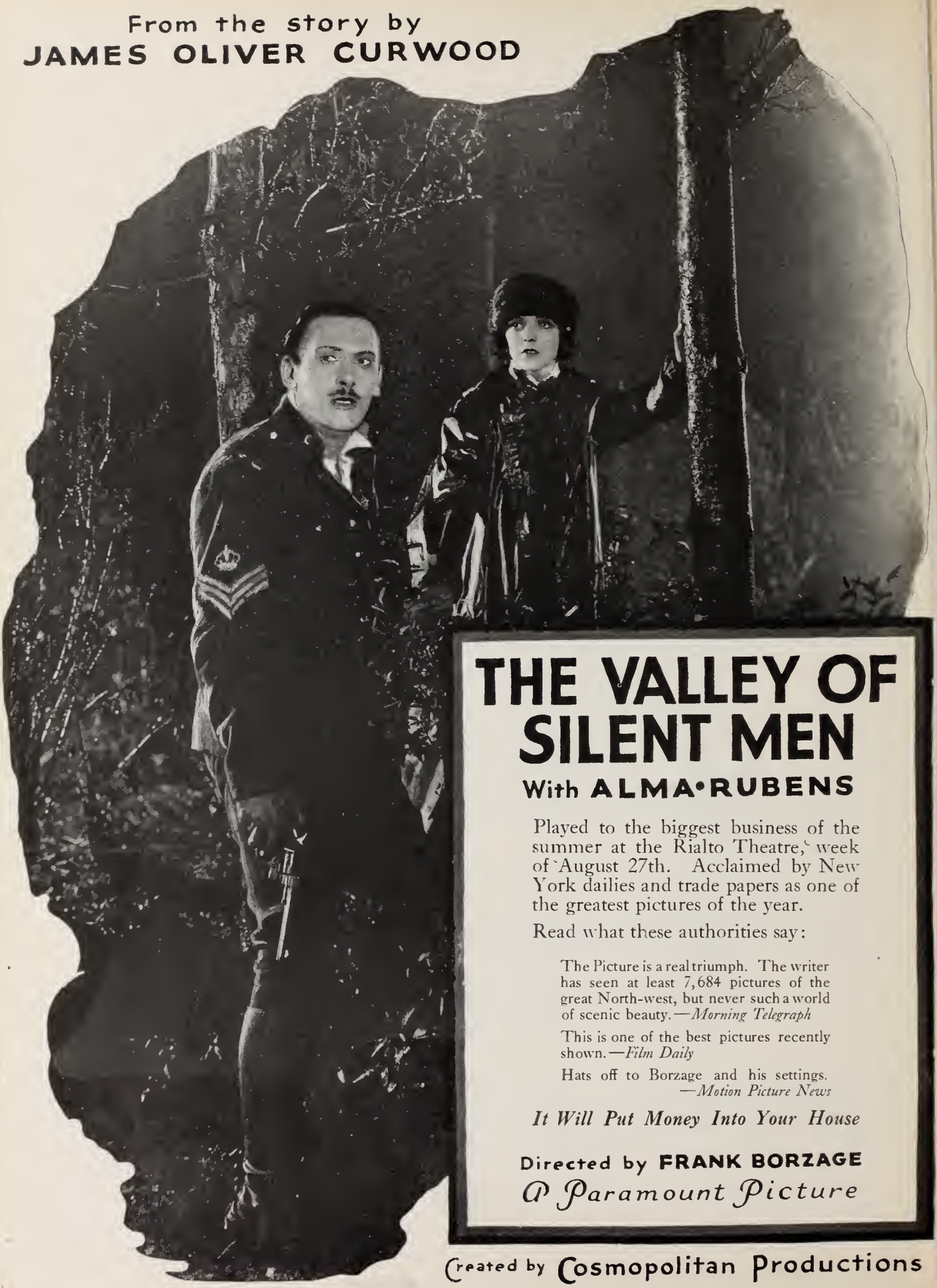
It is a dashing, lively play that leaps from one joyous situation to another.—N. Y. Call.

Why Not Get Yours?

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

From the story by
JAMES OLIVER CURWOOD



THE VALLEY OF SILENT MEN

With ALMA•RUBENS

Played to the biggest business of the summer at the Rialto Theatre, week of August 27th. Acclaimed by New York dailies and trade papers as one of the greatest pictures of the year.

Read what these authorities say:

> The Picture is a real triumph. The writer has seen at least 7,684 pictures of the great North-west, but never such a world of scenic beauty.—*Morning Telegraph*

> This is one of the best pictures recently shown.—*Film Daily*

> Hats off to Borzage and his settings.
> —*Motion Picture News*

It Will Put Money Into Your House

Directed by **FRANK BORZAGE**

A Paramount Picture

Created by Cosmopolitan Productions

FREDERICK WILLIAM WALLACE
AUTHOR OF
"BLUE WATER"
and
"VIKING BLOOD"
etc.
EDITOR "FISHING GAZETTE"

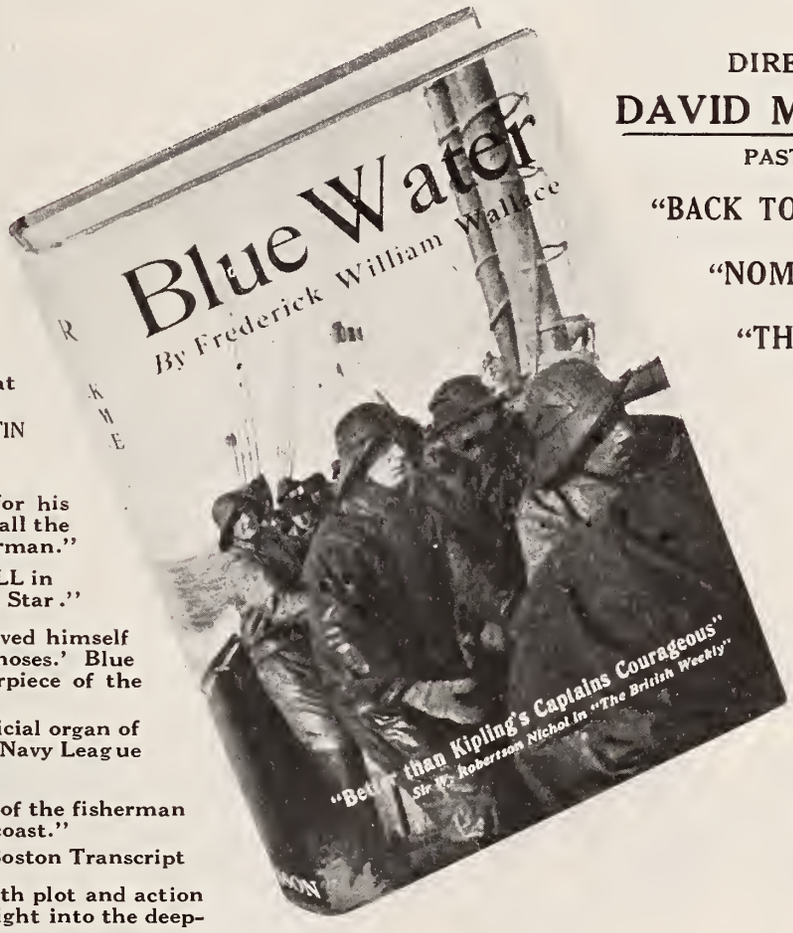
NEW BRUNSWICK FILMS, LTD.

(ST. JOHN, CANADA)

PRESENT

"BLUE WATER"

A TALE OF THE BAY OF FUNDY FISHER FOLK



DIRECTED BY

DAVID M. HARTFORD

PAST SUCCESSES

"BACK TO GOD'S COUNTRY"

"NOMADS of the NORTH"

"THE GOLDEN SNARE"

"THE RAPIDS"

etc.

ENGLAND
"Wallace is well versed in the mystery of the sea!"
PALL MALL GAZETTE

AUSTRALIA
"Here is a virile writer that out-Kiplings Kipling."
SYDNEY BULLETIN

CANADA
"Wallace can visualize for his audience all the evil and all the good there is in the fisherman."
S. MORGAN POWELL in "Montreal Star."

"Captain Wallace has proved himself the Kipling of the 'Bluenoses.' Blue Water is an epical masterpiece of the sea!"
THE SAILOR—official organ of Canadian Navy League

U. S. A.
"A vivid tale of the life of the fisherman on the wild Nova Scotia coast."
Boston Transcript

"The story brims over with plot and action . . . is a most faithful insight into the deep-water fisherman."
Portland (Me.) Express

TO BE READY FOR FALL RELEASE

DISTRIBUTION IN UNITED STATES

MANAGEMENT OF
17 West 44th Street

Ernest Shipman

AND ASSOCIATES
New York City

Naturally!

When the Magnificent
new EASTMAN theatre
in Rochester opened
its doors it presented the world's best in
productions—novelties and comedies—

THAT'S WHY
Mr. George Eastman
Personally Selected

PLUM CENTER COMEDIES

That's why the discriminating Mr. Eastman went out of his way to land the greatest of all rural comedians in the greatest of all rural comedies. Mr. Eastman sought the absolute de luxe in comedy entertainment. He wanted the VERY BEST the market afforded. So he chose Dan Mason and his Plum Center Comedies! No comedies have ever received a greater compliment. No words of salesmanship, no words of advertising, can say more than Mr. Eastman's PERSONAL CHOICE OF PLUM CENTER COMEDIES, the latest of which is

Produced by
Paul Gerson
Pictures Corp.

Directed by
Robt. Eddy

Dan Mason
AS "POP TUTTLE" in
"The Fire Fighter"

Gentlemen—it's an absolute out-and-out RIOT

It has that wonderful heart appeal that "made" "The Kid." It has the never-failing element of human interest. It has laughs by the yard—sure-fire, belly laughs all classes of people enjoy.

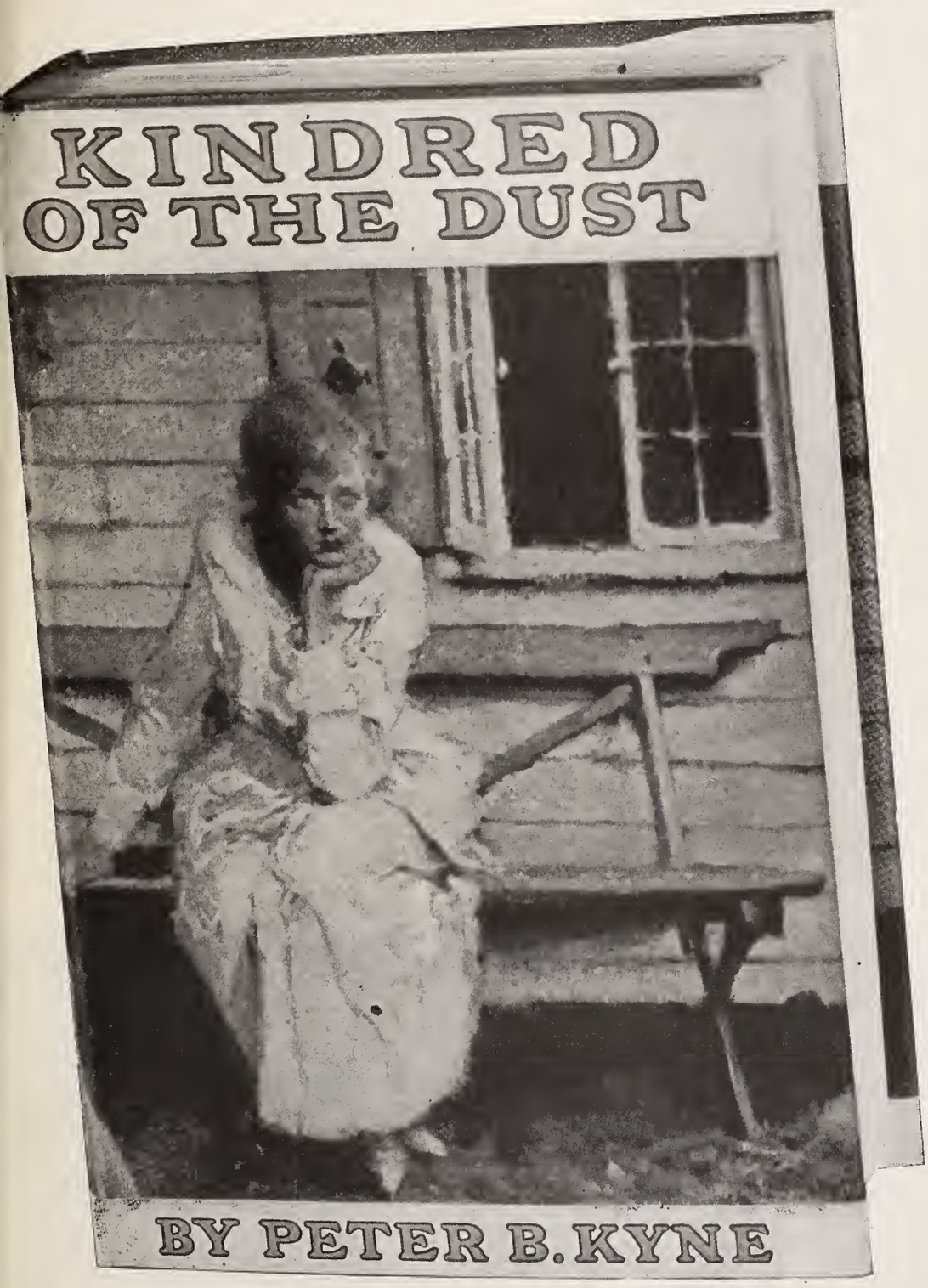
It is a comedy we can recommend with the utmost sincerity. It is in every sense of the word—A RIOT! Follow Mr. Eastman's lead and BOOK IT YOURSELF—RIGHT NOW!

Keep Your
Eye on
F.B.O.

FILM BOOKING OFFICES OF AMERICA
723 SEVENTH AVE., N. Y. CITY

Exchanges Everywhere

A Story the Whole Nation Loves—Proves a Real Box Office Picture!



Read Balaban and Katz' wire of extraordinary business at the Chicago theatre—

"'Kindred of the Dust' opened at the Chicago Theatre to tremendous business. From our observation of the impression the picture is making on our audiences First National has a worthy successor to the biggest dramatic production of the year. Both men and women wept at the powerful emotional scenes in this picture. Exhibitors have an opportunity for great results by getting back of this picture. It is perfect in every detail and we can not recommend it too highly."

Your Patrons Are Waiting for It!

5,000 persons thrilled to this story in the Saturday Evening Post. Hundreds of thousands are reading the novel which is one of the best sellers.

Every one of them will want to see it. Book it NOW!

A First National Attraction

FIRST NATIONAL PICTURES

An R. A. Walsh production
with
MIRIAM COOPER

Complete Description of Everything

"You shan't touch him."

"It's too bad you're so sinful"

THE CAST

Miriam Cooper	*Maryland Morne*
Lionel Belmore	*W. J. Ferguson*
Ralph Graves	*Carolyn Rankin*
Eugenie Besserer	*Pat Rooney*
Elizabeth Waters	*Bruce Guerin*

CHARACTER OF STORY

A big, human story of love in the lumber camps in the giant forests of the Northwest—colorful romance—pathos that makes men and women weep—tender poignant—thrills of breaking log booms, surging waters and men fighting for life—a drama of a man's undying faith in the woman he loves—tense suspense—rich touches of humor—a real audience picture.

A TASTE OF THE PLOT

Nan and her father settle as squatters on "the sawdust pile" in the lumber camps of the rich Hector McKaye. She and the lumberman's son form a childhood friendship which grows to love as they mature. To break the friendship McKaye sends his son to college and Nan to the city to have her unusual voice trained. There she is swept off her feet by a man of the world who marries and deserts her and a child that is born. Nan returns to "the sawdust pile" broken hearted. Her childhood sweetheart is back—and real love comes. But the lumber king forbids the marriage. Nan quits the place, sacrificing her own love for her sweetheart. He is true to his love, and grieving over her loss he exposes himself in the lumber camps and becomes delirious—ill. Dying, Nan is sent for, and he recovers. Then he learns his father is sending Nan away again, and leaves his home to see her. They are married, but father and son are estranged. Follows a series of thrilling episodes—a new heir—and a touching reconciliation.

ACCESSORIES

Twenty-four-sheet poster.
Six-sheet poster.
Two sorts of three-sheets.
Two sorts of one-sheets.
Eight 11x14 lobby photos in full colors.
Two 22x28 lobby photos in full colors.
Set of 8x10 lobby photos—sepia.
Window card, 14x22, in full colors.
Set of three slides.
Trailer.
Music cue sheet.
Set of press photos.
Set of ad. stills.
Set of star photos.
Rotogravure window card.

A FIRST NATIONAL ATTRACTION

The baby brought reconciliation

"Give her up or get out of my house"

An R. A. Walsh Production

You Want to Know About This Picture!

FACTS ABOUT THE PICTURE

FOOTAGE—7424 ft. RUNNING TIME—88 minutes.

AUTHOR—Peter B. Kyne, famous as a novelist throughout the country, writer for the Saturday Evening Post and other big magazines.

DIRECTOR—R. A. Walsh, a famous director who has made such successes as "The Oath," "Serenade" and "The Honor System."

SCENARIO—J. T. O'Donohoe, one of the most successful of screen writers.

PHOTOGRAPHY — Especially noteworthy with rugged outdoor scenes and admirable interiors—including a novel "focus out" instead of a "fade out." By Lyman Broening and Charles Vanenger. The exquisite art settings are accomplished by William Menzies.

LIGHTING—Especially fine and carefully done, with unusual effects.

HOW TO PLAY IT

Play up name of author who has an international reputation, and character of the story. Star's name also will draw.

A rustic effect in your lobby, with back to give a log cabin effect, will present the correct atmosphere. Photographs of the north lands, streams and forests will be effective. A sawdust pile with chips and twigs and a minature log cabin to give the touch of the lumber camps will attract attention. A tie up with the bookstores and libraries on the now famous novel will aid.

CATCH LINES

Peter B. Kyne's famous novel a picture triumph.

"Kindred of the Dust"—the drama of a man's belief in the woman he loves.

Drama moves as swiftly as the roaring flood of timber which bore down on two grappling men—one fighting for his life, the other almost throwing life away.

A story of the great Nor'west and the people who grow there.

"It has more human appeal than any picture I have ever made," says R. A. Walsh—and he certainly has made some mighty pictures.

A play as strong as the forest giants that tang it.

The stern old Laird, the Son, Nan of Sawdust Pile—love's own outcast—stride from book to screen in "Kindred of the Dust."

Treachery!

Bedtime

Then the fight began.

"KINDRED of the DUST"

"It makes you hold your breath!"

R.A.Walsh

That's what the Chicago Tribune says—but it will pay you to read their review in full. We've only space to give you excerpts of the other reviewers, but they're just as strong. This picture has made a big hit in New York, Chicago and Los Angeles. It'll do it for you too!

Chicago Tribune

Recommended as One of the Best Films Ever Made

"KINDRED OF THE DUST."
Produced by First National.
Directed by R. A. Walsh.
Presented at the Chicago.

THE CAST:

The Laird ..... Lionel Belmore
Don, his son ..... Ralph Graves
Nan Brent ..... Miriam Cooper
The Laird's Manager ..... W. C. Ferguson

By Mae Tinee.

This lovely picture is holding audiences at the Chicago theater spellbound. It is as real as hearts and human nature. Without big spectacular effects calculated to make you hold your breath, it succeeds in doing just that. Brilliantly acted, its staples are honest sentiment and the truest pathos, interlarded with bits of most exquisite humor. It was adapted from the novel by Peter B. Kyne. Mr. Kyne chose as principals for his story a rugged Scotch lumberman, known as The Laird, through that part of California where his vast properties lay; his only and beloved son Donald—and a girl named Nan Brent.

Nan is a sailor's daughter, and it isn't the wish of the Laird that his son shall marry her.

"There are just two things I could not stand up under, Donald," he says. "Your death—and the wrong kind of a daughter-in-law."

The boy worships his father, but he loves the girl. Nan—well, Nan is wonderful. There are women in the world like her, I reckon, but we don't get to meet them often. (Any more than we meet characters like the Laird or sons like Donald.) They must be, though, or an author could never have written so grippingly about them.

For the rest of the story—see the picture. I don't see how you can fail to be charmed with everything about it.

It's one of the simplest BIG and one of the biggest SIMPLE accomplishments ever screened. (I think.)

The Newspapers say:

"Just as good a film as it was a story and we can't think of anything more praiser to describe it."—*New York Evening World.*

"Unusually interesting."—*New York Sun.*

"A vigorously presented story, told smoothly and eloquently and swiftly. Well worth seeing."—*New York Journal.*

"Graphically told with absorbing interest from beginning to end. True to life and a genuine pleasure to see."—*New York American.*

"A rare pleasure of enjoying a good photoplay beautifully and simply done. The acting is wonderful. Direction is inspired."—*New York Evening Post.*

"Beautiful in detail."—*Los Angeles Times.*

"Suspense and interest are held throughout."—*Los Angeles Record.*

"All that can be asked—a noteworthy film."—*Los Angeles Herald.*

"Handled in masterly fashion—poignantly interesting—played with remarkable strength. The picture is unusual."—*Los Angeles Express.*

"Superb direction—a splendid portrayal."—*Los Angeles Examiner.*

The Trade Experts say:

"Sympathetic in appeal and strong in human interest. Expert acting and direction. Smooth, swift—a valuable box office asset."—*Exhibitors Trade Review.*

"Holds the sympathy from first to last. Great heart interest."—*New York Telegraph.*

"Splendid direction and good acting. A colorful romance with audience appeal—originality in treatment. Hard to equal. The photography is exceptional. No better story could be selected for Miriam Cooper. She makes it rich with tender emotion. It is Mr. Walsh's masterpiece. There is sentiment, humor, rugged exteriors, a fine thrill, tense suspense, and a fight realistic enough to startle anyone. A well rounded, high class feature—every class of audience can appreciate it."—*Motion Picture News.*

A First National Attraction.

"Speaking of

KINDRED of the DUST"

Motion Picture News

Tell the Truth

EVER since the days of the first store show, the motion picture has been, in the minds of certain very influential people, an undesirable addition to an already menacing institution—the theatre.

As the industry grew, the opposition of these misguided but probably in most cases, perfectly sincere persons, increased in a corresponding ratio.

This opposition has, obviously, been aided and abetted, by our own indifference to criticism and our failure to take advantage of opportunities presented for defense.

* * *

It has become a tradition that we must be maligned in various degrees, depending on the attitude of the opposition—whether simply through ignorance or prejudice or by malicious intent.

And yet the remedy for this condition that has cost so much, is relatively simple. Just a matter of telling the truth—the manner of telling to be intelligently selected of course.

Here is the way Turner Jones of the Southern Enterprises, who is writing a series of four articles in MOTION PICTURE NEWS on the subject of motion pictures and their relations with the public, briefs our case:

"We must take the public frankly, candidly and avowedly into our confidence in making it conversant with the facts and problems of our theatres, companies and industry. Our problems must be laid before the public in a favorable manner; we must teach the public constructive means of securing better pictures through cooperation; we must tell the truth about company and industry."

And Mr. Jones knows whereof he speaks. Southern Enterprises has been carrying on an educational campaign, fully explained by Mr. Jones' articles, the last of which appears in this issue that proves beyond a doubt that fair minded people can be won to the cause of the photoplay. Its proof is the best of all evidence —it has been done.

* * *

The methods that have been employed could only be epitomized in this limited space. We recommend to our readers, those who have not already done so, a careful study of the four articles referred to above. They tell the story of perhaps the most constructive step of its kind yet undertaken and of what is certainly a most illuminating example of the results accruing from intelligent and expertly conceived propaganda.

* * *

The whole industry owes a debt to Mr. Jones and Southern Enterprises that can not be measured in dollars and cents alone. They blazed a trail that every circuit organization should emulate to the *n*th degree and every individual manager should copy so far as it is possible.

VOL. XXVI SEPTEMBER 23, 1922 No. 13

PICTURES AND PEOPLE

HAIL to Pola Negri! The eminent Polish star has stepped on American soil where she will continue to flash her charm and personality under the guidance of Famous Players. It was indeed fitting and proper that contractual obligations should be forgotten while the Paramount executives in general and Adolph Zukor in particular tendered a luncheon in her honor.

Last Wednesday at Sherry's the representatives of the press and other guests, including E. J. Ludvigh, E. E. Shauer, Ben Blumenthal, S. R. Kent, Hugo Reisenfeld, Robt. T Kane, and Thomas Meighan came and saw and Pola Negri conquered. After a brief visit in New York, the new Paramount star will leave for Los Angeles to begin work in her first American production, "Bella Donna."

It is an accepted fact concerning America that we always demand the best. Art has no nationality when this country beckons. We take Caruso, Godowsky, Gabrilowitsch, Stransky, Schumann-Heink, Galli-Curci, Kreisler—to mention a few—and call them our own. And now Pola Negri comes to us. We hope she will like this country well enough to call it HOME.

* * *

Carter DeHaven, F. B. O. comedy star, arrives in New York today and will be entertained at a luncheon at the Hotel Astor on Monday, together with representatives of the press and film notables. He recently completed five two-reel comedies for Film Booking Offices, and has been taking his vacation in the form of a cross-country personal appearance tour. He will remain in New York several days and then head south, taking in Philadelphia, Washington and southern cities, after which he will return to Los Angeles to resume work.

* * *

THE Majestic steamed into port Tuesday and among the passengers who registered happiness was Mabel Normand. The star of "Molly O" will leave for the Coast shortly.

* * *

IT'S an eerie atmosphere which greets the spectator from the Rivoli and Capitol screens this week. Wallace Reid's picture, "The Ghost Breaker," at the Rivoli, takes you on a spooky journey through the chambers of a castle in Spain, while "The Hound of the Baskervilles" at the Capitol introduces a "creepy" canine who dashes afire along the moors of Devonshire. The ghost should walk in on these pictures.

* * *

RICH characterization marks the Kate Douglas Wiggin story, "Timothy's Quest," which comes to the screen singing a cheery song of love and faith. Here is a picture which needed the most perfect of types to land fidelity to the original. And they step into their characters so admirably that it seems as if they might have stepped right from the pages of the book.

Marie Day gives a marvelous study as the stern, unyielding aunt. Her severe manner of wearing her hair—her expression of looking into yesterday and remembering something which should have been forgotten—the prim attitude of the congenital old maid, brought forth in every gesture, whether it is manifested in the folded arms, the "cross-patch" look, or the measured tread of her carriage—these points suggest perfect pantomime. You will recognize this religious spinster if you have lingered in the country. She is out of touch with things. Hers is an old-fashioned school—a school which taught her that a frequent smile is akin to a sinful thought. And Marie Day never loses her grasp upon this character.

The other spinsters are well played, too. One is expressed in the garrulous type—the little fussy, fidgety, talkative woman, admirably caricatured by Vivian Ogden. She gossiped in "Way Down East," and she gossips in "Timothy's Quest," though tragedy doesn't follow through her idle chatter here. Margaret Seddon plays a third spinster. This figure is also recognizable, for she represents the victim of a broken romance. Her day is over and she knows it. So she broods and smiles and is kind toward everyone. Watching these three actresses express such perfect acting is a treat indeed.

* * *

HERE is an item of interest which will come as a severe shock to the industry. Benjamin B. Hampton has issued announcement that he has retired from the film business and it is not his intention to engage in picture production again either now, or in the future. Mr. Hampton's policy of production has always been marked by an honesty of purpose. He has always striven to make clean, wholesome pictures—and his sincerity in this direction has made these pictures censor-proof.

Everyone identified with the screen wishes Mr. Hampton the best of health and success.

* * *

LONGFELLOW'S celebrated poem, "The Courtship of Miles Standish," is going to be picturized. And Charles Ray will doubtless speak for himself in the role of John Alden. The star is at present engaged upon the picturization of the Whitcomb Riley poem, "The Girl I Love."

* * *

WALDEMAR Young has arrived in New York where he will be engaged in writing the continuity for the Hergesheimer novel, "Java Head."

* * *

MAYBE you don't think Bull Montana is a good business man! Back in his old home town in Italy he was visited by a committee appointed by the mayor to ask him if he would permit a statue of himself to be erected on the public square. Bull's modesty came to the rescue and while he blushed over the thought of his classic features being handed down to posterity, he tersely replied in a characteristic manner that brooks no argument—"They can pay to see me on the screen."

* * *

JOHN C. COLTON, one of the guiding spirits of the Marr and Colton Co., Inc., Warsaw, N. Y., builders of organs, arrived in New York last week for a business jaunt through the metropolitan district.

* * *

"THE fault dear Brutus lies not in our stars but in ourselves." To the citizens who live in Stratford-on-Avon, picture dramas are lurid plays of life. The birthplace of Shakespeare is to be kept sacred from the "malign atmosphere" of "lurid" plays put out by American screen producers.

According to a despatch gleaned from the New York Herald, American Consul Bailey has reported to the Commerce Department that a project to invade Stratford with "picture palaces" stirred the townsfolk to indignation. A mass meeting attended by leading citizens promptly squelched the plan.

When American producers suggested the idea, in line with a plan to expand their field of activity abroad, practically the whole of Stratford's population was up in arms and made successful attack upon purely sentimental grounds.

As Lady Macbeth has it—"Out, damned spot!"

OUR congratulations to the William S. Harts. William S. Hart, Jr., arrived on this planet recently and reports have it that Mrs. Hart (Winifred Westover) and child are doing nicely, thank you. It is a well known fact that when the stork deposits an heir upon a father's doorstep, his friends always rise to remark that he is a chip of the old block. We'd like to wager a typewriter against a couple of guns and a pinto pony that Dad was asked this one—not once but five and fifty times —" Well, Bill, are you going to make a cowboy star out of him?"

* * *

Joseph Plunkett, managing director of the Mark Strand theatre, New York, and R. H. Clark, treasurer and general manager of First National's New York Exchange, looking over the print and lobby stills of Norma Talmadge in "The Eternal Flame," which will be shown at the Strand next week

THE train kept moving that carried Thomas Meighan from the Coast. The Paramount star arrived in New York Monday and after a jaunt into the George Ade country, where he will confer with the famous Hoosier author and humorist, will return to the metropolis to begin work on Mr. Ade's "Back Home and Broke," written especially for the star. If you want to know how long the friendship has endured between the author and the actor, consult your old theatre programs or your memory. You will need to return to many yesterdays when "The College Widow" graced the stage. There was Tom in the leading role of the football player.

* * *

SPEEDING westward toward the land of the studios is Louis Burston, producer of "Forget Me Not." His plans? To begin work on a new large production, the name of which has not been announced.

* * *

HERE is a picture which should make some noise. We present "Blow Your Own Horn," which Wesley Ruggles will produce at once, starring his brother, Charles Ruggles. The film is an adaptation of Owen Davis' play of the same name.

* * *

THE Broadway Limited steamed into the Pennsylvania Station, Monday and Sol Lesser and Harry D. Wilson stepped forth with a world of news which will be found on another page of this issue.

* * *

JEROME LACHENBRUCH writes from Berlin that much film activity is going on in the land beyond the Rhine. New ideas are constantly being tried, though most continuities are still undeveloped. The correspondent feels sure that the Germans, with their freedom from puritanical censorship, are closer to real MOTION PICTURE than the Americans. He advises us that if we don't watch our step, they are going to put one over on us, and show us up as good technicians and little more. They have, through technical inefficiency, spoiled hundreds of marvelous stories. We spoil them by changing the stories into unrecognizable monstrosities. Mr. Lachenbruch believes in calling a spade a spade. This is one industry where one's toes are not sacred. A little stepping on them now and then makes walking easier in the end.

* * *

MOTION PICTURE NEWS reviews Norma Talmadge's new picture, "The Eternal Flame" this week. Mr. Larkin says "Better than 'Smilin' Through,'" which is a comparison that certainly ought not be odious to anyone, Miss Tadmadge, Joe Schenck, First National or the exhibitor.

It looks as if J. D. Williams when he talked for publication in Motion Picture News on big pictures, some time ago, knew that his words wouldn't boomerang to the detriment of First National's product this fall.

THROUGH courtesy of Marshall Neilan, Pete Smith has been loaned to Douglas Fairbanks to supervise the exploitation for the "road showing" of "Robin Hood." Loaning a publicity man is worthy of mention since there appears to be no record that the idea is in general practise. Pete appears to be making his typewriter count for something.

* * *

THOMAS INCE decided to give his picture "Jim" a new title. So he offered $250 for a winner. The best suggestion came from Harry Wilbur, proprietor of the Rialto theatre, Fullerton, Calif., who won the prize with "What A Wife Learned."

* * *

ROBERT E. PRITCHARD and Howard Deitz, Goldwyn's advertising manager, are busy organizing an exploitation department that is intended to be second to none. It will be headed by Mr. Pritchard.

Motion Picture News is eager to predict great things for Mr. Pritchard and his new department. No one in the business deserves more credit for the place that exploitation and the exploitation man holds in the film world, than "Bob" Pritchard. No man is to be found who is more of a veteran in the field. As long ago as the "Triangle Days," "Bob" was practising practical exploitation from the newspaper picture page angle in New Orleans.

Then he came to Motion Picture News, where he developed what had been a rather perfunctory exhibitor department into the Exhibitor's Service Bureau, the first real exploitation service to be offered trade paper readers. Now this further step upward in a field, in which few have specialized so successfully. Congratulations to both Goldwyn and Mr. Pritchard.

* * *

IF further evidence is needed to convince either exhibitor or layman that Harold Lloyd's latest picture, "Grandma's Boy," is a knockout, same can be found in the fact that it is playing the New York Mark Strand for the second week.

Managing Director Plunkett likes to keep the regulars coming around once a week, and it takes something way above the just good picture to make him change his policy, which by the way, isn't such bad showmanship either.

So when Joe holds a production over put it down that there is a jam at the box office window and a pleased crowd in the theatre. Incidentally Lloyd might well take unto himself a middle name—consistency. This makes about a dozen good ones, with never a flop. Who said making a good picture was more or less of a chance?

* * *

"WHEN KNIGHTHOOD WAS IN FLOWER," Cosmopolitan's latest and without a doubt greatest production has begun its indefinite New York run at the rejuvenated Criterion theatre, leased from Famous Players-Lasky as a permanent home for Cosmopolitan pictures prior to their general release throughout the country.

This famous play, almost a generation old, has proven wonderful picture material. All its romance, dramatic values and originality has been brought to the screen and much which the stage could never hope to present has been added.

The Cosmopolitan production staff has outdone itself. Such opulence is a revelation even in these days when the million dollar picture is not an unusual occurence.

All that an unstinted appropriation, skilled technicians, master directors and an all star cast might be expected to deliver, is realized.

"When Knighthood Was in Flower" enters the class of great motion pictures, with never a dissenting vote.

Few Theatres Expect Serious Fuel Shortag

Further Reports from News Correspondents Show Few Houses Will Have to Close

FURTHER reports from correspondents this week failed to alter the statement made last week in MOTION PICTURE NEWS to the effect that the fuel situation of theatres for this winter was not as serious as believed by some, and that no serious disturbance should be caused in the industry this winter through the closing of theatres.

In certain areas, however, conditions are not as favorable as might be desired, and much depends upon the length and severity of the winter. In almost every case, exhibitors express their determination to keep open this winter, even though they are forced to burn oil or wood.

The following reports have been painstakingly gathered by correspondents of MOTION PICTURE NEWS, and present the best information obtainable in the respective localities:

BUFFALO, N. Y.: Situation in this city rather unfavorable, and managers face winter with varying degrees of optimism. Three houses, Mark Strand, Victoria and Regent, have their coal in for the winter. Loew's State has a few days' supply on hand, and plans to burn wood. The Lafayette Square and Olympic have none on hand, but state they can get necessary supply. The Elmwood has none on hand, but has order in for half a winter's supply. At Niagara Falls, the Strand has two carloads on hand, and the Imberg plans to burn coke mixed with pea coal.

WASHINGTON, D. C.: Situation here fairly good, as a whole. The three Notes Brothers' houses, Criterion, Plaza and Empress, buy six months in advance. The Strand and Empire have about three weeks' supply on hand. The Crandall houses have a considerable supply on hand, and can run up to March, 1923; some of the houses longer than this. These include: Metropolitan, Knickerbocker (now being replaced by the Ambassador), Savoy, York, Joy, Avenue Grand, Apollo, Park View (building) and the Lincoln. The Strand, Cumberland, Md.; Apollo and Strand, Martinsburg, W. Va., and Rialto and American, Roanoke, Va., will get through the winter, as will also the Virginia and Maryland. The Leader and Keith's have about two weeks' supply on hand. The Rialto, Palace and Loew's Columbia are not very favorably situated, although the latter may receive its regular supply because of the office building in which it is located.

GREENSBORO, N. C.: The general manager for the Pryor Brothers and Leitch interests, operating eleven houses in the south, states that there is no coal on hand and that a statement of requirements has been filed.

MINNEAPOLIS, MINN.: Coal situation comparatively bright, despite poor condition of state, as majority of theatres are owned by Finkelstein and Ruben interests, and the purchasing department of this firm has made provision for fuel for several months. Coal on hand at present will last until January 1, 1923. The situation throughout the state is not so good. Coal for Minnesota is largely shipped down the Great Lakes, and after navigation on the lakes closes, little more can be brought in. The governor of the state has urged residents to observe war time conservation.

RACINE, WIS.: Situation rather bad. The Rialto, a leading theatre, has no coal on hand and none in sight. The Bijou has none on hand, but has its winter supply promised. The Rex has none, but has about half its needs promised. The Palace has none on hand and none in sight.

Further Facts Relative to Heating Situation

ADDITIONAL data on the heating situation in theatres, gathered by correspondents of MOTION PICTURE NEWS, is presented herewith. Every effort has been made to make this survey as comprehensive as possible, and nearly every section of the country is represented in it.

Complete data, as submitted by correspondents, is presented, so that the reader may draw his own conclusions.

SALT LAKE CITY, UTAH: No prospect of coal shortage. Utah mines have large supply on hand. The Orpheum theatre is heated by the Utah Light and Traction Company. Three houses, the Paramount Empress, Isis and Kinema, are heated from central heating plants in the buildings in which they are located. Pantages and the Wilkes have their own heating plants, but will be able to obtain all the coal they need.

SPOKANE, WASH.: Very little concern is being felt here over the fuel situation. Nine houses, the Auditorium, Casino, Class A, Unique, Clemmer, Hippodrome, Rex, Pantages and Majestic, are heated by the Spokane Central Heating Company, which has 10,000 tons of coal on hand. The coal is obtained from Montana. The two other houses open, the Empress and Lyric, are supplied with heat from plants in the buildings in which they are located.

PHOENIX, ARIZ.: Houses here have not used a ton of coal in five years.

OMAHA, NEB.: Theatres in Omaha and surrounding territory are not worrying about the coal shortage. Should the supply of coal fail, exhibitors plan to use oil, electricity and cord wood. The Strand, Rialto and Empress are heated by a central plant, where three to four carloads of coal are kept on hand constantly. The World, Sun, Moon, Princess and Muse have enough for three or four weeks of extremely cold weather. The Apollo, Benalto, Comfort, Mueller, Park, Rohlff, Victoria, Grand and Alhambra carry only a small quantity, but anticipate no difficulty. Film salesmen report that theatre owners throughout Nebraska and Iowa are not alarmed over the threatened shortage.

MILWAUKEE, WIS.: No fear of shortage is felt here. Coal dealers give assurance that plenty of coal will arrive by boat before the close of navigation to meet all needs. All of the downtown houses are heated by a central heating plant, which will be able to obtain all coal needed.

CLEVELAND, O.: No worry felt here. All downtown houses are heated by the Illuminating Company, which will receive priority in coal supply. The Regent has an entire winter's supply. The Sun has a small amount on hand, but in the event that coal cannot be obtained, will burn oil, which has been done before.

ST. LOUIS, MO.: Practically all theati are protected on their supply for the wint and the nearness of coal fields makes it certa that there will be no shortage here. The fo lowing theatres either have their supply in t bins or are protected by strong contract Arsenal, Lafayette, Maffitt, Shaw, Pagear Arco, Grand-Florissant, Gravois, Juniata, Li dell, Manchester, New Shenandoah, Novelt Pershing, Capitol, Grand-Central, Lyric, We End Lyric, Cinderella, Woodland, Empres O'Fallon Park, Baden, Plaza, Congress, De mar, Broadway, Excello, Mogler, King Be Liberty, Midway, Majestic, King's. The Crit rion is heated by the Union Electric Lig and Power Company and the Delmonte fro the Delmonte hotel. The Knickerbock changed hands recently, and no provision h been made as yet.

PHILADELPHIA, PA.: The situation he is not especially critical. The Stanley con pany, controlling a large number of the in portant houses, is covered by contracts fo several years to come. The Nixon-Nirdling houses, Strand, Locust, Belmont, Colonial an Imperial, have from one to ten tons on han per house. The legitimate houses declare the intention of keeping open even should they b forced to use some emergency fuel, such as oi

ATLANTA, GA.: Exhibitors here are n worrying about the coal situation. The weathe is still mild and is likely to continue so fo a month or more, and exhibitors are confide that ample supplies of coal will arrive befo the need arises.

CINCINNATI, O.: All of the houses i the Frankel Enterprises chain can be heate by gas if necessary, but the company stat that no difficulty in obtaining the necessar coal is anticipated. This includes the follow ing theatres: Palace, Park Hill, Lubin, Alhan bra, Colonial, Victoria and Hippodrome Cincinnati: Temple and Hippodrome at New port, Ky.; Majestic at Columbus, O.; an New Lyceum at Dayton, O.

SEATTLE, WASH.: Theatres in this vici ity are not in the least worried about heatin conditions and expect no interruption in thei service this winter. Practically all houses i Seattle are heated by steam heat furnishe by the Puget Sound Light and Power Con pany. This company is now burning coa but is prepared to use oil at any time, if nece sary. The coal mines of Washington are a working to normal capacity and are produ ing more than enough to supply the stat Railroad service has not been noticeably i terrupted, and there should be no trouble di tributing this coal to the cities.

Missouri Film Rentals Show Reduction

A canvass of film rentals just complete by the M. P. T. O. Missouri shows that th exhibitors in the "Show Me" state are pay ing on an average of about 40 per cent lowe film rentals this year, as compared to las year.

The fact that a depression has led exhib itors to be more careful in buying, as well a more economical, is the reason for lower film rental expense, according to Lawrence E Goldman, secretary and counsel of the Mis souri organization.

New England Exhibitors Addressed by Cohen

Massachusetts and New Hampshire Groups Told Antiquated Distribution Methods Must Go

NEEDLESS waste, excessive cost, and antiquated methods of picture distribution now in vogue were charged by Sydney S. Cohen in the course of an address before a joint conference of the M. P. T. O. A. of Massachusetts and New Hampshire held at the Hotel Arlington, Boston, on Tuesday of this week, September 12.

"Present distribution systems are antiquated," he declared, "and must be so changed that the cost of handling pictures will be materially reduced, and the independent producers given an opportunity to market their product among exhibitors. Discriminatory practices in this relation, directed against the independent producer, must be set aside and an absolutely square deal supplant present unfair processes."

Others to speak were W. J. O'Toole, chairman of the department of public service; William A. True, president of the Connecticut body; A. J. Moeller, general manager of the national organization; Senator G. A. Bean, New Hampshire president; Edward M. Fay, Rhode Island; and Jacob Lourie, president of the Massachusetts M. P. T. O. A.

Resolutions were adopted by the more than 100 owners present, scoring state censorship as a burden on production and invasion of popular rights; commending the extension of public work by the M. P. T. O. A., promoting progress in the community and making the theatre a center; favoring distribution of pictures on a fair basis, guaranteeing equality; emphasizing the right of the exhibitor to make such changes or omissions from pictures as he might deem right; and commending and pledging support to the national body in their work in behalf of the exhibitors of the United States.

In the matter of providing unhampered channels for the circulation of independent product to theatre-owners, Mr. Cohen declared:

"Unless the means of reaching the theatre owner with a picture is provided to the independent producer, the picture thus made will not be given the proper circulation among the theatres. This feature of the business is of the highest consequence to the theatre owner and the public. We mean to so arrange systems of distribution in this country that any maker of meritorious motion pictures shall have the opportunity of reaching the theatre owner and the public. Only in this way will we be able to bring to its highest point American genius in the matter of producing world-beating motion pictures."

Mr. Cohen further charged that the "block" system of selling was one of the most objectionable features, in that an exhibitor must buy forty or more, most of them having no exhibition value, in order to get a few of real merit, the others having no special interest to the public. This practice he characterized as an imposition on theatre owner and public alike, and declared it must cease.

"Art must be free to attain its highest expression," he continued. "It is a rank assumption on the part of the few groups, now seeking to control picture play product, to conclude that they have a monopoly of genius when the brain power of 100,000,000 Americans is considered. The time has arrived for affirmative action in this relation."

Before discussing the question of censorship, Mr. Cohen paid a high tribute to the women of New England. He said it was a matter of great consequence to the people of New England and the nation that the women of the country were provided with the ballot, as it would certainly have the effect of bringing American politics and American official life to a much higher standard.

"Speaking specifically on this point," he said, "women constitute the saving, balancing and effective element calculated to bring the nation from every uncertain phase now confronting it back to a sound, normal basis. In this relation, the motion picture theatre is a cooperating agency in every respect, and the women voters of the United States in common with the other citizens can always feel sure that the good offices of the Motion Picture Screen will be at their service in carrying forward every line of progressive action which tends in any way to advance the welfare of the nation or the interests of any American community."

"Most people," Mr. Cohen continued, "confuse good pictures with censorship. The fact of the matter is there never was and never can be any definite relationship between the two. Censorship represents only the opinion of those who censor. It cannot be made to represent the opinion of those who are in no way associated with censorship. Hence it follows that political or official censorship applied to any subject, whether it be a film, a newspaper article, a speech, a sermon or anything else, is representative only of the commission or the person who is doing the censoring.

"It is not reasonable that the American people should be obliged to read only and see only and hear only the things that some other person or official, designated or otherwise acting, feels disposed to permit them to enjoy. There are manifestly some divisions of government where regulation may be tolerated. But these have to do with the more concrete propositions and are never applied with any real degree of safety in a government like ours to matters affecting speech or any other element of public expression."

Mr. O'Toole discussed ways and means of dignifying and ennobling the picture industry, and of cooperation with officials of country, state and city, all to the end that exhibitors would find relief in many forms, such as from taxation, censorship, and the like. This he said, would make the theatre owner an important public factor and a force for good that would give him a standing in his community equal to that of a leading newspaper editor, the members of which profession he characterized as the best censor material obtainable.

"As in the case of any office-holder, there is so much glamor and glitter to a censor's position that we can never hope to abolish the job, but what we can and must do is to destroy the principle.

"The screen should be as important a factor in the community as the newspaper, and you should make yourself as conspicuously important as the editor, for then you will have the same liberty that he enjoys, and those who cry for censorship would never dare censor the newspapers.

"There is nothing in censorship that will help the industry in any way, and everything that will work against it. It is bad for business and community alike. You have got to get after the question in your own neighborhood, and make yourself so popular that your people will come to consider your judgment on the question the best. Make your opinion the opinion of your neighborhood."

Mr. True outlined the work done in his state, declaring that they had no fear of censorship there and that they had plans laid for the defeat of certain bills coming before this winter's session of the legislature. He prophesied that the state amusement tax of five per cent would also be done away with. He described their methods of raising the funds needed without taxing the members of the state body; in one instance, through advertising contracts with national advertisers by means of animated cartoons in film form.

The Arlington meeting resolved itself into two conventions and a general conference. The conventions were held under the respective auspices of the Motion Picture Theatre Owners of Massachusetts and New Hampshire. Exhibitor members of the state organizations of Maine, Vermont, Connecticut and Rhode Island were also present, making the gathering entirely representative of the business in New England.

The different meetings were featured with much enthusiasm and interest was accentuated by the fact that a referendum on censorship will be submitted to the people of Massachusetts at the November election.

Mr. Cohen was accompanied to Boston by M. J. O'Toole, chairman of the National Public Service Committee of the Motion Picture Theatre Owners of America.

Paul Brunet Resigns Presidency of Pathe, Inc.

THROUGH Lewis Innerarity, secretary of the company, Pathe Exchange, Inc., announces the resignation of Paul Brunet, as president. Mr. Brunet's action was not unexpected by those closely associated with him, as family reasons have made his return to France necessary.

No information could be obtained from Pathe officials as to Mr. Brunet's probable successor.

It is understood that Brunet will remain a member of the board of directors, return to the United State occasionally and continue to take an active interest in the affairs of the company.

Theatre Owners Will Hold Convention in Omaha

A convention of Motion Picture Theatre Owners will be held in Omaha, Neb., September 19-20, at which many important visitors are expected.

According to A. L. Pramer, president of the Nebraska M. P. T. O., the gathering is for the purpose of discussing the problems that have confronted the exhibitor during the past year.

Pennsylvania Adopts Non-Theatrical Rules

Regulations Passed After Year's Stormy Debate Put All Educational Exhibitions Under Control

AFTER a year of stormy debate the Pennsylvania regulations governing the use of educational motion pictures, compiled by the State Department of Labor and Industry, and declared by Labor Commissioner G. B. Connelley to be "the first attempt in any state, in the interest of safety, to bring non-theatrical exhibitions under governmental control," have been finally adopted and became effective as of September 1, it is just announced.

The Pennsylvania code provides that where the "safety" type of film is used the customary fire-proof booth may be eliminated and the pictures may be shown from one of the numerous portable types of projectors. On the other hand, if the nitro-cellulose or flammable film is used, a fire-proof booth must enclose the projector.

Up to this time, "educational movies" were exhibited throughout the state from portable machines, in buildings that were unprotected from the fire hazard, and operators were employed who held no license. These things are corrected in the revised code, and the machinery for enforcement has been set up through the Department of Labor and Industry.

The regulations were adopted by the State Industrial Board, a branch of the Labor Department, after a year of stormy debate and public discussion. They were opposed first by the underwriters as leaving open the door to disaster from fire, and later when this hazard was taken care of, the representatives of the churches, schools and civic organizations who are affected directly, protested the restrictions would drive out of the state a most important kind of motion picture performance.

From the applications that are being received at the Department of Labor and Industry in Harrisburg, there is every reason to believe, Commissioner Connelley says, that these interests are accepting the regulations and are preparing to adhere to their enforcement. The Bureau of Inspection has notified interested parties of the method of procedure to obtain permits for operation of machines, with or without a booth, as well as the procedure for securing building permits.

To assist in the enforcement of the regulations the Bureau of Inspection, Mr. John H. Walker, Chief, has drafted the following Rules of Administration, summarizing the regulations and setting forth the method of procedure to secure the various permits:

1. No permit will be issued for any auditorium for the use of flammable film where an enclosing, standard fire-proof booth is not provided for the projection machine.

2. No permit will be issued for any auditorium located above or below the first floor of a building where it is intended to use flammable film.

3. No permit will be issued for any auditorium located above the second floor of a building.

4. No permit will be issued for any auditorium for the use of any balcony for any purpose other than to accommodate the projection machine, booth and accessory equipment.

5. No permit will be issued for an auditorium without an enclosing, standard fire-proof booth, where the machine to be used has not been approved by the Industrial Board for the use intended.

6. No permit will be issued for any auditorium where the machine operator has not first applied for and received the permit required by the Industrial Board Rulings.

7. To obtain a permit for any auditorium, floor plans or sketches, in duplicate, showing aisles, seating arrangement, and all exit facilities, with all dimensions plainly marked and drawn to scale, must be submitted to the office of the Chief Inspector, Department of Labor and Industry.

"Robin Hood" Will Open on Oct. 18 at Hollywood

"Douglas Fairbanks in Robin Hood" will open Grauman's Hollywood theatre on October 18, according to an announcement made on Tuesday by Sid Grauman at a luncheon tendered members of the Hollywood Chamber of Commerce and representatives of the press at the Fairbanks studio.

The run is to be indefinite and the consideration involved is said to be large.

Charnas-Lichtman Tour Is Highly Successful

Many Exhibitors Attend Dinners in Pittsburgh, Cincinnatti, Detroit and Cleveland

MORE than a hundred exhibitors and their families filled the banquet hall of the William Penn hotel, Pittsburgh, at the first of the series of dinners given in Pittsburgh, Cincinnati, Detroit and Cleveland by Harry Charnas, president of the Standard Film Service, Inc., and Al Lichtman, president of the Al Lichtman corporation.

An elaborate screen entertainment was provided, consisting of "Rich Men's Wives," Sacred Films in Prizma colors, cartoon and novelty pictures. Motion pictures were taken of the New York arrivals at the railway station and added to the program.

At the speakers' table were Jacob Silverman, toastmaster; Harry Charnas, Al Lichtman, Carroll Dunning of Prizma Pictures; William Brewer, president of the Otis Lithographing Company; Dr. and Mrs. Ashcom of Pittsburgh; Joseph Lefke, Joseph Danneberg, Robert E. Welsh, L. J. Boynton, Lynn Bonner and William A. Johnston. Addresses were made from the floor by Michael Rosenbloom of Charleroi and Fred J. Herrington, secretary of the Western Pennsylvania League of Exhibitors.

The speeches centered about the topics of uniform contracts, Will Hays' program of "Confidence and Cooperation" and the importance to the exhibitor of the independent producer.

Al Lichtman, in the closing address, said that uniform and equitable contracts were not needed if the distributor sold fairly and the exhibitor bought sensibly and justly. He reviewed briefly the history of the industry with respect to so-called "trusts" and so-called "independent" oppositions. True independence, he pointed out, means the independence of each branch of the industry, exhibitor, distributor and producer from each other. He outlined the cooperative principle of his organization—cooperation in production, in distribution and with the welfare of the exhibitor.

Many fine tributes were paid to the integrity and enterprise of Harry Charnas and his organization. Exhibitors were present from Pittsburgh, McKeesport, Newcastle, Sharpsburg, Johnston and Washington, Pa., and many others cities.

After the dinner the party left for Cincinnati, where on Monday night a dinner was held at the Sinton hotel. Commercial optimism and a renewed pledge to give the public bigger and better motion pictures were the keynotes of the dinner. There were present nearly 250 exhibitors and their families, producers, editors and newspaper critics.

Mr. Lichtman was introduced by the toastmaster, Fred E. Meyer, owner of the Palace theatre, Hamilton, Ohio. He made an appeal for open dates.

"It makes no difference," he said, "who makes a picture, so long as it is good, and the exhibitor will miss good pictures if he contracts blindly for quantity product. It is lack of courage on the exhibitor's part not to refuse to buy pictures he knows his public does not want. It is the exhibitor's first duty to himself and to the worth-while producer to buy judiciously."

Harry A. Kress, of Picqua, Ohio, who successfully fought the blue laws there, said: "Business will be good this fall." Fred Meyer made the same prophecy.

Carol Dunning, vice president of Prizma, Inc., stressed showmanship, rather than sideshowmanship, and urged: "When you put on a show put on as much inside as you do outside."

Following the Cincinnati dinner the itinerary called for a stop in Detroit, where the Statler had been selected for the third gathering. The presence of the trade paper editors in the city prompted the Motion Picture Theatre Owners of Michigan to give them a special luncheon, at which W. A. MacLaren of the Palace theatre, Jackson, was the toastmaster.

The wind-up of the series occurred in Cleveland at the Carlton Terrace. Here, as in the other three cities, the first Lichtman release, "Rich Men's Wives," was screened for the assembled exhibitors. All through the territory the series of dinners had been heralded long in advance of their actual occurrence, and a good deal of interest had been aroused in exhibiting circles by such an introduction, which the Charnas organization claims to have been the first of its kind for a producing and distributing company.

Free Film Import Question Agitates Germans

Opinion Divided Concerning Lifting of Present Much Abused Permit System

By Jerome Lachenbruch

THIS is the second of a series of articles which Jerome Lachenbruch is writing for MOTION PICTURE NEWS, dealing with conditions in the foreign film field. Mr. Lachenbruch, who was connected wtih the home office publicity staff of Goldwyn Pictures Corporation, and is well known as a writer on film topics, is now abroad where he is able to observe conditions in the motion picture industry there at first hand.

The present article, which was written in Berlin, presents an authentic summary of the attitude in Germany toward the importation of pictures, particularly those made in America. Other articles will appear from time to time.

THE German film world is at present greatly agitated over the discussion of the free admission of foreign films. When one thinks of foreign films here, one substitutes mentally the word "American" for "foreign," inasmuch as one-half to three-fifths of foreign films that enter Germany are of American manufacture. Should the present restriction upon importation be removed, the percentage of American films here would immediately rise.

It is a matter of common knowledge that most of the best American films have never been shown in Germany. The duty on films is small, practically negligible, but the restrictions placed upon foreign films make it difficult for many importers to obtain American-made pictures.

As to the advisability of admitting foreign films, opinion is divided: about seventy-five per cent. for and twenty-five against. Among the twenty-five per cent. may be numbered a group of speculators who have made nice little "Schieber" profits from the condition that obtains at present.

Some of the German film journals are strongly for exclusion, and a few film firms agree with these periodicals. But from the tenor of their statements, I gather that most protectionists are still such merely because many German films have not found a welcome in the American market, and they approve of a so-called exclusion act as a gesture of retaliation. The others have a personal interest which will be enlarged upon later.

In order to present both sides of the question, it is best, perhaps, first to give a short history of the German ban on foreign films and then to quote some interested authorities on the present state of affairs.

Ban Put On in 1916

In 1916, all importation of luxuries was forbidden. Among these was film negative. Of course, during the blockade, it was impossible to import films. Nevertheless, in July, 1917, the edict against certain articles was lifted, but with definite restrictions. One could import certain wares, but only with a government permit. Films, however, were still banned. In 1921, the importation of films was permitted in an amount equal to about half of what was made in Germany. The conditions under which importation could be carried on was laid down in a ruling known as the "contingent." The government issued contingent permits, the holders of which might import a stated number of meters of film. The intention of the government officially was to permit those German producers and exporters who sold German films to foreign countries to import foreign films to give variety and novelty to the native theatre programs. The amount of importations varied from ten to fifteen per cent. for the larger companies, while fly-by-night concerns managed to grab a number of contingent permits and so import films that they had no moral right to bring into the country. These concerns then sold their contingent permits to bona fide film companies, which paid huge middleman profits for a privilege that the government intended them to enjoy.

Immediately after the war, the restriction on films was a measure of protection for the film industry; but since then, the demand for pictures has been greater than the supply, and consequently the make-shift contingent idea was brought into being.

In 1921, about 300,000 meters of foreign films were imported into Germany; and during the past year, or rather ten months, from Oct., 1921, to August, 1922, about 500,000 meters have come into the country. These figures are exclusive of titles, and represent approximately the number of meters of film that were passed by the official censorship board. Of the films imported in 1922, about 225,000 meters came from America, and the rest from Italy, Denmark, Austria, Sweden, Hungary, France, England, Spain and Finland. Very little was brought in from the last three countries.

Fear Flood of Pictures

The overhanging fear among the honest protectionists is that if importation is absolutely free, American films will flood the German market and German film companies will have to go to the wall. Against this point of view, the free traders say that small films and those of a purely local flavor should not be produced. They see no reason why the German film should not consider the entire world as a market, just as the American producers look to other countries in selling their product. In presenting these contrasted opinions, let me quote some of the interested authorities:

"I know very well," said Mr. Powell, the general sales manager of the Decla-Bioscope, "that with the free importation of foreign films, our production will be reduced. Nevertheless, I hold it to be a good thing because we will then be able to present a greater variety of pictures in our programs. We shall also be able to concentrate on pictures that deserve to have a world market. The fact that many German films have been exported to America and still remain unsold is very likely due to the fact that their technical handling is years behind what America is accustomed to. During the war, the United States kept on producing, while we turned out practically nothing. It is quite understandable that these old-fashioned pictures are unsalable in a market well supplied with its own product. To break into the American field, we must make pictures technically as good as the American variety and supply a new type of story. I believe we can do it."

Dr. Walter Friedmann, in a polemic published in the *Film Courier*, cites the large percentage of foreign films imported into Germany within the past year and refers petulantly to the unsold German pictures in the American market. He does not, however, state that in most instances, meters and meters of expensive negative have been used to show messengers leaving rooms, walking in the street, reaching their destination and finally delivering a letter. Such drawn-out work hasn't been seen in America since 1913. Although the example quoted can easily be cut out of a picture, it is typical of the directing and the general treatment of German films immediately after the war. The number of new German films that have been and will be sold THIS year, I believe, is likely to make Dr. Friedmann change his opinions.

Claim American Discrimination

Although Dr. Kuehnert, the chief of the Government Film Export department, presented the facts and the history of the importation bann on films unbiasedly, he feels that America discriminates against German films because they are German. He referred to the vicious reception that "Caligari" received at the California theatre about a year and a half ago. This picture would probably not have been boycotted, had there been plenty of work for American actors to do at the time. The boycott was an economic means of self-protection, but that has been understood only by the few in Germany who follow American film conditions closely and understandingly. All that is generally known here is that an artistic German film was horribly "razzed." From this attitude, it is but a step to the point of view that if America will not have German films because they are German, Germany ought not to import American films. Dr. Kuehnert himself is personally not interested either way in the question, but he remarked that one of the strongest established American firms in Germany made a fortune on propaganda films during the war. That is a particularly bitter pill to swallow, as the head of this concern is a born German.

Another factor that has expressed itself in no uncertain terms is the theatre owner. To owners of theatres, the red tape and chicanery connected with the Contingent idea is a pernicious restriction on their business. Although it is a fact that many of the large chains of film theatres are owned by film producing and distributing interests, they are motivated in their stand only by the showing of their box office receipts.

Recently, several well known film producers, directors and exchange men stated in the press their advocacy of the principle of free film importation. They all welcome foreign competition, and believe that the animosity that still exists in some quarters against German films will be removed not by restricting importation, but by producing pictures that will succeed in spite of past hostilities.

Loew Finds England Interesting

Electric Sign Stops London Traffic; Exploitation Methods Conservative

MARCUS LOEW, who recently returned from seven weeks in Great Britain, this week gave out his first interview on conditions as he found them there.

"The one fault I have to find with English exhibitors," says Mr. Loew, "is that they are too conservative in their advertising methods. Such advertising as they do we would not consider advertising here at all. They have their programs a year ahead and they proceed along set lines.

"This block system of booking I think to be faulty, as the new product does not reach the English screens until it has become old and of less value.

"Metro hopes to relieve this situation, providing the proper co-operation is forthcoming from the exhibitors in retiring some of the old product and supplanting it with new material. This will not only bring the foreign market up to date, but determine proper values for the new product.

"Presenting super-features in legitimate theatres or in a method as we know as 'road show,' is somewhat new to English exhibitors, and proved quite satisfactory with our presentation of "The Four Horsemen of the Apocalypse" at the Palace theatre, in London. The results were and are continuing to prove beneficial beyond all expectations.

"The English taste for pictures leans to the drama, with an occasional comedy-drama as relief. American productions are, of course, the most popular because of the limited scope afforded a 'home-made' product.

"The admission prices to motion picture theatres of the same calibre as our Broadway houses are much higher in England. Five shillings, or the equivalent of one dollar and a quarter in American currency, is charged for mediocre productions. This refers to orchestra seats, the balcony prices being graded in proportion.

"There are about 3,500 cinema theatres in all Great Britain, and I discovered that the very best elements are interested financially in the industry. Lord Ashley and Lord Beaverbrook I found to be actively interested in the motion picture industry.

"I had been lamenting the lack of electrical advertising display among European exhibitors when Sir William Jury, who represents our enterprises in England, advised me that there was a huge electric sign in the course of construction nearby and invited me to have a look.

"As we approached the sign, which was bare of any advertising material but held only the outer edge of bulbs in place, the power was turned on. The police were quite right about it blocking traffic. It seemed that everyone forgot all else but that sign, which, though only a feeble illumination on Broadway, was the one bright spot of that London street.

"In another minute the power was turned off and the next day I was advised of the cause."

First National Will Distribute Folio, Listing Pictures

UNDER the title of "The Great Selection" First National Pictures, Incorporated, will distribute to exhibitors a detailed list of its pictures, including those ready for distribution and those in the course of production or contemplated. Twenty thousand copies of the folio are said to have been printed to date.

A foreword outlines the purposes of the book and the value which the publishers believe it will be to the exhibitors. This is followed by the list of First National Releases. A more or less detailed account of each picture is given, including names of the featured players, the producer and director and a short description of the nature of the story itself.

Fox Erects New Film Building in Dallas, Tex.

Fox Film Corporation will begin erection of a modern two-story film exchange building in Dallas, on Jefferson street.

The building will be twenty-five feet wide by ninety feet long and will include a projection room for use in the private showing of films. The structure is expected to be completed in November.

The structure will be the first film exchange building to be erected outside of what is popularly known as the Dallas "film row." The Fox Corporation at present maintains offices at 1907 Commerce street.

Cleveland Musicians Demand Increased Wage

Cleveland holiday audiences were without music on Labor Day as a result of a walk-out of the musicians in their strike for higher pay. Managements of the State, Allen, Stillman, Park, Alhambra, Mall and Liberty Theatres, negotiated a temporary peace and the music was resumed in the various houses at the Wednesday matinees.

The musicians are asking an increase from $46.50 to $60.00 per week. About seventy-five theatres and five hundred musicians are affected by the strike.

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Patterson-Aiken Wedding on Sept. 5 at Atlanta

The marriage of Miss Anna Engene Aiken, editor and publisher of the *Weekly Film Review*, to Willard C. Patterson, manager of the Metropolitan theatre, Atlanta, Ga., took place in that city on Sept. 5, according to cards received here this week.

Mr. Patterson came into prominence in Atlanta when he associated himself with the Sig. Samuels interests, Associated First National Franchise holders, and literally raised the now famous Criterion theatre "from the dead." The result of the successful run of the Criterion theatre was the building of the Metropolitan theatre. Mr. Patterson is a member of several fraternal organizations and is a 32nd degree Mason. Mrs. Patterson is the daughter of Mr. and Mrs. A. B. Aiken. She was educated at the Georgia State Normal school in Athens and at the University of Chicago.

Mr. and Mrs. Patterson were to be at home after September 15 at 247 St. Charles avenue, Atlanta.

Oklahoma M. P. T. O. Hold Convention

The annual convention of the Oklahoma Owners and Managers' Association last week at Oklahoma City was extremely successful. Many matters of interest to the industry were discussed.

The convention voted that each exhibitor in the state of Oklahoma run one slide of national advertising free, for benefit of the state association. The tax on music was attacked and the executive committee authorized to fight the tax proposition in every way possible.

The action of certain film corporations in charging alleged high prices for pictures was denounced.

The executive committee was authorized to be on the job during the coming session of the Oklahoma legislature and to use all honorable means to prevent adverse legislation from being passed.

The question of no Sunday shows was discussed, and it was agreed that all means possible would be used to prevent Sunday theatre closing in the state of Oklahoma.

It was voted to hold the next annual meeting of the association at Oklahoma City either the last of April or the first of May, the date to be fixed later by the executive committee.

The exhibitors attending claimed to have sufficient fuel in the way of coal and gas to last until a new supply of coal could be procured from the Oklahoma coal mines, which have recently been reopened.

The following executive committee was elected: Ralph Talbot, Tulsa; Morris Lowenstein, Oklahoma City; Josh Billings, Norman; Harry Britton, Norman; W. A. Moman, Shawnee, who in turn, elected the following officers: Ralph Talbot, re-elected president, Shawnee; Morris Lowenstein, re-elected vice president, Oklahoma City; Josh Billings, secretary, Norman; and Harry Britton, treasurer, Norman. No further business appearing, the association adjourned to meet on call of the executive committee.

The association on Friday and the second day of the convention attended a private screening of "Remembrance," a Goldwyn production, and "Grandma's Boy," a Pathe picture featuring Harold Lloyd, at the Orpheum theatre.

Twenty-Seven Corporations Formed in August

Incorporations of motion picture companies n the state of New York during the month f August numbered twenty-seven, representng a capitalization amounting to $1,011,000. But one of these companies had a capitalizaion of $500,000, the others ranging all the ay from $1,000 to $250,000. The complete st follows:

Independent Finance Corporation, $1,000, . W. Peck, D. E. Hurwitz, New York City; . A. Kelley, Montclair, N. J.; Under Hawaiian Skies, Inc., $10,000, Esther Friedman, David Eachstock, Milton Adler, New York; First Graphic Exchanges, Inc., $10,000, Harry Berkowitz, Sam Kerzner, Benjamin Milberg, New York; S. L. B. Corporation, 500, Henry Herzbrun, Harry Lewis, Walter Herzbrun, New York; Endicott Theatre Co., nc., Binghamton, $80,000, Ned Kornblite, . J. Gillen, Binghamton; Maxine Alton, Inc., 1,000, M. A. and William A. Allen, New York City; F. P. Harrington, Tuckahoe; the eland Theatre, Inc., Albany, $100,000, Jacob . Tarsches, Christopher H. Buckley, Samuel Caplan, Albany; the Sofranski Theatrical Productions, Inc., $5,000, Henry Sofranski, Sylvia Achwartzman, Alibel Corey, H. S. Hechheimer, New York City; Lafayette Theares Corporation, Utica, $50,000, Nathan Robins, Julius Rothstein, W. C. Doolittle, Utica, Exalt Pictures Corporation, $5,000; I. S. Born, New York; George M. Arthur, Randolph Haller, Brooklyn; Louis Rosen Productions, 20,000, Louis Rosen, Harry Rosenthal, Isabel Rosen, New York; Mempico, Inc., $100,000, James L. Burke, Edward Bailey, New York; . N. Hurtt, Sherman, Cal. Willis Avenue Theatre Corporation, $20,000, Charles F. Haring, L. F. Blumenthal, Hyman Sonn, New York; Monopol Pictures, Inc., $20,000, George Merrick, Irving Messing, Max Cohen, New York; Capitol Educational Films of Eastern New York, Inc., $3,000, Troy, George H. and . P. Briger, Albany; R. G. Matteson, Troy; Daniel Carson Goodman Corporation, $500, . C. Goodman, Joseph Schnitzer, New York; Freda Freeman, Brooklyn; Albany Theatre Corporation, Schenectady, $24,000, Theodore Felenk, Paul Albert, Marcus Arginteanu, Schenectady; Effkay Amusement Corporaion, Brewster, $5,000, Hyman Kaplan, West Hoboken, N. J.; William F. Fix, New York; Bernard Zorn, Brewster; the Dramus Producing and Releasing Co., Ins., $500,000, Ola . Campbell, Philip Van Loan, Esther R. Abbot, New York; Norman Productions, Inc., 5,000, William G. Lovatt, Sylvia Schwartzman, H. S. Hechheimer, New York; Warde nd Morrison, Inc., $15,000, A. F. Warde, Brooklyn; Lee Morrison, Frederick DeVries, New York; H. & B. & J. Corporation, $1,000, Samuel E. and M. S. Jacobs, C. F. Haring, New York; Stauloup Cinema Service, Inc., 2,500, Ernest Martin, Sheepshead Bay; I. P. Stauloup, Isabel Kaplan, New York; Betsy Ross Theatre Co., Inc., $25,000, Edward I. Berriman, Gertrude Malbin, Marie Fisher, New York City; Leader Film Corporaion, $6,000, Richard J. Cronan, Clifford Chalmer, Dorothy Straus, New York; Motion Picture Directors Holding Corporation, $500, Ashley Miller, J. Searle Dawley, James Vinent, New York; All Star Comedies, Inc., 1,000, Franklin Waldheim, New York; Agnes R. May, Jamaica, L. I.; A. C. Head, Newark, N. J.

"Dorothy Vernon" Probably Pickford's Next

According to present indications, Mary Pickford's next starring release for United Artists Corporation will be "Dorothy Vernon of Haddon Hall." The rights to the Charles Major novel had been purchased for Madge Kennedy a few weeks ago, but Miss Kennedy decided to relinquish the rights upon receiving an offer from Miss Pickford, through Ruth Allen, the photoplay agent. The consideration involved is said to be one of the largest this year.

"Dorothy Vernon of Haddon Hall" is laid in the Elizabethan period, and will be a costume picture. As it will be somewhat of a departure from her customary photoplays, Miss Pickford plans to give it special attention, and will not begin work on it for several weeks after the completion of "Tess of the Storm Country."

It is practically settled that Douglas Fairbanks will produce Booth Tarkington's "Monsieur Beaucaire" following "Robin Hood." Both of the foregoing productions will probably be started before the close of 1922.

Operators' Union Head Gets Sixty Day Sentence

The Omaha "World-Herald" of September 2nd reports that Mayo Paden, head of the Omaha local, International Alliance of Motion Picture Operators, was convicted of contempt of court in Council Bluffs, Iowa, and sentenced to sixty days in the county jail.

Thomas E. Smith, a member of the same local, received a thirty-day sentence on the same charge, and A. R. Krake, tried at the same time, was acquitted.

The arrests and convictions grew out of a series of alleged offenses perpetrated against Council Bluffs theatres in connection with the strike and lock-out of the operators. On August 16 the theatre managers were granted an injunction by the district court enjoining the members of the union from interfering with the operation of the theatres.

The arrests were made near the Liberty theatre in Council Bluffs after a "stink bomb" had been thrown into the lobby. The odor from the "bomb" is said to have saturated the business district for several hours.

Operators' Strike Settled in Cleveland

Meetings between the executive committee of the motion picture operators union and a committee of Cleveland Motion Picture Exhibitors' League, have resulted in a peaceful settlement of differences between them.

The new scale affects every motion picture theatre in Cleveland with the exception of the Loew circuit, and is retroactive to the first of September. By the new terms operators working seven nights and one matinee in a house of 500 seats and over getting 20-cent net admissions, are receiving $52, as against the old price of $37.91. Operators working seven nights and two matinees are getting $60, as against $47.50. All day grinds are paying $68, as against $55.88 a week.

Loew interests made separate arrangements with the operators and are consequently not affected by the agreement of the Exhibitors' League.

New Theatre Buildings for St. Louis

The Missouri Famous Players will spend $1,000,000 for the completion of a 12-story office building in conjunction with the Missouri Theatre, Grand boulevard and Lucas avenue. An announcement to this effect was made by Nathan Frank, recently elected president of the organization, a few days ago upon his return from New York. Frank also stated that $50,000 had been appropriated for permanent decorations and other improvements to the Missouri.

Charles H. Thimmig, owner of the Midway Theatre, Grand and Washington boulevards, has also completed arrangements for the erection of a theatre and office building on the present site of his theatre. It is said a leading moving picture producing organization has arranged to lease the theatre which will have accommodations for about 3,000.

M. P. T. O. Convention at Witchita, Kan.

Western exhibitors are highly interested in the coming convention of the Motion Picture Theatre Owners, to be held at Wichita, Kan., Sept. 25, at the Hotel Broadview. Important speakers are expected from all parts of the state.

Among the more prominent names that are down on the program for addresses are those of Attorney General Richard J. Hopkins and the Rev. Earl Blackman, one of the best known ministers in Kansas.

The activities of the convention will be centered upon the securing of lower film rentals and the discussion of pending censorship legislation, it is stated.

A feature of the convention will be a free banquet, given at the expense of the Kansas City exchanges.

Nat Royster Made Manager of Orpheum

"Nat" L. Royster, who has been handling publicity, advertising and exploitation for the Knickerbocker and other theatres owned by the Crescent Amusement Company, Nashville, Tenn., has been appointed manager of the Orpheum theatre, a legitimate house in that city, according to word received here this week.

Youngstown Operators Return to Work

Youngstown motion picture theatres, closed for one day on account of the operators' strike, reopened when an agreement was reached with the exhibitors.

Under the terms of the settlement operators returned to work at the old scale of $50.40 a week until January 1, 1923, after which the scale will be $56.00.

Legislative Matters to Be Postponed

Action on legislative matters in Washington affecting the industry will be postponed till November, according to the remarks of chairmen of committees, such as Education, District of Columbia, Judiciary, Interstate Commerce and others.

MacManus Company in Porto Rico

Work Started on New Subject for Associated Exhibitors; Islanders Interested

EDWARD A. MacMANUS is again "on location" in Porto Rico and proceeding with his new subject for release by Associated Exhibitors. The title of the new production has not yet been announced. While in New York during the past few weeks, Mr. MacManus assembled a cast for his new picture which includes Monte Blue, Mary Thurman, Mary Alden, Frank Currier, Macey Harlam, Charles Lane, Sallie Crute and Martin Faust. As was recently announced in MOTION PICTURE NEWS, MacManus's production enterprise is being financed by a group of wealthy Porto Ricans and a studio has been erected for the production company near San Juan. The first picture already completed is titled "The Woman Who Fooled Herself," and features May Allison and Robert Ellis. The story is from the pen of Charles A. Logue. Associated Exhibitors has set "The Woman Who Fooled Herself" for release on October 29th.

That the work of the MacManus company in Porto Rico has won favorable notice from the business interests located on the island is evident from the fact that upon the arrival in San Juan last week of the new production company, assembled for the next subject, the Rotary Club, under the leadership of Governor E. Mont Reilly, turned out to welcome the players and tendered them a banquet at the Hotel Condado.

In a statement from the home office of Associated Exhibitors this week the screen careers of the various players engaged for the new MacManus production are sketched as follows:

Monte Blue entered pictures after two years on the vaudeville stage, and some of the more notable productions in which he plays prominent roles were "Wild and Woolley," "The Man from Painted Post," "The Squaw Man," "Everywoman" and "Peacock Alley."

Mary Thurman began her career soon after her graduation from the University of Utah. She had important parts in "The Sin of Martha Queed," "The Scoffer," "Bare Knuckles" and in Richard Barthelmess's recent success, "The Bond Boy."

Before entering pictures Mary Alden played with Phillips Smalley in "The Wolf," and with Mrs. Fiske, and on the screen she has had big parts in the "Argyle Case," "The Land of Promise" and "Common Clay." She played the mother role in "The Old Nest."

Frank Currier started in pictures after playing with Julia Marlowe, Viola Allen and Nat Goodwin. Among the screen successes in which he had parts were "Revelation," "Toys of Fate" and "The Brat."

Macey Harlam, after a successful stage career, had important roles in "Ruggles of Red Gap," "The Man from Mexico," "Wanted—A Husband," "Dr. Jekyl and Mr. Hyde" and "The Restless Sex."

Martin Faust has scored successes in a number of features, the most recent of which was "A Face in the Fog."

Obtain New Injunction Against Union Operators

Theatre managers in Council Bluffs, Iowa, are still having their troubles.

A third injunction restraining union moving picture operators from interfering with the operation of Council Bluffs theatres was granted in district court September 6, by Judge E. B. Woodruff. It was obtained by Morris Cohn, Abe Smead and Benjamin Harding, managers of the Strand, Majestic and Liberty houses, respectively.

The first injunction issued by Judge O. D. Wheeler covered all four Bluffs houses, but did not restrain the union men from picketing the theatres. The second restraining order prohibits picketing in addition to all the things covered by the first order, but protects only the Garden and Liberty theatres.

In Louis B. Mayer's "Hearts Aflame," a Reginald Barker Production, Lee Shumway, Anna Q. Nilson, Frank Keenan and Ward Crane are shown above, in two dramatic incidents of the picture.

Fox to Build Theatre in Cleveland

Plans for a new theatre to be erected in Cleveland are announced by Will Page, special Fox representative. John C. Eisle, treasurer of the Fox Film Corp. has been in Cleveland for several days with a view to obtaining a suitable location for the proposed building.

A site has been secured, one block from Playhouse Square, on Euclid Avenue and work will be commenced immediately. The theatre will accommodate three thousand people and is expected to be ready for opening by September, 1923.

Abe Warner Goes to Coast For Six Weeks

ABE WARNER, of Warner Brothers, left last Wednesday for the West coast, where he will spend six weeks in conference with his brothers, Sam and Jack, relative to the production schedule of eighteen pictures, announced by Harry M. Warner for the season of 1923.

The purpose of the trip, it is said, will be to engage a number of prominent directors and popular screen players for the eighteen pictures, the production of which will begin as soon as the present series has been completed.

In the estimation of Harry M. Warner the production schedule for 1923 will outstrip any production plan hitherto attempted by an independent organization. The eighteen stories, the titles of which have not been made known for the present, are well known novels and stage plays.

Sam and Jack Warner are at present producing "The Beautiful and Damned," with Marie Prevost in the leading role. Following the completion of this picture they will begin work on Sinclair Lewis' novel, "Main Street," and "Little Church Around the Corner" written by Marion Russell.

Harry Rapf is now producing the Charles G. Norris novel, "Brass," which is being directed by Sidney Franklin and which will also feature Marie Prevost.

Scenes from "The Bond Boy," First National Attraction, starring vehicle for Richard Barthelmess.

Jane Novak Starts Work on "Thelma" for F. B. O.

"Thelma," Marie Corelli's famous novel, went into production this week under the direction of Chester Bennett, with Jane Novak as star. It will be distributed through the Film Booking Offices of America.

The picture is being personally directed by Mr. Bennett, and will afford Miss Novak a new type of role inasmuch as she plays the Norwegian girl whose love story has been read by thousands. A large part of the action is laid in the Scandinavian village, which required the building of an entire village near the Pacific ocean, several miles north of Santa Monica, where the scene strongly resembles that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production.

The cast supporting Miss Novak in "Thelma" includes Vernon Steel, who plays opposite the star, Bert Sprotts, June Elvidge, Wedgewood Noel, Barbara Tennant, Harvey Clark, Jack Rollons, Gordon Mullen, Harry Lonsdale and little Virginia Novak.

Universal Has Engaged E. D. Leishman

E. D. Leishman, formerly connected with Warwick, Mitchell & Co., public accountants, has been engaged by Universal as a traveling auditor. He has left New York for Pittsburgh, where he will begin work.

Leishman, who is a native of Edinborough, was a lieutenant in the Royal Flying Corps during the war.

Scenes from "The Galloping Kid," Universal picture starring Hoot Gibson, the first to be directed by Nat Ross for the "U"

Scenes from the Fox production, "St. Elmo," starring vehicle for John Gilbert, directed by Jerome Storm

Canada Urged as Production Source

Shipman Indicates Advantages Accruing From Tariff and Natural Endowments

ERNEST SHIPMAN, just returned to New York from an extensive Canadian trip, declares that the Dominion as a location for motion picture production has some decided advantages.

Ernest Shipman

Not the least of these advantages, according to Mr. Shipman, is the preferential tariff under which motion pictures produced in Canada can be exported from that country to Great Britain, Australia, New Zealand, India, Africa and Scandinavia at rates lower than would apply to the same film shipments made from the United States.

Mr. Shipman cites as an example the fact that pictures entering New Zealand from the United States are subject to a duty of one cent per foot while pictures of Canadian manufacture shipped from Canada to New Zealand are entirely exempt from duty. In the matter of tariff the various states comprising the British Empire determine their own respective schedules. Because, however, of the reciprocal tariff regulations obtaining between each of these states, shipments from one to the other can be made at materially lower rates than would apply to countries which are not parties to such reciprocal arrangements. This saving in preferential tariffs on a normal picture output is tremendous, according to Mr. Shipman, and the Canadian producing units are planning to combine their product and export nationally.

Mr. Shipman further affirms that Canada, by reason of its natural endowments, is in a better position to serve as a location for motion picture production than many other countries. It is Canada's natural advantages that are particularly appealing, he states, and declares that in this respect the surface has not yet been even scratched. The only pictures made of Canada to amount to anything to date have been stories of the Royal Mounted and a few pictures of Alaska and the Yukon, he declares. The Royal Mounted is one of the smallest features of Canadian national life. There are nine provinces forming the federation known as the Dominion of Canada, and each one of them is as diversified in regard to scenery, types of people, romance, legend and adventure as almost any five separate countries to be found elsewhere, asserts Mr. Shipman.

A meeting of all the producing units in Canada is scheduled to be held at Ottawa in the near future to devise means for further production and direct export of pictures upon a large scale.

Elaborate Production For Emerson Hough Story

"The Covered Wagon," Emerson Hough's story of the epic period in the history of the West, will go into production under the direction of James Cruze immediately after the completion of "Thirty Days," starring Wallace Reid.

The features embraced in this story are many and varied and include among others the start of 350 covered wagons from Westport Landing (now Kansas City) in 1848. The terrors of fording freshet rivers, prairie fires and the like will be depicted with great realism, it is stated. A buffalo hunt will be one of the most exciting scenes. Old Fort Bridger with a night attack and fight by day with Indians, will be shown. The dividing of the trails to Oregon and California at old Fort Hall; a touch of the gold fever in California, magnificent mountain shots and a culmination of the romance with the establishment of one of the first homesteads in Oregon—these are all incidents in a picture that is promised to bristle with big scenes. Jack Cunningham is adapting the book which he says is being closely followed.

Such historical characters as Kit Carson, Jim Bridger and Bill Jackson, scouts and typical Western types, are to be portrayed.

Announce Sept. 24 Pathe Releases

Schedule Includes Screen Snapshots, Johnny Jones Comedy, Roland Serial

PATHE'S schedule of releases for September 24 is headed by Johnny Jones in the two-reel comedy, "For Rent—Haunted." The action in these two reels is enlivened by juvenile business efficiency, as was the case in his previous comedies, "Supply and Demand" and "Makin' Movies," which had their New York premier at the Capitol theatre.

In "For Rent—Haunted," the young star, supported by little Gertrude Messinger and a capable cast of children and grown-ups, puts through an ingenious scheme to win a fat commission by renting a "haunted house" for a skin-flint landlord who has evicted the lovable old lady who had made the place her home for years.

In the eleventh episode of "The Timber Queen," entitled "The Runaway Engine," Ruth Roland is seen in one of her most thrilling "stunts." The action continues down in Argentine.

"Screen Snapshots" No. 9 shows Betty Compson and Bert Lytell; Pearl White, back from Paris and starring in a new Pathe serial; Snowy Baker; a picnic captures Johnny Hines, Edward Earle, Grace Darmond, the ex-Mrs. Valentino, Jane and Katherine Lee, Mabel Ballin, Crawford Kent, Hugo Ballin and Zena Keefe; Wesley Barry and Niles Welsh make a scene for Director Wallace Worsley; Colleen Moore gives a radio luncheon, and Director Raoul Walsh tries out child actors.

In Pathe Review No. 174 Photographic Gems show the "painted waters" of the Adirondacks; the "Mud Pie Man" does wonderful things with lumps of clay; "The Passing of Pong" is pictured in Celibes, Dutch East Indies; handwriting analysis, and the Ampitheatre at Athens, Greece, in beautiful Pathecolor.

"Soak the Shiek," with Paul Parrott, is the Hal Roach comedy on this schedule. The comedian arrives on a radio-equipped camel, upsets the decorum of a whole Arab desert encampment, and gallops away with the Shiek's favorite wife.

Harold Lloyd is at his single-reeler funniest in the re-issued, "Two Scrambled," with "Snub" Pollard and Bebe Daniels.

The Aesop's Film Fables release for Sept. 24 is called "Two Slick Traders." What happens points the moral: "A fair exchange is no robbery."

Pathe News Nos. 78 and 79, and Topics of the Day, No. 39, are on this schedule.

Meeker Now Sales Director of Cosmopolitan

George R. Meeker, who has been connected with the production department of Cosmopolitan, has been appointed general sales director, succeeding James R. Grainger, who resigned to go with Goldwyn.

Meeker has had a long experience in motion pictures, dating from the time when Biograph was taken over by Klaw and Erlanger. He was connected with Paramount from the time that company was organized, and for that company was editor-in-chief of Pictographs, a screen magazine. Resigning, he went with World Film as special representative and later as manager of the Philadelphia exchange. More recently, in association with the well known artist, Tony Sarg, he started Tony Sarg's Almanac and managed it until going with Cosmopolitan.

Some scenes from the Fox comedy "The Pirate," with Lupino Lane.

"Do and Dare" Will Be the Next Tom Mix Release

William Fox has selected "Do and Dare," a comedy drama with a portion of the scenes laid in South America, as a suitable vehicle for the next Tom Mix production. The story is by Marion Brooks, and is directed by Edward Sedgwick of the Fox West Coast staff.

"Do and Dare" is the story of a passive American youth who is suddenly awakened from inactivity and sent forth into the romantic realms of adventure by the yarn of an old denizen of the corner drug store.

Demands of the role bring Mix to the screen in the comic opera uniform of the revolutionists and coupled with a monocled eye and a laughable stern visage, Tom's followers will find many situations that will amuse them.

Mix does some daring riding, transferring himself at one time from the saddle of a horse to the fusilage of an air machine and at another place slides down the 45-degree angle of a mountain side astride his favorite and famous steed, "Tony."

Claire Adams plays opposite the Fox star and does her work creditably.

A few of the thrilling moments in the Universal serial, "The Radio King," featuring Roy Stewart

Goldwyn Opens Branch in Milwaukee

James R. Grainger, recently appointed by F. J. Godsol, president of Goldwyn Pictures Corporation, as his personal representative, has completed arrangements for opening a new Goldwyn branch sub-office in Milwaukee to care for the exhibitors in central and northern Wisconsin and the eastern part of Minnesota. This will give Goldwyn twenty-three domestic exchanges.

Chas. Ray to Do "Courtship of Miles Standish"

CHARLES RAY will produce a screen version of Henry Wadsworth Longfellow's classic, "The Courtship of Miles Standish." Production work will begin as soon as possible after the completion of Ray's current picture which is based on James Whitcomb Riley's "The Girl I Loved." The latter subject will follow the current release, "A Tailor Made Man."

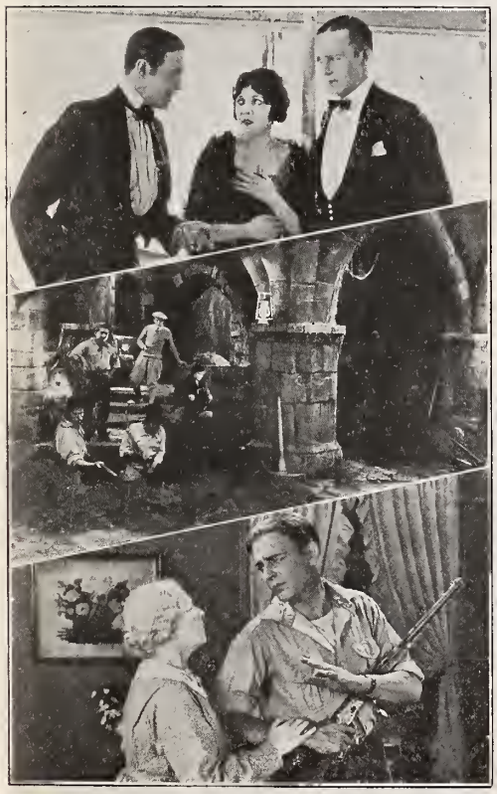
The selection of "The Courtship of Miles Standish" is stated to be in pursuance of Mr. Ray's policy to reproduce literary classics or dramatic works of established reputation. It will be the third American poem which he has secured for picturization. The first was "The Old Swimmin' Hole" by James Whitcomb Riley.

Preliminary to actual production, Mr. Ray and his associates expect to indulge in as much research work as is necessary to ensure a picture which will be historically correct in every detail. It is the star's determination, says Arthur S. Kane, that the picture shall be of great educational value, while taking full advantage of the limitless opportunities for entertainment that are offered.

Scenes from "The Isle of Doubt," in which Wyndham Standing and Dorothy Mackaill play the leading roles. (Playgoers through Pathe)

Famous to Distribute "Rich Men's Wives" in Canada

"Rich Men's Wives," the first Preferred Picture and initial release under the new Ben Schulberg-Al Lichtman producing and distributing plan, will be distributed in Canada by the Famous Players Film Service, Ltd. Henry Ginsberg, sales manager of the Lichtman Corporation, has just returned from Canada where he closed the deal with Louis Rosenfeld, general manager of the Canadian distributing unit.



Scenes from "The Ghost Breaker," latest Wallace Reid starring vehicle for Famous Players-Lasky.

Japan Moves to Stop Film Piracy

Injunction Halts Showing of Duped Print of "Way Down East" in Nippon

A PRECEDENT for the protection of American film producers against piracy in Japan has grown out of an action brought by United Artists Corporation to prevent illegal showing of D. W. Griffith's "Way Down East," in which the court granted an injunction forbidding the further exhibition of a duped print and confiscating the print in question. This is the first court decision of this sort in Japan.

The following story was carried in the *Japan Advertiser*, one of the leading newspapers of Tokio:

"Film piracy as well as the exhibition of 'duped' motion pictures throughout the Empire of Japan is thought to have received a death blow yesterday in the form of a legal decision in the civil action brought last May by United Artists Corporation to prevent the illegal showing of David W. Griffith's film masterpiece, 'Way Down East.'

"The decision establishes the precedent for invoking the protection of the law relative to the 'rights of author' in favor of the legal holder of copyrights in foreign films in Japan.

"The civil action was brought by the plaintiff against Mr. Hanjiro Sudo, who exhibited the 'duped' film at the Nippon-kan in Asakusa Park on the night of May 4, the object of the suit being to obtain judicial affirmation of the fact that the rights of authorship in the motion picture—which, in a more intelligible wording, would be 'copyright'—belonged to United Artists Corporation, and to ask for a writ of injunction against the unauthorized presentation of the picture.

"In this action the plaintiff prayed the court to judge and declare that the right of authorship in the film called 'Way Down East' was vested in the plaintiff, to prohibit the defendant from exhibiting the same, and the defendant should be ordered to pay costs.

"The judgment was declared precisely in the words of the plaintiff.

"On May 4, immediately upon this action being brought, the court issued a temporary writ of injunction against the exhibition of the duped copy. At the same time the plaintiff requested the court to order the provisional seizure of the duped film; that petition was also granted, the film being surrendered voluntarily to the United Artists Corporation by Haruo Takamura, a local exhibitor, who proved to be the purchaser of the duped print and who had sold the exhibition rights to the defendant, Mr. Sudo."

Mary MacLaren to Support Elsie Ferguson

The supporting cast of Elsie Ferguson in "Outcast," her next Paramount picture, will include Mary MacLaren, it was announced this week.

Miss MacLaren, who played the leading feminine role with Wallace Reid in "Across the Continent," will play the important part of Valentine. She recently portrayed the queen in "The Three Musketeers," and has also appeared in Cosmopolitan productions.

Arthur Swanks to El Dorado as Advertising Manager

Arthur Swanks, formerly advertising manager for the Palace, Hippodrome and Rialto theatres, located in Ft. Worth, Texas., has been appointed to the exploitation and advertising managership of the Rialto and Mission theatres in El Dorado, Ark.

Transform House for "Knighthood"

Urban Decorates Criterion in Tudor Style For Marion Davies Special Production

"WHEN KNIGHTHOOD WAS IN FLOWER," Cosmopolitan's latest production, with Marion Davies in the leading role, opened at the Criterion theatre, New York, Thursday evening before a packed audience of film first-nighters who, by every clever device of theatric art, were transported back to the Tudor period of the picture. The spectacular pageantry of kings and courts depicted so realistically on the silver screen were reflected in the harmonious decorations of the theatre, so that the spectator might easily imagine himself in Hampton Court palace personally witnessing the royal revels, political and love intrigues of Bluff King Hal's court.

"When Knighthood Was in Flower" is not only a wonderful picture, but it has been fitted with a frame which enhances its atmosphere and makes it look like the million-and-a-half dollars which the production cost Cosmopolitan.

Transforming a picture theatre into a Tudor palace is no small task, and when it comes to accomplishing it in four days' time it becomes something akin to modern magic. Yet that is what Joseph Urban, the art director of Cosmopolitan Productions, did to the Criterion.

The Cosmopolitan corporation took over the theatre at midnight on Saturday night, and immediately mobilized an army of carpenters, painters, decorators and electricians, who worked in day and night shifts. Not only was the entire interior of the theatre and the lobby redecorated in Tudor style, proper to the period of the picture, but several notable changes were made in the structure of the house.

Twelve new loges were installed, and decorated after the style of the royal boxes at the tournament scene of "When Knighthood Was in Flower." The orchestra pit was enlarged to accommodate the symphony orchestra and vocal choir who furnish harmonious musical accompaniment to this magnificent picture of the days of King Henry VIII.

The front of the house was not neglected: here has been installed one of the largest and most unique electric signs on Broadway. The decorations of the lobby form an object lesson in what can be done with limited space by an artist who is thoroughly versed in his subject. Such effects were not dreamed of twenty-one years ago, when Julia Marlowe presented "When Knighthood Was in Flower" on the stage of this same theatre, and illustrate the advance made by motion pictures in theatric art.

The magnificent work of Joseph Urban is seen not only throughout the theatre, but in every portion of the production. A glittering, colorful spectacle which makes one especially regret the inability of the camera to record color is the ambassador's reception given in the throne room of King Henry VIII when the French ambassador comes to ask for the hand of Princess Mary Tudor for old King Louis XII of France.

The satins and gold laces, slashed doublets, silken tights, plumes, jewels and swords make a wonderful spectacle when the knights and ladies assemble in the great room. Overhead are the silken banners with the various coats of arms and crests of royalty. "When Knighthood Was in Flower" was directed by Robert G. Vignola. Prominent in the cast are Lyn Harding as King Henry VIII, Forrest Stanley as Charles Brandon, Ruth Shepley as Lady Jane Dolingbroke and many others whose names are well known on stage and screen.

There are pathetic moments in "For Rent—Haunted," featuring Johnny Jones, as the above scenes from the Pathe comedy indicate.

Canadian Lieutenant Governor Heads Film Company

New Brunswick Films, Ltd., of Canada, has been organized. The board of directors is headed by Hon. William Pugsley, Lieutenant-Governor; Hon. W. E. Foster, Premier; ex-Mayor E. A. Schofield; R. T. Hayes, M. P.; F. G. Spencer, theatre man, and others. The enterprise has been underwritten by the Eastern Securities Company, Ltd., and J. M. Robinson & Sons, private bankers.

The first production will be from Frederick William Wallace's story of the Bay of Fundy fisher-folk entitled "Blue Water." David M. Hartford, who has recently completed the production of "The Rapids" at Sault Ste. Marie has moved his entire organization to St. John and it is estimated that the picture will be completed in about ten weeks' time.

Ernest Shipman will market the product in the United States.

West Coast Theatres, Inc., to Play Legitimate

An increased range of activities for West Coast Theatres, Inc., Los Angeles, by which the company will lease and operate a downtown legitimate house in Los Angeles and play the best legitimate and musical comedy attractions available, was announced this week by Sol Lesser and A. L. Gore, vice president and secretary, respectively, who are in New York.

An amount in excess of $250,000 will be spent in remodeling this theatre, according to present plans, and every successful attraction obtainable in New York and Chicago will be played.

According to Mr. Gore, the company, which now holds fifty-five theatres, expects to have at least six more before the year is over. These new houses will be patterned after the most modern eastern houses.

Scenes from "Oliver Twist," in which Jackie Coogan will be seen in the production sponsored by Sol Lesser, starring the juvenile actor in the screen version of the Charles Dickens story

Colleen Moore to Star in "Forsaking All Others"

UNIVERSAL-JEWEL officials announce that Colleen Moore has been engaged to head the cast in their coming production of "Forsaking All Others." Miss Moore will be supported by Cullen Landis, juvenile leading man and a suitable cast.

"Forsaking All Others" is a story with a 'mother love' theme, by Mary Lerner. It appeared in Collier's Weekly.

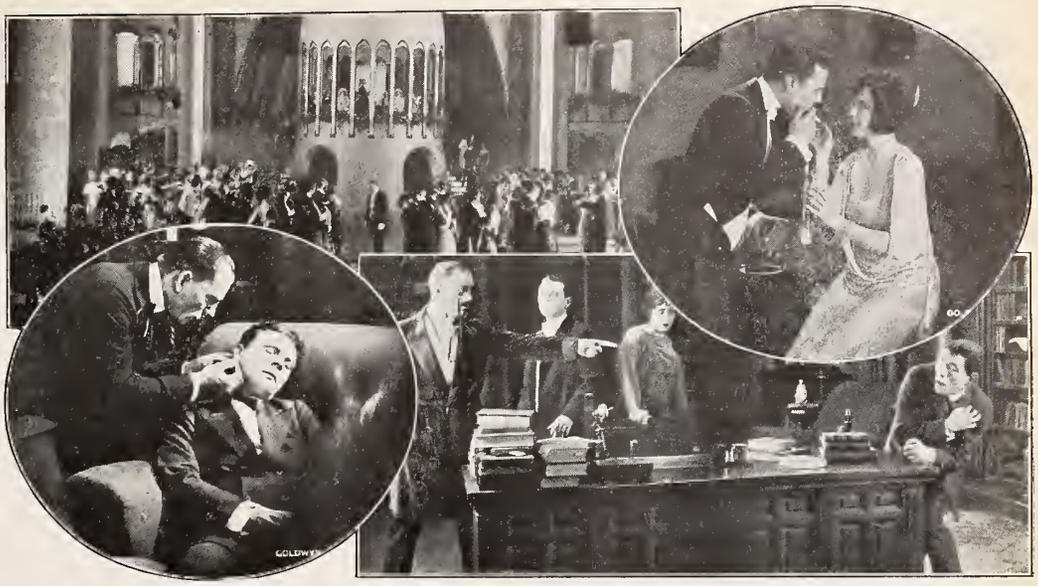
The picture will be directed by Emile Chautard who has recently been added to the staff at Universal City.

Milton Crandall Now With Hodkinson Force

Milton Crandall, exploiteer, has been added to the exploitation department of the W. W. Hodkinson Corporation, headed by Harry McDonald, it was announced this week. He will give his attention to productions such as the Irene Castle Fashion Promenade now being offered exhibitors with "Slim Shoulders."

Crandall has already put in some exceptionally good exploitation stunts in the St. Louis territory in connection with the engagement of "Slim Shoulders" and the Irene Castle Fashion Promenade for the re-opening of the beautiful Delmonte theatre. Sunday at the baseball game between the Cardinals and Giants in St. Louis Crandall arranged for an announcement to be made from the field to the fifteen thousand fans to the effect that Irene Castle had telegraphed for four seats for the world's series this year in St. Louis.

In "Ching Ching Chinaman," the B. P. Schulberg production for Preferred Pictures, distribution through Al Lichtman Corporation, these scenes show Harrison Ford and Lon Chaney, top, Marguerite De La Motte, center, and an off-stage shot at the bottom of director Tom Forman having a noon-day bite with two of his company



Scenes from the Goldwyn production, "A Blind Bargain," with Lon Chaney and Jacqueline Logan, directed by Wallace Worsley

Famous Polish Actress Arrives

Pola Negri Welcomed at Pier by Notables of the Stage and the Screen

POLA NEGRI, the famous Polish star, received a warm welcome when she arrived in New York Tuesday afternoon on board the White Star liner Majestic.

Miss Negri is making her first visit to the United States under the auspices of the Hamilton Theatrical Corporation, by whom she has been engaged to appear for Paramount in a picturization of the Robert Hichens novel "Bella Donna." She spoke with enthusiasm of her work and of the pleasure she anticipated in doing it in an American studio.

On board the Majestic were E. E. Shauer, assistant treasurer and head of the foreign department of the Famous Players-Lasky Corporation, and Mrs. Shauer, who have been abroad three months; Ben Blumenthal, president of Hamilton Theatrical Corporation; Frank A. Vanderlip, Samuel Untermeyer, Mabel Normand, former Senator O'Gorman and other noted people, but the attention of the reporters, photographers and passengers as well as the throng of people at the pier was focussed upon Pola.

Miss Negri went to the Hotel St. Regis, which will be her headquarters during her brief stay in New York, and there met more reporters.

Wednesday noon, at Louis Sherry's, Miss Negri was the guest of honor at a luncheon given by the Hamilton Theatrical Corporation. There were eighty guests in attendance, including representatives of all the trade papers, New York newspapers and fan magazines, as well as the executives of the Famous Players-Lasky and Hamilton corporations, including Adolph Zukor, Ben Blumenthal, E. E. Shauer, E. J. Ludvigh, Ralph Kohn, Eugene Zukor, S. R. Kent, Robert T. Kane, H. G. Ballance, George W. Weeks, John Clarke, Hugo Riesenfeld and Felix Kahn; also Thomas Meighan, who arrived from the Coast Monday. Mr. Ludvigh presided informally as toastmaster.

On Thursday a luncheon was given Miss Negri by the Coffee House Club, an organization of artists, authors and members of the theatrical and newspaper professions, all of whom are admirers of the star and her art. Among the invited guests were: Alexandra Carlisle, Mary Nash, Tallulah Bankhead, Elsie Ferguson, Blanche Bates, Ina Claire, Lenore Ulric, Grace Moore, Doris Keane, Julia Hoyt, Ethel Barrymore, Carlotta Monterey, Neysa McMein, Marie Tempest, Theresa Helburn, Mary Boland, Laura Hope Crews, Madge Kennedy, Billie Burke, Alice Brady, Geraldine Farrar, Peggy Wood, Ruth St. Denis, John V. A. Weaver, Graham Browne, Alexander Woolcott, George Jean Nathan, Karl Kitchin, Herbert Bayard Swope, Will H. Hays, Chester H. Aldrich, Sidney Blackmer, Robert Bridges, Heywood Broun, Royal Cortissoz, Frank Craven, John Cross, Charles B. Dillingham, Dwight Franklin, Arnold Genthe, Howard Greenley, Jascha Heifetz, Avery Hopwood, Wallace Irwin, Ernest Lawford, H. T. Lindeberg, Guy Lowell, Gilbert Miller, Grant Mitchell, Kenneth M. Murchison, Conde Nast, Tony Sarg, Ernest Truex, Whitney Warren, H. J. Whigham, Efrem Zimbalist, Frank Crownenshield, Adolph Zukor, Robert T. Kane, Ralph Cohn, Eugene Zukor and Charles E. McCarthy.

Miss Negri will leave New York for California in time to start work in "Bella Donna," under the direction of George Fitzmaurice, about September 25.

Sawyer and Lubin Start Work on Studio

Construction work has commenced on the S. L. Studios at San Diego, on a site near Grossmont, secured early in the year. A. H. Sawyer and Herbert Lubin are associated in the venture.

According to the announced plans, the first unit will contain stages, dressing rooms, property rooms and interior sets, sufficient for the handling of three companies at a time.

"Bishop of Ozarks" Bought By P. A. Powers

"The Bishop of the Ozarks," a Finis Fox production made by the Cosmopolitan Film Company, has been purchased by P. A. Powers for Film Booking Offices of America, Inc., according to word received from the Coast this week.

Non-Taxable Music Only On "Moulin Rouge" Cue Sheet

Deep appreciation has been expressed by the Motion Picture Theatre Owners of America for the co-operation extended to the new Music Department of the organization by F. B. Warren of the American Releasing Corporation in entirely revising the cue sheet on "The Queen of the Moulin Rouge" so as to include only tax-free music. All American Releasing music cue sheets are to conform to this condition in the future, it is announced

The Music Department of the Motion Picture Theatre Owners of America now has special writers who prepare new and appropriately catchy music for new motion pictures. This music when applied and adapted to a picture is broadcasted in all of the motion picture theatres of the United States, giving it unrivaled lines of popularization.

All producers and distributors of pictures are invited to avail themselves of this service, and their cooperation in having only tax-free music in the cue sheets associated with their productions is being solicited. A complete list of producers and distributors thus cooperating will soon be forwarded to all theatre owners by the Motion Picture Owners of America.

Goldwyn Closes Contracts for Foreign Release

Contracts have been closed by Goldwyn Pictures Corporation for the distribution of its fifth year product in a number of foreign countries, according to announcement this week.

A new contract has been closed for the distribution of fifth year pictures in Japan through the Yanuma Company.

The Liberty Film Company of Cuba has taken over the pictures for distribution in Cuba.

In Porto Rico the Goldwyn product will be handled by Selection Film Company.

For the Australasian market a contract has been closed with Australasian Films, represented by Millard Johnson.

Goldwyn Organizes Exploitation Department

GOLDWYN PICTURES CORPORATION announces the establishment of an exploitation department as part of its intensive campaign to support the twenty Goldwyn specials which will be released during the coming season. The exploiteers working from Goldwyn exchanges all over the country will assist theatres, running the Goldwyn special product, in putting the pictures over with the public.

While the personnel of the staff and the exchanges to which the exploitation men will be assigned will be published in full in the near future, it is already announced that the department will be under the direction of Howard Dietz, director of advertising and publicity for Goldwyn; with R. E. Pritchard, formerly director of the Exhibitors' Service Bureau of MOTION PICTURE NEWS, as exploitation manager.

The initial work of the new exploitation staff will be in connection with "Remembrance," which will be shown October 8th. Heavy bookings are reported on this subject, and it is planned to send Goldwyn exploiteers to as many first-run houses as possible. The second of the Goldwyn specials, which wil be aided by the staff, will be "Sherlock Holmes." The staff when fully organized will be adequate to cover the entire field, it is announced.

"Madame Sans Gene" Rights Are In Dispute

FOLLOWING the announcement last week by Aubrey Kennedy, film producer, that he had completed "Madame Sans Gene" and would release it to the independent market immediately, Kathryn Kidder, who appeared in a stage play of the same name, this week engaged attorneys to restrain the showing of this picture.

She alleges that the entire rights to the play belong to her and that Mr. Kennedy has no right to release this picture.

Mr. Kennedy, in turn, alleges that the picture is based upon historical facts, familiar to all, and that his story of the famous washerwoman who rose to a duchess has nothing to do with the stage play.

Clune Film Exchange Has Been Reorganized

With the consent of the Commissioner of Corporations of the State of California, the Clune Film Exchange, which bears the name of W. H. Clune, has been reorganized and an issue of $75,000 of preferred stock bearing 8 per cent interest has been approved for the purchase of new pictures. Common stock has been approved at $100,000.

The exchanges are situated in Los Angeles and San Francisco, and are distributing throughout California, Arizona and Nevada and the Hawaiian Islands.

The Clune Film Exchange is now on the market for the addition of some first-class productions capable of booking in first run houses in their territory.

Seiter Engaged to Direct "Beautiful and Damned"

The engagement of William Seiter to direct the Warner Brothers production, "The Beautiful and Damned," from F. Scott Fitzgerald's novel, was announced this week. Previous reports were that E. Mason Hopper would handle the megaphone on this picture, but this did not materialize, it is said.

A cast of prominent screen players have been engaged for this picture, and the complete list includes: Marie Prevost, in the leading feminine role; Kenneth Harlan, as the male lead; Harry Meyers, Louise Fazenda, Tully Marshall, Walter Long, Kathleen Key, Clarence Burton, Parker McConnell, Charles McHugh and George Kuwa. The story was adapted for the screen by Olga Printzlau.

Eichberg Film May Produce for Fox in Germany

In connection with the report recently published in Motion Picture News to the effect that William Fox would produce in Germany, it is learned that there is a report current in the trade in Berlin to the effect that Eichberg Film will produce for Fox to some extent, and that Lee Parry, a Central European star, is to appear in the pictures.

While in Germany Fox conferred with a number of German distributors for the purpose, it is said, of selecting an executive head for the exchanges he proposes establishing in Germany. It is understood that while in Vienna he closed with Sascha Films for the distribution of Fox films in Austria.

Martin Johnson's Adventure Film Due Oct. 1st

"Head Hunters of the South Seas," showing the latest adventures of Martin Johnson among the savage tribes of Malekula, will be released by Associated Exhibitors on October 1st. This picture is five reels in length and is, in a sense, a sequel to Johnson's subject, "Captured by Cannibals," which was shown at the Capitol, New York, about a year ago. A strange tribe of "Monkey People," photographed in the jungles of Lombumbubu, is also said to be a feature of the new picture.

Use Pathecolor Prologue on "Blood and Sand"

What is said to have been a most effective atmospheric introduction to the feature, "Blood and Sand," was used at the Rivoli and Rialto theatres, New York, and the Stanley theatres in Philadelphia.

As the scenes are laid in Spain, the managements of the theatres mentioned believed that to precede "Blood and Sand" with a suitable Spanish scenic would be an excellent idea. So they applied to Pathe and were supplied with prints of a Spanish Pathecolor subject called "A Day in Spain." This short reel, with charms enhanced by the natural tints of Pathecolor, not only pleased the audiences on its own account, but is said to have served admirably as a scenic introduction to the announced feature.

Geo. M. Dillon to Manage Hodkinson N. Y. Exchange

According to an announcement from the W. W. Hodkinson Corp., George M. Dillon is succeeding F. Kilgour as sales manager of the New York exchange.

The change is effective at once. Mr. Dillon is well known in the trade and comes to his new position with a fine record.

Ben Blumenthal Back With Continental Spectacle

"SODOM AND GOMORRHA" has been acquired by Ben Blumenthal, president of the Export and Import Film Company. The "Filmshau," Berlin, is quoted as acknowledging this subject to be the "finest example of continental cinematographic art." The production is stated to be of a spectacular order and is reported to have taken over eighteen months to produce. In its present form the picture is in ten reels.

The story was prepared for the screen by Ladislaus Vajda and adapted by Michael Kertesz, the European novelist. No advices have been received as to who the principal players are.

Just what Export & Import Film Company plans to do with the feature is not stated. It is interesting to note that last week this company announced the acquisition, in conjunction with David P. Howells, of the continental feature "Othello."

Ben Blumenthal is scheduled to arrive from London on the Majestic this week and is then expected to make an announcement concerning both "Othello" and "Sodom and Gomorrha."

To Test "East is West" for Exhibition Valuation

In order to obtain the exhibition value of Constance Talmadge in "East Is West," a series of test showings have been agreed upon between Joseph M. Schenck, producer of the picture, and First National, Inc., through whom it will be released. The manner of making the tests is announced by First National as follows:

"Play dates for preliminary test runs in six theatres are now arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate forty additional test engagements will be played. Upon the results of the forty-six engagements the final exhibition value for all rentals will be set.

"The general release date has been set for October 23rd. The test engagements will precede the release date. Exhibitors will be kept informed as to what the picture does at test runs by advertisements in the trade papers."

Two Sales Representatives Added to A. E. Staff

Two more sales representatives have been appointed by Arthur S. Kane, president of Associated Exhibitors. R. H. Winn has been assigned to the Memphis branch and Robert A. Bertschy has been appointed to the New Haven office.

Mr. Winn has had many years' experience, largely in Indiana. He formerly was on the sales staff of First National in that state, and recently has been managing a large picture theatre in Washington, Ind.

Mr. Bertschy gained his first picture experience with United Pictures Corporation and was branch manager for that organization in Indianapolis, St. Louis and Boston, successively. Subsequently he was with Educational as New Haven manager, and more recently has served as a special representative of Associated Producers, under Al. Lichtman.

Wesley Barry Signs Warner Brothers Contract

Wesley Barry, whose contract with Marshall Neilan has expired, has been signed for a number of years to appear exclusively in Warner productions, it was announced this week by Harry M. Warner, of Warner Brothers.

"Freckles" Barry recently completed two productions for Warner Brothers, "Rags to Riches," and "Little Heroes of the Street," which were produced by Harry Rapf, and directed respectively by Wallace Worsley and William Beaudine.

With the completion of the second picture a tour of the country has been planned for Barry. Arrangements have been made with G. H. Dumond, formerly owner and manager of the famous Sherwood's act, whereby the latter will take the freckled youngster on a tour of the principal cities of America.

Mr. Dumond is said to have arranged an act which will keep the freckled star on the stage during the entire performance, and it will give the public a good opportunity to study his ability both as a legitimate and screen juvenile actor.

Following the completion of the tour, which is expected to last fifteen weeks, Barry will immediately return to the coast where another Warner vehicle will be in readiness for him.

"Under Two Flags" to Open at Strand Theatre

Priscilla Dean's latest Universal-Jewel production, "Under Two Flags," an adaptation of Ouida's celebrated novel and play, will have its New York premiere at the Strand theatre, where it opens on September 24 for a week, and perhaps longer.

"Under Two Flags" is said to be Universal's greatest fall release. No expense was spared in the making of the film. Those who have seen a pre-view of the big special, say that Tod Browning, its director, has outdone himself in the bigness of its theme, settings and character portrayals.

The picture will receive an unusual presentation, in keeping with its colorful theme and its exciting action. Manager Plunkett, who is noted for his presentations, says the picture offers unlimited opportunities for exotic prologues and striking lobby decorations.

New Production Is Started by Sacred Films

Having completed the first year's product, a series of twelve Old Testament narratives, Sacred Films of Burbank, Calif., are now proceeding with additional chapters of the pictorial Bible as rapidly as possible.

The stories of "Isaac and Rebecca," "Jacob and Esau," "Jacob's Flight" and "The Reconciliation," are now in the course of construction under the personal supervision of Dr. Edgar James Banks, noted Bible scholar and archaeologist.

Upon the completion of these reels, Sacred Films will send a company to Egypt for the filming of the stories of Joseph and Moses. The film stories of the lives of these Biblical characters will be made in single reels and will constitute a great part of the 1923 release.

Ernest E. Van Pelt has been appointed manager of Sacred Films' New York office, it was announced this week, and will be located here permanently after October. Mr. Van Pelt is at present in Portland, Ore., where he is attending the general convention of the Episcopal Church. He will swing around through Seattle, Denver, Omaha and Kansas City, en route here.

Sam Sax Is Representative for Will Nigh Product

L. Lawrence Weber & Bobby North this week engaged Sam Sax as special representative and sales manager for the Will Nigh productions to be state-righted by that firm. Sax will begin his new connection immediately and will take care of the inquiries from exchangemen for "Notoriety" and the future releases of Weber & North to the independent market.

Mr. Sax was formerly sales manager for Select and later for Robertson-Cole. He has also acted as representative for various independent releases and is well-known throughout the states-rights field and among exhibitor circles.

"Shriek of Araby" Latest Turpin Comedy

The title of the latest Mack Sennett comedy feature in which Ben Turpin and Kathryn McGuire appear, was announced this week as "The Shriek of Araby."

This production, which will be released through First National, is said to be one of Sennett's best efforts in the comedy line.

J. Frank Shea Joins Sales Staff of Hodkinson

The addition of J. Frank Shea, until recently general manager of the Grey circuit of theatres in Maine and New Hampshire, to the special sales force of the W. W. Hodkinson Corporation, where he will work with Harry McDonald, was announced this week.

After leaving Holy Cross College, Shea joined the foreign department of the Fox Film Corporation, and made several trips abroad. He resigned in 1919 to go with the S. A. Lynch enterprises, for whom he was South Texas district manager and state manager of Oklahoma and Arkansas. He resigned some time ago to join the Grey Company in Maine.

"Remembrance" Screened for T. O. C. C.

The new Rupert Hughes photoplay, "Remembrance," was screened before nearly 200 members of the Theatre Owners' Chamber of Commerce at the Hotel Astor on Tuesday of this week, who were guests of the Goldwyn organization. This is believed to be the first occasion on which a new film has been screened before the entire membership of the T. O. C. C.

The screening was arranged by S. Eckman, Jr., in supervisory charge of Goldwyn distribution for the metropolitan district, and it followed a luncheon given for the members of the organization. Mr. Eckman had arranged for special music to accompany the picture.

"Remembrance" is the first Goldwyn release for the new season in its list of twenty, and arrangements are being completed for an early pre-release booking in New York City. The release date for the photoplay is October 10.

Wm. Fred Peters Writes Score for Cosmopolitan

An operatic score has been composed by William Fred Peters for Cosmopolitan's "When Knighthood Was in Flower," starring Marion Davies. This picture opened at the Criterion theatre, New York, this week.

Mr. Peters is well known on Broadway as the composer of several successful light operas, including "Iole," from the book by Robert W. Chambers, and "The Purple Road," which he wrote with Fred De Grissac for the famous French baritone, Victor Maurel. Mr. Peters also wrote the music for "The Passing Show of 1915" at the Winter Garden, and the next season for the London Hippodrome revue. Returning to this country he was engaged by D. W. Griffith to write the incidental music for "Way Down East" and "Orphans of the Storm."

Drew Post, American Legion, Installs Officers

A meeting of the S. Rankin Drew Post, American Legion, was held at Keen's chop house on Friday evening, September 8th. The meeting was for the purpose of installing the officers of the Post for 1922-23.

Wells Hawks, the new Post Commander, called the meeting to order.

Chairman Brady of New York County committee of the Legion conducted the installations, assisted by Commander Hawks, Chaplain Peter H. Hoey and Glen Condon.

The Post is named for S. Rankin Drew, son of the late Sydney Drew. S. Rankin Drew was an aviator, killed in the late war.

PROGRAMS FOR THE WEEK OF SEPT. 10TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Fourth Symphony," Tchaikovsky.
Novelty—An Indian Fantasy (a) "Tepee Town" (film), followed by Indian Dance, by Doris Niles.
Specialty—Impressions of Vienna, including vocal and dance numbers.
Feature — The Hound of the Baskervilles.
Vocal—Zerola, noted tenor from Metropolitan Grand Opera Company, singing "Di Quella Pira," from "Il Trovatore."
Comedy—Their First Vacation, the De Havens.
Recessional—Organ.

Rialto Theatre—
Overture—"The Queen of Sheba," Riesenfeld's Classifical Jazz.
Current Events—Rialto Magazine.
Specialty—"Orientale," Mary Fabian, saprano; Giovanni Diaz; tenor; Margaret Daily, dancer.
Feature — Burning Sands, Paramount.
Novelty—Frank Stewart Adams at the Wurlitzer.
Comedy—Mile a Minute Mary.
Recessional—Organ.

Rivoli Theatre—
Overture—"Pique Dame," Franz von Suppe.
Current Events—Rivoli Pictorial.
Vocal — "Dreams," Fred Jagel, tenor; Ocy Shoff, soprano.
Feature—The Ghost Breaker, Wallace Reid, Paramount.
Specialty—"La Cinquantaine," interpreted by Paul Oscard, Nellie Parker Spaulding and Anna Delane.
Comedy—One Terrible Day.
Recessional.

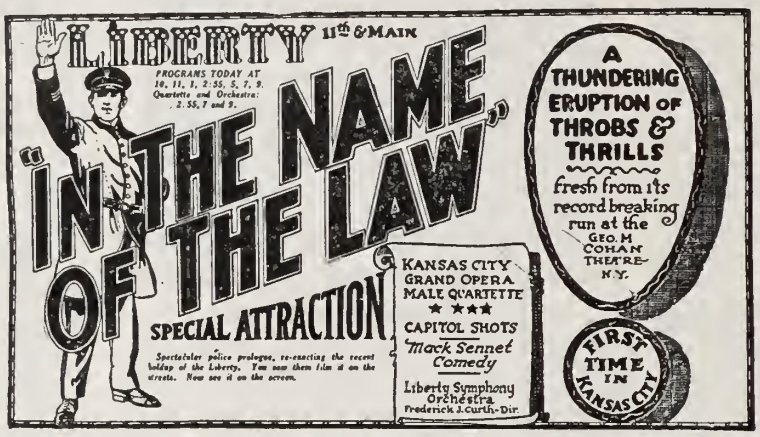
Astor Theatre—
Feature—The Prisoner of Zenda.

Forty-fourth Street Theatre—
Feature—Monte Cristo.

Lyric Theatre—
Feature—A Little Child Shall Lead Them.

Cameo Theatre—
Overture—"Madame Butterfly."
Current Events—Cameo News.
Novelty—Topics of the Day.
Musical—Cello solo.
Comedy—Shoulder Arms, Charles Chaplin.

Mark-Strand Theatre—
Overture — Strand Symphony Orchestra.
Novelty—Tree-Land, Prizma Color, with solo by Eldora Stanford.
Musical—"Rigoletto Paraphrase," George Halprin, pianist.
Current Events—Mark-Strand Topical Review.
Prologue—"Grandma's Boy," quartette.
Feature—Grandma's Boy, Asso. Exhibitors.
Novelty—Odds and Ends.



This copy advertising "In the Name of the Law" at the Liberty Theatre, ran in Kansas City newspapers.

BROOKLYN

Mark-Strand Theatre—
Overture—"Symphony Pathetique" and symphonized jazz selection, Mark-Strand Symphony Orchestra.
Novelty—Scene Orientale in four units. (a) "Song of India" (Rimsky-Korsakow), by Georges Du Franne, tenor, Jackson Kinsey, baritone, and Edna Burhans, soprano. (b) "Chant Hindou" (Bemberg) by Edna Burhans, soprano. (c) Dance Orientale, ballet. (d) "Song of India" (Rimsky-Korsakow), ensemble.
Novelty—Our Third Anniversary, a film made by the Brooklyn Mark-Strand theatre and dedicated to its patrons, thanking
Current Events — Mark-Strand Topical Review accompanied with perfect synchronization by the orchestra.
Vocal—Georges Du Franne, tenor, sings Pouchelli's aria from "Gioconda."
Dance—Dance medley of 1922, by Marian, Grace, Alma, Ruth, Anna, and Helen, "Three O'clock in the Morning," sung by Jackson Kinsey, baritone.
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors.
Short Subject — Western, Sport Pictorial by Grantland Rice.
Solo — Dethier's "Albumleaf," George Crook and Harold Smith, organists.

PHILADELPHIA

Stanley Theatre—
Current Events—Fox and Pathe News and Kinograms.
Scenic—A Day in Spain.
Novelty—Topics of the Day, Pathe.
Comedy—The Two Explorers—Pathe.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Next Week—Hurricane's Gal.

Stanton Theatre—
Feature—Monte Cristo, Fox, indefinite.

Aldine Theatre—
Current Events — International News and Pathe Review.
Short Subject—The Dying Detective.
Feature—The Three Must-Get-Theres, United Artists.
Next Week—Your Best Friend.

Karlton Theatre—
Current Events—Pathe News and Kinograms.
Comedy—Dandy Dan, Fox.
Feature—The Storm, Universal.
Next Week—Same.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Short Subject—The Yellow Face.
Feature—Red Hot Romance, First National.

Regent Theatre—
Comedy—Off the Trolley, Pathe.
Feature—The Forbidden City.
Next Week—Her Mad Bargain.

Palace Theatre—
Current Events—Pathe News.
Topics of the Day—Pathe.
Comedy—Felix 50-50.
Feature—The Tailor Made Man, United Artists.
Next Week—What's Wrong with the Women?

Victoria Theatre—
Current Events—Pathe News.
Sports—Golf, Larry Semon, Vitagraph.
Novelty—Screen Reviews No. 4.
Feature—Just Tony, Fox.
Next Week — Moonshine Valley, Fox.

Capitol Theatre—
Current Events—Kinograms.
Novelty—Hope, Hodkinson.
Comedy—The Challenge.
Feature—Oathbound, Fox.
Next Week—A Motion to Adjourn.

BUFFALO

Shea's Hippodrome—
Overture — "Caprice Espagnola," Rimsky-Korsokow.
Vocal — "You Gave Me Your Heart."
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Comedy—The Eskimo, Clyde Cook.
Current Events—Hippodrome Review.
Next Week—The Prisoner of Zenda, Metro.

Loew's State—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—North of the Rio Grande, Jack Holt, Paramount.
Comedy — The Small Time Hero, Chester.
Novelty Local Film—Who's Who in Buffalo.
Next Week—The Fighting Streak, Tom Mix—Fox.

Lafayette Square—
Overture—Organ selections.
Current Events—Fox News.
Feature—Footfalls, Fox.
Comedy—"Snub" Follard.

Mark-Strand—
Overture—"Southern Rhapsody."
Current Events—Kinograms.
Feature — Trooper O'Neil, Chas. Jones, Fox.
Comedy—Easy to Con, Universal.
Next Week—Don't Write Letters, Gareth Hughes.

Olympic—
Feature—The Storm, Universal.

Shea's North Park—
Feature—Blood and Sand, Rodolph Valentino, Paramount.

Palace—
Feature—The Conquering Power, Alice Terry, Metro.

PITTSBURG

Olympic Theatre—
Current Events—Pathe News.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Comedy—Oh Louise.

Grand Theatre—
Overture—Serenade.
Current Events — Grand News Weekly.
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors.
Specialty — The Policeman and Baby.
Novelty—Topics of the Day and Movie Chats.
Next Week—Skin Deep.

Duquesne Theatre—
Current Events—Selznick News.
Feature—Evidence, Selznick.
Comedy—Movies and Maniacs.

Alhambra Theatre—
Current Events—Fox News.
Feature—Fast Mail, Fox.
Comedy—Penny Reward.

Liberty Theatre—
Current Events—International.

Feature—Blood and Sand, Rodolph Valentino, Paramount.
Comedy—Any Old Port.
Next Week—Skin Deep.

Regent Theatre—
Current Events—Kinograms.
Feature—Rich Men's Wives, Lichtman.
Comedy—Splitting Hairs.
Next Week—Her Gilded Cage, Gloria Swanson, Paramount.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Top of New York—Paramount.
Comedy—Golf, Larry Semon.
Next Week—Grandma's Boy.

Garden Theatre—
Current Events — International News.
Feature—Nice People (first half) The Young Diana (second half) Paramount.

Blackstone Theatre—
Current Events—Kinograms.
Feature—Just Tony, Fox.
Comedy—Splitting Hairs.
Next Week—In the Name of the Law.

State Theatre—
Current Events—Fox News.
Feature—Rich Men's Wives, Lichtman.
Comedy—Penny Reward.
Next Week—Silver Wings.

CLEVELAND

State Theatre—
Current Events—Pathe News and Topics of the Day.
Comedy—Their First Vacation, Carter DeHaven.
Feature—Fool's First, Marshall Neilan—First National.
Specialty—Style Show, arranged through co-operation with the Ames Company. Automobile show in the lobby.
Next Week—Forget Me Not.

Stillman Theatre—
Overture—"Sari."
Scenic—Spanish Holiday.
Feature—Blood and Sand—Paramount—Second week.

The above illustrates copy used by the Park Mall theatre, Cleveland, on "Kindred of the Dust."

Next Week—Broadway Rose, Mae Murray, Metro.

Allen Theatre—
Overture—"Jewels of the Madonna."
Current Events—Plain Dealer Magazine. Fun from the Press Screen Snap Shots.
Feature—The Storm, Universal.
Next Week—Nice People, Wallace Reid, Paramount.

Strand Theatre—
Overture—"Poet and Peasant."
Cartoon—Mutt and Jeff.
Feature—Monte Cristo, Fox—Second week.
Next Week — Monte Cristo, continued.

Park Theatre—
Concert Program—(1) "From the Highlands," a Scotch selection, with melodies by Otto Langey, special stage setting and special dances. (2) "March Slave," Tschaikowsky; arranged and presented by Mischa Guterson, musical and art director. (3) Vocal, songs by Harry Lauder, rendered by Phil Backer. (4) Specialty, bagpipes, by James Blackhall and John MacKenzie.
Current Events—Fox News.
Comedy—The Land Lubber.
Feature—Kindred of the Dust, First National.
Next Week—Domestic Relations. Katherine McDonald.

Standard Theatre—
Current Events — International News.
Comedy—Cured, Century comedy.

Ad copy used by the Grand Opera House, Cincinnati, on "A Rogue's Romance."

Western—The Gypsy Trail.
Feature—Top O' the Morning, Universal.
Next Week — The Galloping Kid, Hoot Gibson.

ST. LOUIS

Missouri Theatre—
Overture—"Il Guarny"; "Humoresque," played by Missouri's Baby Grand Orchestra, with duet of vocalists.
Current Events—Missouri News.
Musical—"Wait 'Til the Sun Shines Again," Stuart Barrie at the Wurlitzer.
Prologue — Missouri Presentation Unique, "The Pilgrim Chorus," Missouri Symphony orchestra with Wurlitzer.
Feature—The Siren Call.
Recessional—Organ.

New Grand Central Theatre—
Overture — "Evolution of Dixie," Concert Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Musical—"Sweet Indiana Home," organ solo.
Specialty—Club Royal Orchestra.
Feature—The Song of Life.
Cartoon — Aesop Fable, The Boy and the Bear.
Recessional—Organ.

Capitol and West End Lyric Theatres; Lyric Skydome—
Overture—"Evolution of Dixie."
Current Events—News and Views.
Novelty—Topics of the Day.
Musical—"Sweet Indiana Home," organ solo.
Comedy—Shoulder Arms, Charles Chaplin.
Feature — Alias Julius Caesar, Charles Ray.

The way the Isis theatre, Indianapolis, announced "Trooper O'Neil."

Cartoon — Aesop Fable, The Boy and the Bear.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events—Fox News.
Feature—Monte Cristo—Fox.

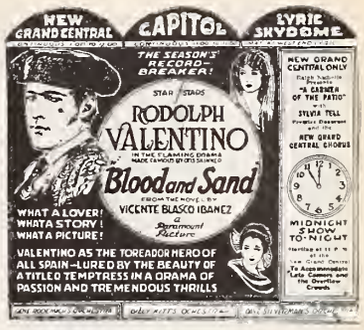
Delmonte Theatre—
Overture—Delmonte Orchestra.
Current Events—News and Views.
Specialty—Joseph Sheehan Opera Company in selections.
Feature—The Crossroads of New York—First National.
Recessional—Organ.

Columbia Theatre—
Overture—Orchestra.
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy—A Pair of Aces.
Serial—The Timber Queen—Tenth Episode.
Feature—The Son of the Wolf—F. B. O.
Also five acts of vaudeville.

ST. PAUL

Capitol Theatre—
Overture—"Stars and Stripes Forever."
Current Events—Capitol Digest.
Scenic—Western Stuff.
Novelty—Style Revue.
Feature—The Wall Flower — Colleen Moore.
Comedy—Hickory Hick — Christie Comedy.

Palace Theatre—
Overture.
Current Events—Palace News.



This unusual layout was used to tell the public about the showing of "Blood and Sand" at the New Grand Central, Capitol and Lyric Skydome theatres, St. Louis.

Scenic—Palace Tours.
Cartoon—Aesop Fable.
Prologue—Staged and produced by Don Albert, The Hour of Romance in Seville.
Feature—Blood and Sand—Paramount.
Comedy—The Adviser.
Recessional—"Don't Bring Me Posies."

Old Mill Theatre—
Overture.
Current Events—Fox News.
Feature—In the Name of the Law—F. B. O.
Comedy—Rookies Fresh Air.
Recessional—Organ.

SEATTLE

Coliseum Theatre—
Overture—"Orpheus."
Current Events—Pathe Weekly and Kinograms.
Novelty—Topics of the Day.
Comedy—Look Out Below.
Feature—Domestic Relations—First National.
Recessional—Organ.
Next Week—The Eternal Flame—First National.

Columbia Theatre—
Overture—Selection from Carmen and Hawaiian Chimes.
Current Events — International News.
Novelty—First Reel Bible Pictures.
Comedy—The Kicking Fool.
Short Subject—Never Let Go.
Feature—Paid Back.
Recessional—Organ.
Next Week—Human Hearts.

Strand Theatre—
Feature—Nice People, Paramount, second week.

Blue Mouse Theatre—
Feature—Monte Cristo, Fox, second week.

Liberty Theatre—
Overture—Popular medley.
Current Events—International and Selznick News.
Scenic—Pathe Review.
Short Subject—Valley of Missing.
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors.
Recessional—Organ.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—The Show.
Feature—Broadway Peacock, Pearl White, Fox.
Recessional—Organ.
Next Week—No Trespassing.

SAN FRANCISCO

California Theatre—
Overture—"Naughty Marietta."

The Circle theatre, Indianapolis, advertised "The Eternal Flame" as above.

Current Events—Topical Review, Fox, Selznick and International News.
Feature—The Valley of Silent Men, Paramount.
Comedy—The Speeders.
Specialty—Gypsy act, with dancers, singers and characteristic instruments.
Recessional—Organ.
Next Week—A Fool There Was.

Tivoli Theatre—
Feature—The Eternal Flame, Norma Talmadge, First National.
Comedy—Torchy's Feud.

Granada Theatre—
Overture—"Honolulu Blues" and "Coal Black Mammy."
Current Events—Granada News.
Novelty—Pathe Review.
Specialty — Saxophone and piano novelty.
Feature — The Bonded Woman, Paramount.
Comedy—That Son of a Sheik.
Recessional—"The Time, the Place and the Girl," organ.

Loew's Warfield Theatre—
Overture—"Orpheus" and "Nobody Lied."
Novelty—Loew's Minute Views.
Specialty—Russian Ballet.
Feature—Broadway Rose, Mae Murray, Metro.
Comedy—Ridin' the Goat.
Specialty — Musical Aloha and Spanish dance.
Comedy—Rockin' the Boat.
Recessional—Organ.
Next Week—Nero.

Strand Theatre—
Overture—Selections from "The Merry Widow."
Current Events—Kinograms.
Feature—Chasing the Moon.
Comedy—Straight from the Farm.
Recessional—Organ solo.

Imperial Theatre—
Overture—"Extase."
Novelty—Pathe Review.
Vocal—"I Wish I Knew."
Feature — Manslaughter, Paramount.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Musical—Organ selections.
Comedy — Earl Hurd — Cartoon comedy.
Special Numbers—Song and dance novelty—Grace Nelson, prima donna — Coon-Sanders novelty orchestra.
Feature—Blood and Sand—Rodolph Valentino—Paramount.
Next Week—The Masquerader.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ selections.
Comedy—Mack Sennett comedy.
Specialty — Kansas City Grand Opera Male Quartette.
Feature—In the Name of the Law.
Next Week—The Storm.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Comedy—Johnny Hines comedy.
Feature—The Crossroads of New York—First National.
Next Week — Orphans of the Storm.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ selections.
Cartoon—Aesop's Fables.
Comedy—Toonerville comedy.
Novelty—One Sherlock Holmes series.
Feature—The Fighting Streak—Tom Mix—Fox.
Next Week — The Kick-Back — F. B. O.

LOS ANGELES

California Theatre—
Overture.
Current Events — Fox and local news happenings.
Cartoon—Aesop's Fable, The Boy and the Bear.
Prologue — Symphony Orchestra Concert, "The Sign of the Rose," with George Beban and cast of seven, presenting thirty minute act of same name.
Feature — The Sign of the Rose, American Releasing.
Novelty—Topics of the Day.
Recessional—Organ.

Kinema Theatre—
Feature—The Masquerader, First National, second week.

Grauman's Theatre—
Overture—"Dance of the Hours," "The Heart of Her" and intermezzo from "Shanewis."
Current Events—Pathe News.
Specialty — Organ and slides and new song by Charles Wakefield Cadman, "Los Angeles, the Beautiful," and musical novelty, "In Our Apartment House."
Novelty—Movie chats; motor boat racing; Pathe Review; Cathedrals of Milan and Shadow Shapes.
Musical Number—Charles Wakefield Cadman, soprano and flute soloist, rendering three Cadman numbers.
Added Novelty — Fun from the Press.
Feature — The Valley of Silent Men, Paramount.
Recessional—Organ.
Next Week—Burning Sands.

Grauman's Rialto Theatre—
Feature—Manslaughter, Paramount, second week.

Tally's Theatre—
Feature—The Sleep Walker, Paramount, second week.

Mission Theatre—
Feature — Queen of the Moulin Rouge, American Releasing, third week.

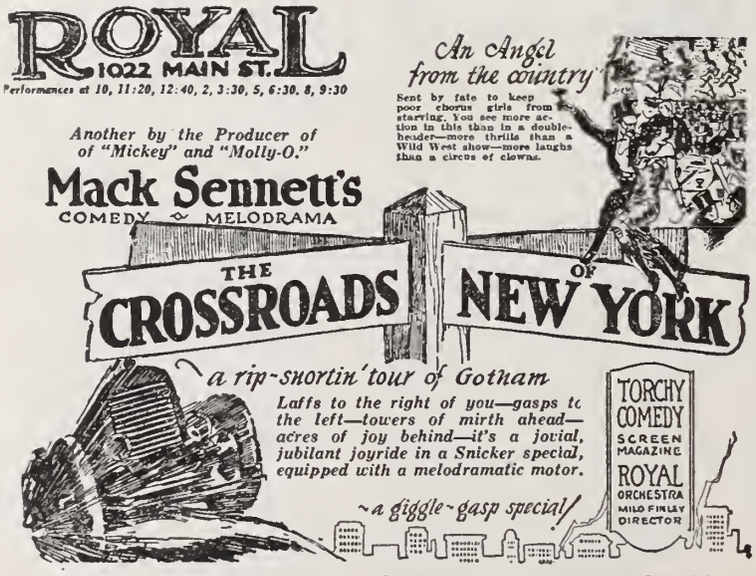
Miller's Theatre—
Feature—Just Tony, Fox, second week.

Loew's State Theatre—
Overture.
Current Events — International News.
Novelty—Movie chats, Time Flies.
Feature—Strange Idols, Fox.
Five Acts of Vaudeville.

Pantages Theatre—
Feature—Trooper O'Neil, Fox.
Serial—The Timber Queen, Ruth Roland, Fathe.
Five Acts of Vaudeville.

Clune's Theatre—
Overture.
Current Events—Kinograms.
Novelty—Starland Revue.
Comedy — The Gasoline Wedding, Lloyd Re-issue.
Feature—The Stroke of Midnight, Metro.
Recessional—Organ.
Next Week—A Woman of No Importance.

Superba Theatre—
Feature — The Storm, Universal, second week.



Appropriate copy used by the Royal theatre, Kansas City, advertising "The Crossroads of New York."

The way the Moon theatre, Omaha, advertised "For Big Stakes" in newspapers.

Hill Street Theatre—
Overture.
Current Events—Kinograms.
Scenic—My Country, Bruce.
Novelty—Sport Review.
Comedy—False Alarm.
Feature—Men of Zanzibar, Fox.
Six Acts of Vaudeville.

BALTIMORE

Century Theatre—
Overture — "Mignon" — Century Symphony Orchestra.
Current Events—Century Topical Review.
Comedy—Selected.
Prologue — By Bobbie Tremaine and Joseph Parsons, Spanish dances.
Feature—Blood and Sand—Rodolph Valentino—Paramount.

Rivoli Theatre—
Overture—"Dance of the Hours" Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo by Miss Emily Marks, soprano.
Novelty—Selected screen magazine.
Feature—Kindred of the Dust—First National.
Comedy—Golf—Larry Semon.
Recessional—Organ solos.

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Scenic — The Castaway — Special musical setting.
Vocal—Selections—Warren Quartet.
Feature—Up and At 'Em—Doris May—F. B. O.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Novelty—Urban Movie Chats.
Comedy—West is West.
Feature—Honor First—Fox.

CHICAGO

Chicago Theatre—
Overture—"Il Guarany."
Specialty—Waring's Pennsylvanians (syncopators).

Current Events—News Weekly.
Music—Organ solo, "Why Should I Cry Over You?"
Novelty—Topics of the Day.
Feature—Human Hearts, Universal.
Comedy—Treasure Bound.
Recessional—Organ.

Tivoli Theatre—
Overture—"Martha."
Specialty—Fair scene from "Martha."
Current Events—News Weekly.
Music—Organ solo, "All for the Love of Mike."
Novelty—Topics of the Day.
Specialty—Garden Fantasie.
Feature—Kindred of the Dust, First National.
Recessional—Organ.

Riviera Theatre—
Overture—"Migon."
Vocal Solo—"Son of the Desert."
Current Events—News Weekly.
Novelty—Topics of the Day.
Feature—Kindred of the Dust, First National.
Recessional—Organ.

Roosevelt Theatre—
Feature—Blood and Sand, fourth week.

Woodlawn Theatre—
Overture—Selected.
Novelty—Pathe Review.
Vocal—"Some Sunny Day."
Comedy—One Terrible Day.
Musical—Woodlawn Orchestra.
Feature — The Good Provider, Paramount.
Intermission—"Suez."
Coming Feature — Her Gilded Cage, Gloria Swanson, Paramount.

Randolph Theatre—
Overture—Organ selections.
Current Events — International News.
Comedy—Foolish Wives.
Feature—Confidence, Herbert Rawlinson, Universal.

Barbee's Theatre—
Novelty—Movie Chats.
Comedy—Golf, Larry Semon.
Feature—The New Moon, Norma Talmadge.
Coming Feature—In the Hand of Nara, Clara Kimball Young, Metro.

Effective copy for "Broadway Rose" used by the Ohio theatre, Indianapolis.

INDIANAPOLIS

Circle Theatre—
Overture—"Dance of the Hours."
Current Events — Kinograms and Pathe News.
Novelty—Topics of the Day.
Comedy—That Son of a Shiek, Christie.
Vocal Soloist—Ford Palmer.
Musical Organ Solo—"A Trip to the State Fair."
Feature—Her Gilded Cage—Gloria Swanson—Paramount.
Next Week—The Eternal Flame.

Loew's State Theatre—
Novelty—Hy Mayer—Travelaugh.
Current Events—Pathe News.
Feature—Blood and Sand — Rodolph Valentino—Paramount.
Next Week—Same.

DES MOINES

Des Moines Theatre—
Current Events — International News.
Novelty—One Old Cat—Cartoon.
Scenic—The Drifters.
Musical Violin Solo — "At Dawning."
Feature—The Eternal Flame—Norma Talmadge—First National.
Next Week—Grandma's Boy—Harold Lloyd.

Strand Theatre—
Overture — Evolution of Yankee Doodle, by Strand Theatre orchestra.
Current Events—Kinograms.
Comedy—Treasure Bound — Mermaid.

This copy on "Grandma's Boy" was used by the Sun theatre, Omaha.

Feature — Blood and Sand — Rodolph Valentino—Paramount.
Next Week—Same.

Rialto Theatre—
Current Events—Pathe.
Comedy—Bone Dry.
Feature—The Ordeal—Agnes Ayres—Paramount.
Next Week—More to Pitied Than Scorned.

Garden Theatre—
Feature—The Count of Monte Christo—Fox.

CINCINNATI

Strand Theatre—
Current Events—Pathe News.
Feature—Monte Cristo, Fox.
Next Week—The Masquerader.

Walnut Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature—Kindred of the Dust.
Next Week—The Eternal Flame.

Capitol Theatre—
Current Events—Capitol News.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Next Week—Manslaughter.

rand Theatre—
Current Events — International News.
Novelty—Topics of the Day.

This hand-lettered display was used by the Circle theatre, Indianapolis, on "Her Gilded Cage."

Feature—A Rogue's Romance.
Added Feature—A Woman's Sacrifice.

Palace—
Current Events — International News.
Novelty—Topics of the Day.
Feature—Oath Bound, Fox.
Next Week—Don't Shoot.

WASHINGTON

Metropolitan—
Overture — "Songs from the Old Folks."
Vocal Prelude—"That Wonderful Mother of Mine."
Current Events — Pathe News — Topics of the Day.
Feature—Silver Wings, Fox.
Next Week—Alias Julius Caesar.

Palace—
Overture—Master Melodies in Modern Style, arranged from Paderewski's "Minuet"; Drdla's "Souvenir"; "Tales of Hoffman" and the "Song of India."
Current Events — Pathe News — Topics of the Day.
Comedy—Torchy's Nut Sundae.
Feature—While Satan Sleeps, Paramount.
Next Week—The $5 Baby.

Rialto—
Current Events—Fox News.
Comedy—The First Vacation, DeHaven.
Feature—Rich Men's Wives, Preferred Pictures.
Next Week—How Women Love.

Columbia—
Feature — Blood and Sand, Paramount, continued.

"Trimmed" was advertised this way by the Palace theatre, Des Moines.

Next Week — The Prisoner of Zenda.

Strand—
Feature—Lights of the Desert, Fox.

ATLANTA

Howard Theatre—
Overture — "Spanish Rhapsody," Howard Orchestra.
Current Events—Pathe News.
Prologue—Toreador song from "Carmen," tenor solo and dance.
Novelty—Pithy Paragraphs.
Feature—Blood and Sand, Rodolph Valentino, Paramount.

Metropolitan Theatre—
Overture — "The Evolution of Dixie," Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Musical—Baritone solo.
Feature—The Storm, Universal.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Comedy—Sunshine Comedy.
Feature—The Siren Call, Dorothy Dalton, Paramount.

OMAHA

Strand Theatre—
Overture—Orchestral selections.
Current Events—Selznick News.
Comedy—One Ol' Cat.
Feature — The Eternal Flame, Norma Talmadge, First National.

Sun Theatre—
Overture—Orchestral selections.
Current Events — International News.
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors.

Rialto Theatre—
Overture—Orchestral selections.
Current Events—Kinograms.
Special—Prince Lei Lani in songs.
Feature—Blood and Sand, Rodolph Valentino, Paramount.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Moon News.
Feature—For Big Stakes—Fox.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Nice People—

An excellent picture which went over big in spite of a poor week. (Middle West.)

Nothing extra; no particular appeal excepting Reid; ran fair for week. (West.)

Played to good business. Satisfactory picture. (West.)

Business was good. Picture received with general satisfaction. A clever little play, good cast and good direction. (Middle West.)

Good picture which went over well. Audiences off a little account of unreasonably hot weather. (Middle West.)

Went over great. Wallace Reid and Bebe Daniels always draw well here. (South West.)

If You Believe It, It's So—

A lively week's business with this one. (Middle West.)

Her Gilded Cage—

A good picture and box office attraction. (West.)

Good stuff; pulled better than fair for full week. (Middle West.)

Turned them away many nights. Gloria Swanson, always popular won new admirers with this one. Wonderful receipts. (Middle West.)

Fairly good business though handicapped by rain and hot weather. One of those dressy pictures that seem to satisfy, though not new in plot. (Middle West.)

Fairly well liked. Nothing extra. Business good considering hot weather. (Middle West.)

This is not equal to Gloria Swanson's best, but did fair business considering extremely hot weather. (Middle West.)

Picture centers altogether on Swanson. If you like her, you like the picture. She has lost some of her popularity here, and the picture didn't do much for us. (Middle West.)

Over the Border—

Hot weather did not keep this one from doing a good week's business at box office. (Middle West.)

Pleased 90%; played to largest house this year. Film in first-class condition. Best photography I have run in months. (South.)

The Valley of Silent Men—

Vigorous drama with excellent scenery. Fair box office value. (Middle West.)

Very poor week, due partly to excessive heat and part to lack of interest in this picture. (Middle West.)

Fair picture; business not at all good. (East.)

The Devil's Pawn—

An excellent picture in every respect. Good attendance throughout the week. (Middle West.)

The Siren Call—

Picture only fair. Business pretty good. (East.)

Blood and Sand—

Valentino's greatest work. Played to capacity all week. (Middle West.)

Second largest business in history of the house. Weather torrid. (Middle West.)

Very big week with thermometer at 90 degrees and a musicians' strike on so that we had no music for two performances. Playing it a second week. (Middle West.)

Excellent picture and doing tremendous business. (East.)

South of Suva—

Very bad picture and business not good. (East.)

Fool's Paradise—

On second showing this picture did business entirely satisfactory and was shown during the week, when hot weather and rain was bucked up against it too.

While Satan Sleeps—

High class feature which proved good box office attraction. (Middle West.)

Strong picture. Big business, but business is due in large degrees to wonderful concert programs that are featured twice daily. (Middle West.)

The Young Diana—

Played to capacity every night and good matinee business. (East.)

The Dictator—

Business good despite heat, especially at matinees. (East.)

The Bonded Woman—

Fair picture; fair business. (East.)

This twenty-four inch ad (three columns wide) on "Monte Cristo" was used by the Garden theatre, Des Moines, Ia.

FOX

Monte Cristo—

Considering hot weather, this one proved a good drawing card. (Middle West.)

As great as the book itself. Many came to see it a second time. Going into second week. (Middle West.)

Opened very big. Dropped off some when thermometer rose way out of sight, but finished the week strong. Matinees especially good. (Middle West.)

Great picture, everybody liked it, but played to poor money. (Middle West.)

First class picture and business to match. (East.)

ASSOCIATED EXHIBITORS

Grandma's Boy—

Broke all records first half of week, but lopped off last half because of tremendous heat. (East.)

Did big week, will hold over for another. (East.)

On second week took a flop; nothing to brag about on first. (West.)

UNIVERSAL

The Storm—

One of the best out of door pictures in a long while; attracted big houses constantly for two weeks. (Middle West.)

Opened well, then flopped; not exploited enough. (East.)

Paid Back—

Good picture; business average. (West.)

FIRST NATIONAL

Domestic Relations—

Not best picture of its kind, but did fairly well. (West.)

Heroes and Husbands—

Better than the average Katherine McDonald film. Average business. (Middle West.)

The Cup of Life—

Business fair. The picture is entertaining with a good story and not of the usual Bosworth line. Good picture where they like action. (West.)

F. B. O.

In the Name of the Law—

Drew satisfactory business, following big exploitation campaign; held up for week. (East.)

GOLDWYN

The Night Rose—

Business was just fair. This is a good crook mystery melodrama. Star does not seem strong enough to draw against other attractions. (Middle West.)

AMERICAN RELEASING

Bluebeard, Jr.—

Great comedy. Our patrons liked it very much. Photography a little dark in print used. (Middle West.)

STATE RIGHTS

Living Lies—

Best independent picture we have ever shown. Story was good, so was lead and direction. Business out of the ordinary. (West.)

Diamond Carlisle—

Snappy northwestern; our patrons were well pleased and business extremely good. (West.)

I Am the Law—

Good picture, full of action and fine scenery. Held up for one week. (West.)

Back to Yellow Jacket—

Just fair feature and hot weather affected business very severely. (Middle West.)

More to Be Pitied Than Scorned—

Did not get business which excellence of feature justified. (Middle West.)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

The Astor theatre opened its doors for the first time Saturday, September 2, and got away to excellent business considering the weather. This new loop house is located on Clark at Madison, and while small in size, three hundred seats, it is beautifully decorated and the equipment is of the highest class. The house is owned and will be operated by the Astor Amusement Company, the principal owners of which are Roder Brothers, who are interested in the Union Restaurants and other enterprises. Richard Healy, well known theatre man, is manager of the new house.

Century comedies last week had a splendid representation in the Chicago loop district, being run simultaneously at the Rose, Randolph, Orpheum and Casino. Ascher Brothers have just closed contract for their entire circuit of theatres to use these popular comedies regularly each week.

Tom Delaney and Tom Norman are two recent additions to Manager Eckhardt's Fox sales staff.

I. Natkin is now covering eastern Illinois territory for Metro, and Charles H. Dingman is working Indiana territory, having succeeded T. C. Baker in that district.

H. D. Johnson, formerly connected with the Standard Film Service in Detroit, is now connected with Goldwyn and is covering the Northwestern Illinois territory for Manager Harry Lorsch.

Verifying District Manager Herbert Given's prediction that 1922 Paramount week would be the greatest of these events ever put across in Chicago territory, one hundred and seventy-five theatres in Chicago proper and forty in close-in suburbs showed Paramount pictures for a solid week. Included in these theatres were all the large first run houses in the loop and all the principal circuits. This year the number of houses taking part in Paramount week exceeds those which participated last year by a large margin.

Roy B. Shonoway, who has been connected with various Chicago film exchanges, is now a member of the Goldwyn sales staff and will work Wisconsin territory, making his headquarters at Milwaukee branch office. L. Klar, formerly manager of Robertson-Cole's Milwaukee office, is another Goldwyn recruit and will cover Indiana territory. Manager Harry Lorsch and Sales Manager Shurman are starting on a tour of Illinois, Indiana and Wisconsin key centers this week and expect to be gone about ten days. They desire to get in personal touch with exhibitors throughout the territory and see where the service can be improved.

Walter A. Rosenfield, chairman of the Republican State Central Committee, is in Chicago to open campaign headquarters at the Morrison Hotel. Mr. Rosenfield who is a member of the firm of Rosenfield-Hopp & Company, which operate the Fort Armstrong at Rock Island and many other theatres throughout Illinois and Wisconsin, has a wide acquaintance among exhibitors. This enterprising firm, by the way, is booking some big attractions for their large Rock Island house, including "The Sign of the Rose," and "Slim Shoulders." During the showing of "The Sign of the Rose," George Beban and his company will appear in a playlet of the same name, and a fashion show will be put on during the "Slim Shoulders" showing.

Manager Rozelle, of Metro's Chicago exchange, was host at a delightful luncheon last week, given in honor of Mae Murray and her husband, Director Leonard, at the Blackstone Hotel. Frank Bacon, Jesse Dandy, and other famous stage stars, as well as leading exhibitors and representatives of the press, were present. The beautiful Metro star made a short, but interesting, talk and invited exhibitors to send in criticisms on her pictures and also suggestions for improvement, wherever possible, and expressed her pleasure at the opportunity given her to meet them. Messrs. Bacon, Dandy and others also made witty talks, which added greatly to the pleasure of the occasion.

Charles Raymond, formerly of the exploitation department, First National, Boston, has assumed his duties as manager of the Strand theatre at Kokomo, Indiana, which has been recently taken over by the Consolidated Realty and Theatres Corporation.

Illini Lodge, of Masonic Order, is a new organization, which it is believed is unique in both fraternal and film circles of the United States, as its membership is composed almost exclusively of men connected with the motion picture industry. The roster of the new lodge, which reads like a directory of film row, includes: Joseph Hopp, Edgar Hopp, E. W. Johnson, Clyde Eckhardt, Lee Mitchell, Max Schwartz, David Dubin, Robert T. Smith, Edwin Silverman, Archie Spencer, Henry D. James, Simeon Greiver, Philip Dunas, John S. Mednikow, George R. Weinberg, John Bobeng, Louis Natelson, Fred Aiken, Harry Weiss, Harry Birch, George Taif, William Hamm, Herbert Washburn, Frederick Martin, Charles Cassanave, Aaron Saperstein, Sidney J. Goldman, Charles A. Lundgren, Harold M. Gollos, George Gollos, Lyman Ballard, Samuel Rieger, George H. Oldfield, Cresson E. Smith, Charles Filkins, Henry Goldson, Irving Mack, Emil Stern, Burley A. Lucas, Arthur R. Telser, Christie H. Otto, Julius Lamm, Sidney H. Selig, Carl M. Lesserman, Theodore H. Schlanger, Edward T. Cassanave, Walter S. Altland, Edward L. Brichetto, Frank L. Drumm, Thomas Greenwood, Ephraim Goldberg, Claud R. Plough, Jacob Lock, Henry Wooden, A. Krueger, Louis M. Noto and Russell C. Smith. Illini Lodge is now operating under dispensation but expects to receive its charter at an early date.

A. A. Schmidt, general manager of Universal, was in Chicago last week in conference with Manager Herman Stern, and his sales staff.

Edward H. Hayden made his headquarters at the Rothacker laboratory while in Chicago obtaining Windy City atmosphere scenes for the Irving Cummings production, "Chicago Sall," an original story by Harvey Gates, who wrote "Hurricane's Gal." Milton Sills, Alice Lake and Little Richard Hedrick have roles in the picture.

Business Manager I. Lesserman, of Universal's Chicago exchange, after a record breaking two weeks out in the state gathering in a string of nice contracts for Universal's new product, rested a week, but the lure of the selling game proved too much for him and he is out in Indiana with the boys of the regular sales force tieing 'em up for Universal's proven brand of attractions.

With the cessation of the terrific heat, which had put a severe crimp in the moving picture theatre business, as well as all other lines of endeavor in the Chicago district, crowds thronged back to the theatres Sunday, which was reported to be the biggest day in point of attendance in many months. This is very cheering to the exhibitors, who had had a very bad ten days, especially as it indicates that the public is as anxious as ever for this type of amusement and was only kept away by the torrid weather.

Charles Biglow, assistant superintendent of the Chicago Rothacker laboratory since the close of the war, has been transferred to the Rothacker-Aller plant in Hollywood. The Chicago crowd gave him a farewell dinner at the Edgewater Beach Hotel. He joined Watterson R. Rothacker six years ago.

O. F. Spahr, of the Enterprise Optical Manufacturing Company, has returned from a fishing and vacation trip spent at Squaw Lake on the northern border of Wisconsin. Sixty fine bass in two hours is one of the pleasant features of his sojourn in the north woods, as well as several battles with muskies.

Maurice Hellman, of Reelcraft Pictures, put on a trade showing of "Barbed Wire," starring Jack Hoxie, at the Fulco-Scaffer Projection room, on Wednesday.

Sales Manager Herman Stern, of Universal's Chicago office, spent the week with the hoosiers—having started out on a flying motor trip through the Indiana section of his territory—a sort of a "get acquainted" trip. Business is looking up in Indiana, as well as in other Illinois and central west states, according to the report brought back by Mr. Stern.

Century comedies last week had a splendid representation in the Chicago loop district, being run simultaneously at the Rose, Randolph, Orpheum and Casino. Ascher Brothers have just closed contract for their entire circuit of theatres to use these popular comedies regularly each week.

Tom Delaney and Tom Norman are two recent additions to Manager Eckhardt's Fox sales staff.

I. Natkin is now covering eastern Illinois territory for Metro, and Charles H. Dingman is working Indiana territory, having succeeded T. C. Baker in that district.

H. D. Johnson, formerly connected with the Standard Film Service in Detroit, is now connected with Goldwyn and is covering the northwestern Illinois territory for Manager Harry Lorsch.

Joe Koppel, widely known in Chicago film circles as a successful theatre manager, has turned to the selling game and is now a member of Film Booking Office of America sales staff, and will cover city territory.

Bill Brimmer, one of the veterans of film row; Theodore Stover, formerly with Paramount, and E. A. Rockerbrandt, recently connected with First National, are three additions to the sales staff of Educational. Mr. Brimmer will cover northwest Chicago territory, Mr. Stover, northern Illinois, and Mr. Rockerbrandt, middle Illinois.

Carl Fulton left this week, accompanied by his family, for a prolonged auto tour, during which he will combine business and pleasure. He will go first to St. Louis and from there to New York, and on his return trip will stop at several eastern centers. He expects to be back in Chicago by September 18.

C. O. Stevens, of Preston, Ill., was in Chicago last week, and while here purchased two new Motiongraph De Luxe projectors for installation in his Apollo.

Exhibitors' Service Bureau—Pages 1490-1497

Conducted by J. S. DICKERSON

Two views of the Brandford theatre, Newark, N. J., lobby, showing the interior decorations as well as the box office transformed into a cabin. The general scheme of display intended to lend atmosphere to "The Storm"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkiestein & Rubin, Minneapolis.

Lee A. Landau, Alhambra and Garden theatres, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

[illegible] A. Partington, Imperial theatre, San Francisco.

George [illegible] Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Window display described as "Smokers' Paradise," but which was decorated to exploit "If You Believe It, It's So," when that picture played Allentown, Pa., at the Strand theatre

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky Corp., New York.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.

This is the way the lobby of the Strand theatre, Asheville, N. C., was decorated under the direction of Manager J. C. Duncan, when he played "Silver Wings"

Manager's Personal Endorsement Used in Exploitation

Columbus, Ga.—Major I. C. Holloway, manager of the Rialto theatre, based his campaign on a personal endorsement of this picture.

Some time in advance he started a series of slides worded along the following line:

"We say that 'Tol'able David' is so good that after you have seen it, if you are not satisfied—if it has not proven all that our advertising claims it to be—then you can disregard all our future advertisements. . . Do you think we would say that if we were not sure of our grounds?"

The slides were varied somewhat with every change of program.

The night before the picture opened 500 cards, 11 x 14 inches, were fastened to sharpened sticks and placed, facing the houses, in the yards throughout the best residence districts.

During the engagement a card was displayed in the lobby, reading:

"Go in and see 'Tol'able David.' If you like it pay as you come out. . . If you don't like it. . . Well Then. . . Just don't pay."

Very few failed to buy their tickets before going in. But all those who did accept the offer paid when they came out. Everybody noticed the card and commented on it.

When "Over the Border" was booked for the Rialto theatre, Columbus, Ga., Major I. C. Holloway, manager, decorated the front of his house, as shown above

Schenectady Exhibitor Worked Without Newspaper in Putting Over "Sonny"

SCHENECTADY, N. Y.—After the newspapers in Schenectady had turned down the possibility of finding the most popular person to whom to award a collie, Manager William Shirley of the Strand Theatre decided to go it on his own, buying the space to announce the arrangement whereby a collie would be given to the most popular person in town.

The white dog was supposed to personify the "Waggles" of "Sonny," which was then playing at the theatre. On the first day 21,000 votes were received in answer to the advertisement which was unaccompanied by any aid from the paper with the exception of one or two small readers.

The dog was displayed outside the theatre, resulting in such a crowd that he had to be moved away a bit to allow people to pass from the box office into the house. The dog cost only five dollars and was believed to have been responsible for a stupendous business that exceeded what the picture might have done normally.

Money Back Offer Made on "I Am the Law"

Waco, Texas.—To start right with "I Am the Law," Manager J. P. Harrison of the Hippodrome theatre had printed in the local papers a letter calling attention to the fact that anyone paying to see the picture and coming away dissatisfied would have his money refunded. All of the sidewalks and curbings in the town carried large footprints with the sign, "I Am the Law" in the center.

For a lobby display Manager Harrison erected a miniature snow scene, placing it in the center of the lobby. It consisted of a small bit of art work, showing a winter landscape, everything being covered with ice and snow. The small hut reproduced in miniature gave this artistic painting a touch of realism. The rest of the lobby is completely enclosed in cedar branches and cedar trees, whose limbs had been dipped in whiting and then covered with imitation snow.

Effective Lobby Attractor at a Cost of Fifty Cents

Ft. Smith, Ark.—For only fifty cents Manager J. B. Robertson, of the Palace theatre, reports building an effective lobby attractor for "The Man Unconquerable."

Taking the suggestion of the Exploitation Department for what it was worth, he decided to build a front that in some way brought out the idea of pearl poaching.

Since pearls in a theatre lobby are novel and out of place they attracted lots of attention, and the placing of them on a table which was covered with a plush cloth added to their finery or expensive appearance.

The imitation pearls were put into a jar of water, carbonated water being the most effective for this stunt. The gas collection on the pearls caused them to rise to the top, and as soon as they hit the surface they would sink again, only to go over again the same process. This caused a great deal of curiosity from people passing, and a nice crowd filled the theatre as well as the lobby.

A large sign told that Holt had found those in his trip to the South Seas and that he was the star in the picture.

An exhibitor in Havana, Cuba, used a ballyhoo in connection with exploiting "Robinson Crusoe." The picture shows the lobby of the Campoamor theatre

A prologue for "My Dad" at the George M. Cohan theatre, New York, was staged and executed by Andrew J. Cobe, who put into use a genuine train sled and real dogs. During the run of the prologue a constant drive of "snow" lent desirable atmosphere to introduce the picture of the Far North

Appropriate Prologue Precedes "In the Name of the Law"

NEW YORK, N. Y. When "In the Name of the Law" opened at the George M. Cohan Theatre, a prologue staged by Andrew J. Cobe, designed to entertain and lend atmosphere, was used just ahead of the feature. It consisted of a male quartette, dressed in police uniforms, the set being "headquarters," where the men were awaiting orders. When the singing had hushed the house, there appearing in center back a policeman standing as if on watch, in a steady downpour. He was dressed in a rubber coat and hat, stood rigid, as if intent upon his work—every outline distinct inasmuch as the house was dark and lights were centered on the figure. Then the "vision" faded and the picture was immediately screened.

Police Cooperation Aids "In the Name of the Law" Campaign

Cleveland, Ohio.—An exploitation campaign which caused the State theatre to bill a coming attraction over its current feature preceded the run of "In the Name of the Law." The exploitation was staged by Harold Wendt, F. B. O. field exploiter.

The campaign started when the picture was screened for Chief of Police. Permission was also obtained from the police to place three three-sheet cut-outs in the congested district under the charge of three men, who carried them from one busy corner to another during the entire day. The stunt used during the New York run, that of having a motion picture camera take pictures of the crowds from an automobile, was also used in Cleveland. A few feet of film was taken at intervals of a crowd around the cameraman, who had plastered his stand with announcements of "In the Name of the Law."

A unique tie-up, made possible by the title of the picture, was arranged with the Steward-Warner Speedometer Company, which carried a circular compo-board representing a speedometer on their trucks, on the bottom of which was printed. "Drive carefully to see 'In the Name of the Law' at the State theatre."

Merchants Go Double Truck One Better, Stage Parade For "Smilin' Through"

Bristol, Va.—Manager Cod Goebel, of the Isis Theatre, started out with a vim and "sold" the idea of co-operative exploitation sufficiently well to hook up retail merchants on a double truck in local papers. Then, to advertise their advertising, they combined a "Smilin' Through" parade.

Every merchant who was represented in the double truck, had a delivery automobile or float in the parade advertising his wares and the fact that they would be advertised in the coming issue of the paper. It was advertised advertising, such as Bristol had never seen before and was estimated that seventy per cent of total population of the town knew about the run of "Smilin' Through."

In connection, therewith, manager Goebel varied the garden wall idea for the lobby, by using a picket fence built along the lines used in that part of the country.

Women's Orchestra Engaged Exploits "Red Hot Romance"

SANDUSKY, Ohio. — At George Schade's picture theatre, during the run of "Red Hot Romance," an orchestra composed entirely of women was engaged to play in the theatre and also give public concerts outside. They attracted crowds who were bound to read the banners exploiting the comedy feature.

Mr. Schade reports that not only was this good exploitation, but that it won popularity for the theatre, since the orchestra played well, and to Sandusky a women's orchestra was a novelty.

Decorations on "Smilin' Through" Attract Lansing Residents

LANSING, Mich.—Among the attractive theatre decorations that have come to hand, the most tasteful were those used by Manager Ellsworth Hamer of the Strand, for "Smilin' Through." A wax bust of Norma Talmadge in the starring role was the centerpiece. It stood inside a latticed bench, such as one sees in summer houses on a country estate. At the right a gilded stairway led to the balcony of the theatre but was closed to allow the display to have the space it needed. The stone stairway before the waxed figure was decorated with potted plants and shrubs. Local merchants co-operated in lending the floral display and furniture necessary for this layout and received recognition in advertising signs.

Lobby display designed to exploit "The Delicious Little Devil," at the Majestic theatre, Portland, Oregon

The above illustrations, left and right, show how Manager Clayton Tunstill, of the Rialto theatre, Chickasha, Okla., dressed his lobby for "Reported Missing" and "The Woman Who Walked Alone." The center illustration shows the lobby of the Rex Theatre, Sumter, S. C., transformed into temporary political headquarters for the play date of "Our Leading Citizen."

Advance Exploitation Brings Results on "Foolish Wives"

Columbus, Ga.—Manager I. C. Holloway, Rialto theatre, got his dates on "Foolish Wives" about two months before playing. He immediately placed a story with each paper as the first announcement. Thereafter he never allowed the town to forget that "Foolish Wives" was coming. An occasional slide on the screen and short notices in the papers kept it before them.

One month in advance the trailer was started. Every few days he cut about 50 feet out of the trailer so that it would not become tiresome to the patrons. As the trailer became shorter more typed slides with sales talk were put on. The slides were changed with every change of program.

A large show window was secured and a display put in with three reels of junk film having a section of the "Foolish Wives" trailer attached to the end of each. These trailers were run up to the front of the window so the scenes and subtitles could be seen from the sidewalk. One of the papers published a large photo of this window and write-up of the display. This display was put in three days before opening.

One sheets were placed in every service station in town and in the majority of store windows. Oil paintings, 14 x 36's, and 22 x 28's were placed in all drug stores and soft drink stands.

A number of merchants were tied up for two co-operative pages in the morning paper, one on opening day and the other on the second day. Mr. Holloway says it was much easier to get them this way than for a double truck. 2500 rotogravures were distributed in the city circulation of the morning paper.

Window display secured by the Isis theatre, Denver, Colorado, when exploiting "My Wild Irish Rose"

Exploitation Stunts Used in Buffalo Campaign

BUFFALO, N. Y.—When Arthur L. Skinner presented "Nanook of the North," at the Victoria theatre, he put over some exploitation that aided him in swelling box office receipts.

The best stunt was the one he arranged with jitney drivers. Buffalo is in the throes of a trolley strike and most of the transportation has been in jitneys. Recently these jitneurs were ruled illegal by a court justice and were ordered off the streets. The drivers, however, took off their signs and continued to give service. A wink of the eye and other signalling gave the hint that the auto was carrying passengers. One driver, however, happened into the Victoria and discussed a plan with Mr. Skinner whereby a number of the vehicles offered to use signs carrying advertising for the Victoria. The idea seemed a good one, so he gave the drivers cards reading "Nanook of the North' and Constance Talmadge in 'The Primitive Lover' at Victoria Now." These signs were placed on the windshields of the gas buggies and in addition to giving the theatre some fine publicity, also told that the jitney was going in the general direction of the Victoria.

Another good stunt was the placing of an Eskimo doll dressed a la Arctic in the center of a cake of ice. The ice was placed in a large tin tub in the center of the lobby with suitable cards on it telling patrons of the coming of the picture. A local ice company froze the doll in the ice for Mr. Skinner.

Window displays were arranged in all the stores in the community and a fine shadow box arranged for use in the lobby. This was brilliant with color and was lighted in realistic manner. The stunts used necessitated little financial outlay.

Huge Cutout of Masked Rider Adorns Top of Theatre for "One Clear Call"

Winston-Salem, N. C.—The Auditorium theatre got over the Ku Klux Klan effect of "One Clear Call" without the use of night riders by simply taking the six-sheets and standing a huge cut-out of the klansman (that measured at least seven feet) and putting it on the top of the marquee.

Simple, broad in construction and a sure eye attracter, it offered a good example of how marquee space can be used for exploitation when it becomes impossible or inadvisable to use the street ballyhoo.

Shepherd Tries Page Ad for "The Storm"—Theatre Establishes Local Precedent

Newark, N. J.—D. J. Shepherd, manager of the Branford theatre, has established a reputation for ingenuity in his presentations. When he booked "The Storm," he decided to play it up in a big way.

The result was the first full-page moving picture theatre ad ever used in Newark, which attracted the attention Mr. Shepherd desired.

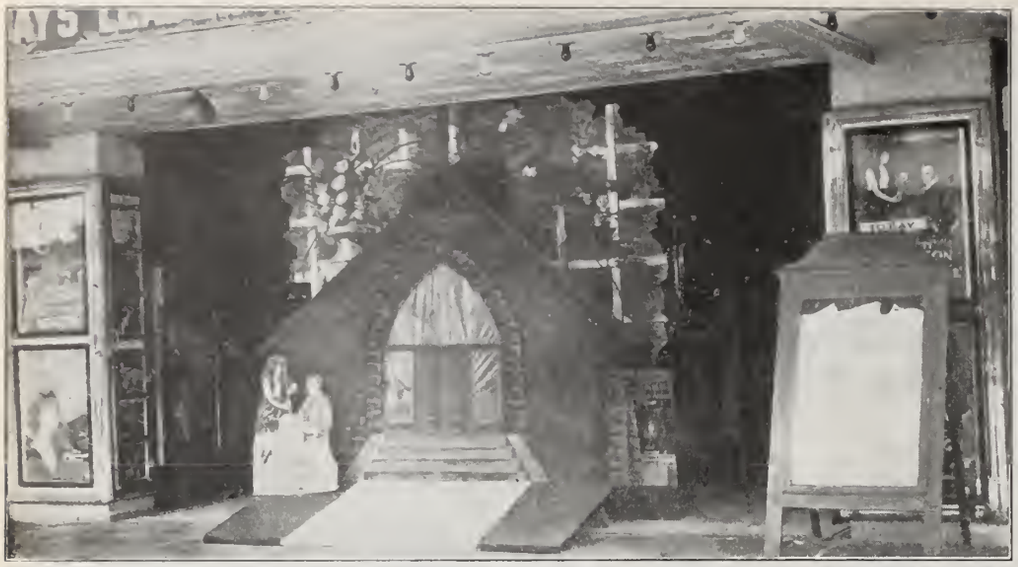
Covering this innovation in Newark advertising methods, Manager Shepherd says:

"With regards to the full page advertisement we used in last Saturday's issue of the Newark Star-Eagle on our presentation of 'The Storm,' I will say that there is only one way to sell your entertainment and that is to let the public know you have it, and it is a proven fact, at least to me, that the bigger you go after things, the better the returns."

Shepherd also arranged a striking front and lobby decoration. The interior of his lobby was built into a scenic cut-out effect reproducing the impressive vista of snow-clad mountains, such as are featured in parts of the picture. His box office was transformed into a log-cabin, flanked on both sides by lobby walls covered with snow effects. Viewed from the street, the log cabin was seen against the colorful background supplied by the lobby interior.

"In reality it might seem that we have spent a fortune in building this set," says Shepherd, "but I would say that this outside set, and also a prologue representing a forest fire, came to just a little under a hundred dollars. This seems to me to be very inexpensive and can be used by most any house."

Lobby decorations employed to exploit "The Silent Call," used by manager A. R. Lynch, Lyric theatre, Jackson, Tenn.



A unique lobby decoration. It was used to exploit "The Little Minister," at the Rialto theatre, Chickasha, Okla., under the direction of Clayton Tunstill

Made Animated Dirigible for Play-date of "Molly-O"

Bristol, Va.—As the outstanding feature of a "Molly O" campaign at the Isis theatre, the manager fixed up a lobby display of two animated attractors. One was a miniature dirigible eight feet long suspended under the marquee. A battery in the cabin kept the propeller in motion, while a strip of leather between the blades produced the realistic whirring sound. Red lights were placed in the cabin and the windows reflected the light. This display cost three dollars, the paint costing two and one dollar being spent for sundries. The gasbag consisted of an old sign cloth, repainted with silver color.

The second animated display was a Mabel Normand cut-out from the twenty-four sheet. A real umbrella was inserted in her hand to replace the lithographed one and a syphon pump worked by a dry cell battery produced the effect of water pouring over the figure. A circular pan about six feet in diameter caught the flow and fed the pump at the same time, the total cost being four dollars, which was spent for the pan. The other articles were borrowed from retail merchants.

Birthday Party for "My Boy" at the Reynolds Theatre

UNION CITY, Tenn.—Coincidentally with the first appearance in Tennessee of the Jackie Coogan statuettes the young star gave a birthday party to the kids of Union City. It was staged to harmonize with the showing of "My Boy" at the Reynolds theatre. Manager Andrew Cox arranged a tie-up with an ice cream manufacturer awake to the possibilities of effectively advertising his wares and the cream for Jackie's party was furnished free in a mutual advertising arrangement. The ice cream company's wagons advertised the party days in advance and a small army of youngsters ranging in age from 7 to 70 were on hand.

Manager Cox barred those over 20, but afterwards decided that some of those over 65 came within the specifications, as belonging to "us boys."

One of the most effective window tie-ups was used with the small Jackie Coogan statuettes. These little plaster figures were very popular and cost only a small sum or can be borrowed from the exploiteer.

Telephone Cut-out for Exploiting "The Storm"

NEW YORK CITY.—Eddie Burns, manager of Keith's Hamilton theatre, contributed several ideas to the growing exploitation field for "The Storm."

In the center of his lobby Burns set up a huge telephone cut-out bearing the caption:

"Call off your appointments. The Storm is coming."

Over the inside entrance to the theatre he arranged a forest fire cut-out with flashing electric lights that flickered and made an effective eye-catch for passers-by.

Woman Exhibitor Sets Standard for Window Tie-Ups

TOPEKA, Kans.—Because she has the feminine touch of artistry and knows, with an expert's experience, what is what in women's hats, Ruth Wright, owner and manager of the Cozy theatre, was able to effect and assist in installing an unusually nifty window display for "The Crossroads of New York."

The background for the millinery display was a drop curtain of a street crossing marked "The Crossroads of New York," concentrated entirely upon scenic effects and with no attempt to introduce a purchaseable commodity in the display. In this instance the addition of hats gave the store a chance, added an attractive feature bound to catch the feminine eye and made more friends for the Cozy.

Exploitation and Prologue for "Human Hearts"

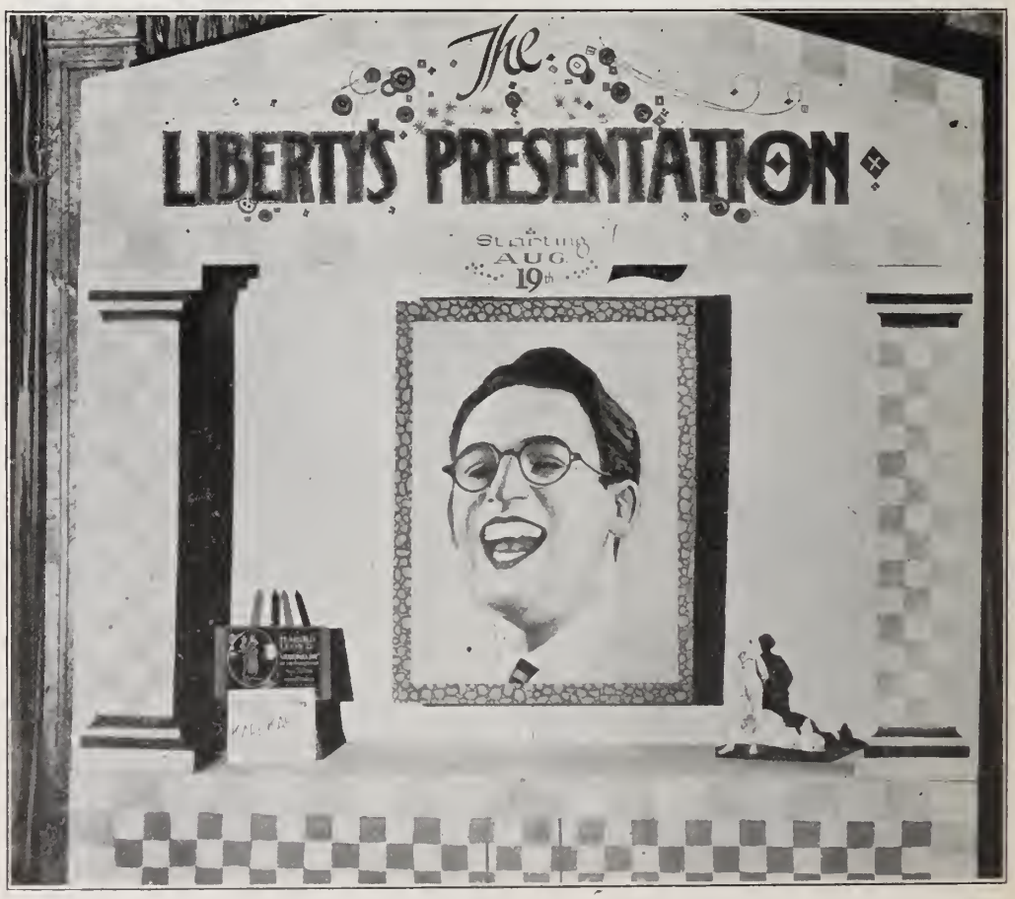
New York City.—Good street exploitation, a tasty lobby display and a colorful prologue did much to fill the Central theatre during the run of "Human Hearts."

The street stunt, arranged by Marc Lachmann, consisted of a victoria, containing two silk-hatted men and expensively gowned women, driven around New York bearing the following sign:

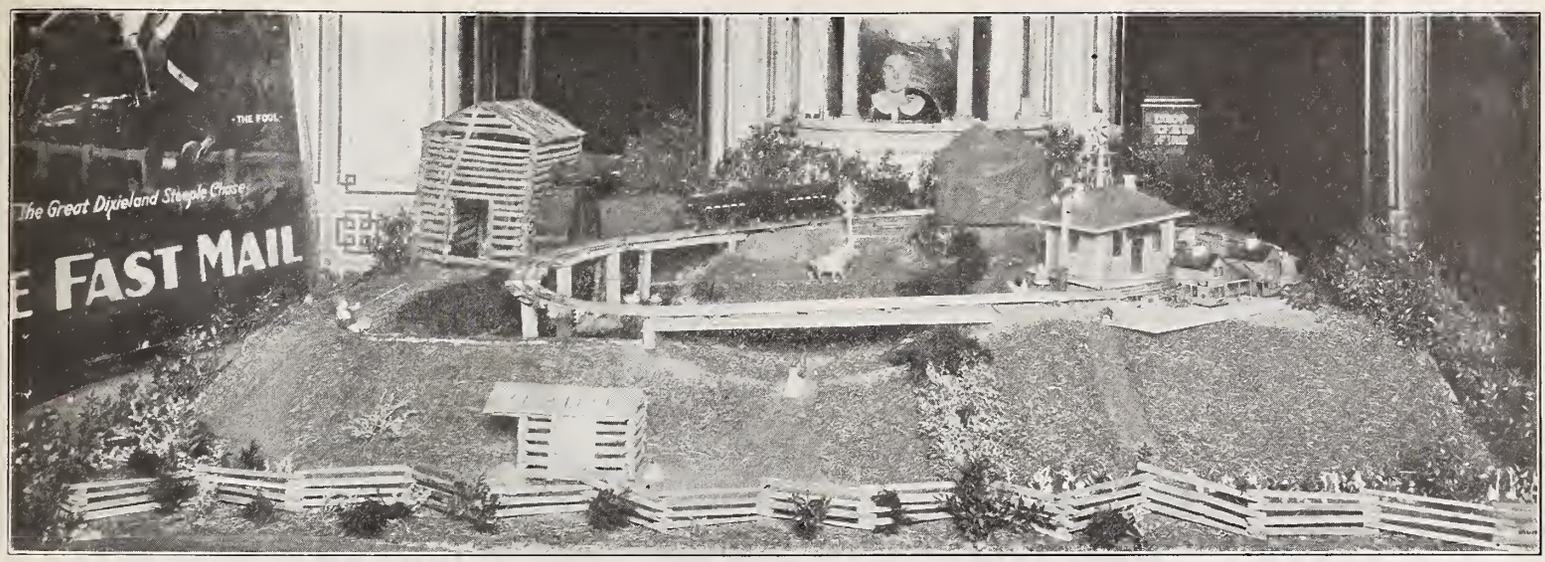
"How many 'Human Hearts' are there among New York's brilliant 400?"

The theatre front and lobby were decorated with attractive and elaborately mounted oil paintings and panels.

The prologue, arranged by Andrew J. Cobe, manager of the theatre, consisted of a scene showing the interior of a blacksmith shop, with a smith at the forge, and his helper working near him.



Exploitation used by Ray Grombacher, managing director of the Liberty theatre, Spokane, Washington, when announcing the coming of "Grandma's Boy"



These decorations, with a miniature track and fast running toy train, were placed in the lobby of the Arcade theatre, Asheville, N. C., for the play date of "The Fast Mail"

Unique Tie-Up With Furrier Advertising "I Am the Law"

Austin, Texas.—realizing the value of contrast, Manager R. P. Whitefield interested a local furrier in giving up one of his windows for a display on "I Am the Law" at the Majestic theatre, in which he was to display furs, and the latest fashions for women for the coming season. Cut-outs from the accessory paper and art displays including black and white stills from the picture and window cards were given first consideration. The display was advertised in the newspapers:

"See the latest in ladies' Furs for the Fall and Winter, now on display in our windows."

But the picture received its full share of this advertising stunt. Another tie-up was arranged with a local gun store, displaying hunting materials and weapons of defense.

In the lobby and enclosing the box office was a log cabin made from beaver board. The top of this cabin was covered in "fake" snow and icicles hung from the edge of the roof. Cedar trees, also covered in white paint and imitation snow stood in the lobby. Across the front of the lobby hung a ten-foot banner telling the story, the cast and title. All lighting effects were in pale green.

Footprint stickers, carrying the title of the picture, were pasted on every possible location in town.

Exterior decorations showing arch erected for the run of "Hail the Woman," by the Broadway theatre, Muskogee, Okla.

Exhibitor Sponsors Local Motion Picture

DEFIANCE, Ohio.—First hooking up with a local newspaper, Harold F. Wendt, manager of the Rivoli theatre, won the approval of his public by pointing out to the editor what an honor it was to the city to have a real motion picture produced within its limits, a town of eight thousand and a theatre with a seating capacity of three hundred and twenty.

The paper carried front page stories reporting on the enterprise while Manager Wendt carried advance advertising. Players were selected by votes, ballots being given each purchaser of a ticket. Tabulated returns were printed each day, all of which acted as a stimulant to business. Finally, with a script written by Mr. Wendt, production was put under way. Scenes being taken always attracted attention, especially since there was a bona fide director and camera-man employed.

Scenes that attracted the most attention were those calling for interiors in a bank, the main title being "Theft for Love," and when the "trick photography" was employed, people thronged to see the cameras in action. When the picture was finally shown, it brought them in and put a lot of "pep" in business during its production.

Mahomet Goes to the Mountains, to Exploit "Forever"

Provo, Utah.—Manager Billy Ashton, of the Columbia theatre, took to heart the old tale that when the mountain wouldn't come to Mahomet, Mahomet went to the mountain.

Just as he booked "Forever," he found that the Mt. Timpanogos Hiking Club had announced their annual outing, which promised to take fifteen hundred people away from the romantic love affair of Elsie Ferguson and Wallace Reid.

"Mount Timp," as the jawbreaking monicker is locally referred to, is the pride of Provo. If Mr. Ashton did anything to interfere with the annual pilgrimage he might be found lacking in civic pride. So he called forth an essay contest on "Forever." First prize was awarded to the man who compared the picture with Mt. Timp. This got the front page of the newspaper.

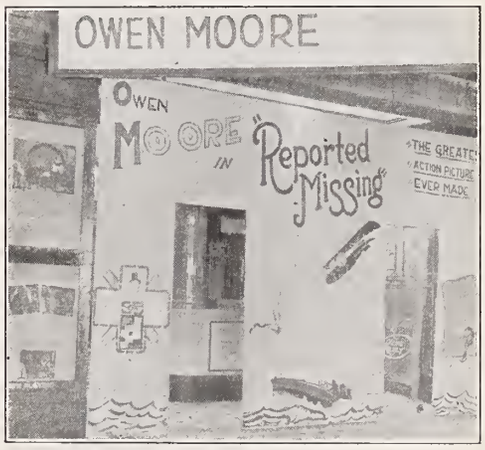
Advance Publicity on Lobby for "Over the Border"

Columbus, Ga.—Major Holloway, Rialto theatre, depended largely on his lobby display to sell "Over the Border." But he didn't just stick the display in and let it go at that.

Several days in advance he started telling them by slides that he would have a lobby display for "Over the Border" entirely different from any display ever used at the Rialto. He didn't tell them that it would be a "snow" display, but he did say that it would be worth a trip down town just to look at the display this hot weather.

The box office was completely enclosed in rough pine slabs and the chinks were stuffed with cotton. Just over the ticket window was a regulation border sign, U. S.—Canada. A low platform ceiling of white lattice work was put in the lobby and along the front edge of this a pine forest was "grown." The trees were sprayed with white alabastine wash to give them the snow effect and small pieces of cotton were placed in the forks of limbs, etc.

Betty Compson is very popular in Columbus, so her name was featured in cut-out letters suspended just under the front edge of the platform ceiling. Back of the cut-out letters was a row of white frosted lamps. Blue lights were used in the marquee reflectors and above the "pine forest" display to make the entire effect as cold as possible.



Idea for lobby display used by Manager H. B. Clarke, Majestic theatre, Memphis, Tenn., for "Reported Missing"

Arrangement employed in decorating the lobby of Loew's Palace theatre, Memphis, Tenn., for the play-date of "The Loves of Pharaoh"

Parade and Tie-up with Car for "Our Leading Citizen"

Atlanta, Ga.—About five days before opening Manager DeSales Harrison staged a big "political" parade at about 8 P.M. Heading the march was a band of ten pieces. Behind them came two porters carrying a large banner, both sides of which read, "Our Leading Citizen will be at the Howard Theatre next week." Walking on either side of the banner were five ushers in Howard uniform, each carrying a red fusee on a long stick. These fusees kept the banner illuminated so that it could be read at all times. Next in line was a Stutz car made up to resemble Thomas Meighan in frock coat and high hat. Banners on the car read, "Our Leading Citizen owns The Leading Car . . . Stutz." Bringing up the rear were about 200 newsboys whooping and shouting and attracting lots of attention.

A week in advance a trailer was run announcing that during the week of showing "Our Leading Citizen" a ballot would be taken in the foyer to determine Atlanta's leading citizen. A near ballot box was arranged and voting was rather brisk. The man determined by the ballot was photographed and his picture shown on the screen the week following the engagement.

Huskies from Dog Train in Realistic Prologue

NEW YORK CITY. In connection with the run of "My Dad" at the George M. Cohan theatre, a prologue, staged by Andrew J. Cobe, was a part of the presentation. This was especially designed to shed northern "atmosphere," and to put the audience in a receptive mood for the showing of the picture, locale of which is the far north. Genuine Esquimaux dogs were employed to make the prologue effective, it being the scene of a snow storm in the land of the frozen north, when a train sets out through the storm for a destination which may never be reached.

Stuffed Bear in Home-made Lobby Cage for "The Trap"

ATLANTA, Ga. For the showing of "The Trap" Manager John Thomas of the Strand tneatre, had gathered a lot of pine boughs from neighboring forests, and placed them effectively in the lobby. In the center of the lobby he placed a home-made cage and borrowed a stuffed animal from a local furrier, placing it in the cage, thus giving the idea of an animal trapped.

Old Sign Combined with Vaudeville Novelty Artist

LEXINGTON, Ky.—The ballyhoo artist with a sign on his back combined a vaudeville novelty with his street peregrinations when he appeared to exploit "Fools First," at the Ada Meade theatre.

Manager Henry Eger, who was approached by the man, saw the novelty in his act after he had rattled off the notes of several dozen popular airs on his trombone. He was widely advertised. His odd make up, rural character, identified him at once and he played any tune that was called for on his trombone.

In two days he became the best known figure in Lexington, as he was constantly advertising the theatre and the picture.

Boys Parade Streets in Ballyhoo for "Pay Day"

Wilmington, N. C.—For a ballyhoo to exploit "Pay Day," Ernest G. Stellings, manager of the Grand theatre, placed a want ad in the paper for twenty-five boys to appear at the Grand, dressed as imitators of Charles Chaplin, stating that the first twenty-five appearing would get the jobs.

Stellings placed the boys in line, each one carrying a card with a letter spelling "Charlie Chaplin in 'Pay Day' at the Grand Monday, Tuesday and Wednesday." They covered the city with their parade.

In addition to this, Stellings also had five thousand large hand-bills distributed by twenty boys in Chaplin costume on every porch in town and also distributed three thousand pay envelopes, twelve hundred of these going into the offices of the Coastline Railroad the day that the employes were paid.

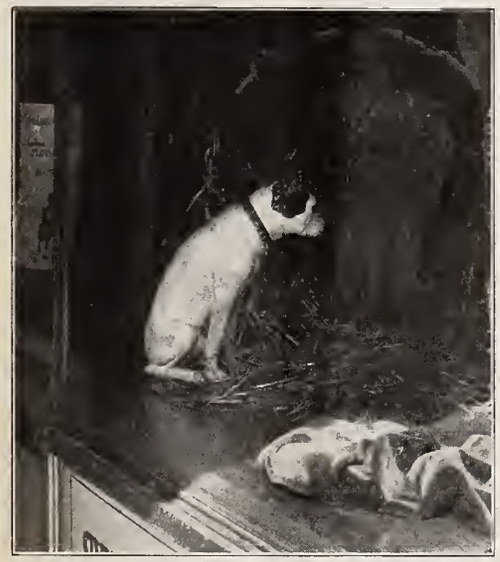
Stellings also had two cutouts of Chaplin in his lobby in advance of the showing and used the cards carried by the boys in the parade as a banner for his lobby.

A nearly life-sized figure representing Ruth Rowland in "The Timber Queen." It was kept in a galloping motion by electric motor, wires being run from the log cabin box-office of the Ottoway theatre, Charlotte, N. C. The built up cliffs served to decorate the sides of the lobby

Weird effects together with the decorations illustrated above, were used by Manager Guy A. Kenimer, of the Arcade theatre, Jacksonville, Fla., for the play date of "While Satan Sleeps"

Decorating Odd Corners Proves Good Exploitation Angle

Chillicothe, Mo.—There is a way to fill up odd corners of a lobby and give them a hand in putting over an attraction, such as Manager John W. Creamer reports to have met with success when he played "The U. P. Trail" at the Strand and Empire theatres. He mounted the one-sheet cut-out on eight-ply cardboard, which allowed the figures to curl somewhat, giving them a more lifelike appearance. Then he painted in the blue water and brown rocks and pasted the extreme edges at the back of each column with a strip of thin board running across for a brace. This also supported the cut-out. The "forest" at the back was filled in with small willow branches held in position by wires, and while the decorative scheme entailed some painstaking effort, Mr. Creamer reports that the effect was worth it.



Tie-up, incorporating two familiar figures, in a window display, for the exploitation of "Trouble," when at the Strand, Marshalltown, Iowa

Advance Exploitation Used to Put Over "Reported Missing"

CORSICANA, Texas. Ten days in advance of showing "Reported Missing" slides were run on the screen of the teaser type working up interest on the coming attraction at the Palace Theatre. Following this campaign of slides a large lobby card in the form of a "reported missing" bulletin announced those going into the theatre. The card read, "Missing: Your reported missing articles here," and to bring out the humorous side of the picture Manager Grist had painted on this card small squares, with the following captions—"false teeth, cork legs, rattlers, powder puffs, dispositions and tempers, etc." The newspapers gave this stunt considerable free publicity, mentioning in several articles the novel foyer card now on display at the Palace Theatre. Teaser ads were run in all the newspapers one week in advance.

Baseball is quite a local pastime, so the management secured permission to hang banners and teaser signs at the ball park three days in advance of the showing of the picture. All the street cars carried signs one week in advance and three alrge grocery stores donated their trucks to help Grist sell the picture to the public.

In the lobby during the run of the picture were large cut-outs of Owen Moore and several artificial life savers. One banner carried this caption, "Don't be Reported Missing this week; we hate to think about anyone missing all the fun."

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Screen Opinions

THE UNBIASED REVIEWING SERVICE!

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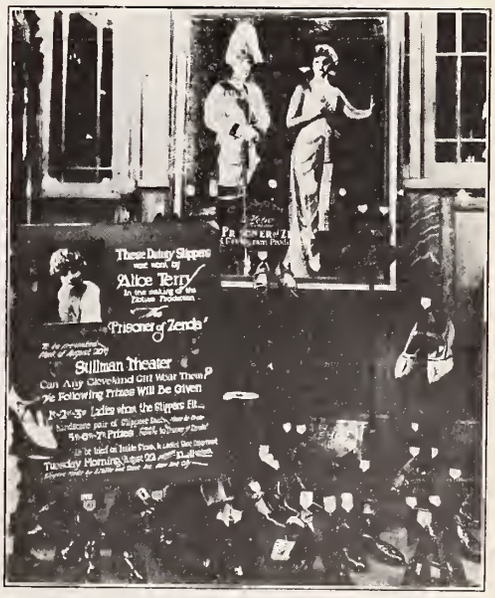
Seven Poses of Star Used to Exploit "Polly of the Follies"

Augusta, Ga.—A footlight trough about twelve feet long was built of beaver board and fitted with electric sockets, for the purpose of exploiting "Polly of the Follies" when at the Modjesca theatre. Mounted just above this was a cut-out of the seven small figures for the twenty-four sheet, showing Constance Talmadge in several different poses. A painted back drop was stretched on a frame back of the cut-out.

Alternate red and blue lights were used in the footlight trough, giving an unusual effect when they reflected on the row of cut-outs. The color scheme of the trough was light blue and orange.



Window display arranged for by the Stillman theatre, Cleveland, Ohio, in connection with a tie-up exploiting "The Prisoner of Zenda"

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Unconquered Woman"

Pasha-Lee-Bradford—Five Reels

(Reviewed by Stuart Gibson)

"THE UNCONQUERED WOMAN" makes an appeal to two distinct types of movie-goer. To those—and there are many—who revel in sitting in an upholstered chair and living mentally through melodramatic moments set among the hardships and rigors of a winter in the Great Northwest, it will undoubtedly prove pleasing. To those who like yarns of the Great White Way as distinguished from the Great White Spaces, the picture will also find a way—for it jumps from the wooded northland to the spangled city midway, and shows one a satisfactory eyeful of both sections.

It contains every element guaranteed to "put over" such a drama—although that may not be considered by some especially high praise. Rubye de Remer is the star, and she succeeds in getting over quite capably the undoubted power that is latent in the role of Helen Chappelle, whose life is moulded among the cold and snow of the northland and the natural drama that springs up among men close to nature in its phases which most certainly emphasize the fact that there must be a God.

The part of Victor Chappelle, Helen's father, played by an actor unnamed in the film, is one of the best pieces of character work seen by this reviewer for some time. Nick Thompson, as Antione, keeper of a gambling house, also does good work, although it is of conventional cut. The photography has been well done, some lovely exteriors in the snowy and tree-capped sections of the land being shown, and the direction assures that the story progresses smoothly at all times.

The Cast

Helen Chappelle.....Rubye de Remer
Bruce Devereaux.....Walter Miller
Serge Ronoff.....Fred Jones
Mildred.....Frankie Mann
Antione.....Nick Thompson

By John B. Clymer. Directed by Marcel Fercy. Photographed by William Cooper.

The Story—Helen Chappelle is led to gamble her father's timber lands against money in a gambling den in an effort to obtain funds to replace money stolen by her brother. Bruce Devereaux intercedes after she has lost the lands, gives them back to her, with money to cover her brother's defalcation, and later marries her. He starts on a search for the brother. When he fails to return Helen worries and at last is convinced by confession of the bogus priest who married her that Bruce has deceived her. She goes to New York and after a lapse of five years weds Serge Ronoff, musician and dilettante, whose cavorting with other women eventually disgusts her. Bruce has found the brother and after a fruitless search for Helen they have become wealthy fur importers. By chance they meet at Ronoff's home, and after a series of difficulties Ronoff steps into the next world and the wedding bells ring a second time.

Classification—Drama of the outdoors and of love.

Production Highlights—When Helen surprises her brother in thefts. The scenes in the gambling den. The lovers' meeting. Helen's confession that her son is the offspring of Bruce, not Ronoff.

Exploitation Angles—The problem of a woman's duty. The scenes in the frozen Canadian wilds.

Drawing Power—Ought to satisfy, but should not be played up as a world-beater.

Oriental atmosphere marks the above scene in "The House of Darkened Windows," Eastern Film Corporation release.

"Desert's Crucible"

Arrow—Six Reels

(Reviewed by D. I. Gest)

IN "Desert's Crucible" the followers of Jack Hoxie, Western character actor, have an opportunity of seeing him play two parts that are almost directly opposed—the slow-thinking, methodical half-breed and the product of Eastern civilization who proves to the West that he is a He-man.

There is plenty of the typical Jack Hoxie action in this picture. It should fit into any program in which a Western is desired. The plot is one that has been used on the screen repeatedly. It is the old story of an Easterner landing on a ranch and in love with the queen of the outfit about the same time.

Of course she doesn't respond immediately and it is up to him to prove his courage. Then follows the customary busting of a bad horse, the fight with the gang headed by the villain, Tex Fuller, who also wanted the girl, and eventual victory. As usual the half-breed, who secretly loves the girl in his quiet way, risks his life to protect the hero when the gang opens its attack.

The picture is well directed by Roy Clements, and the photography is very good. Andree Tourneur and Claude Payton hold up their ends excellently, Miss Tourneur making a clever little heroine.

There is much beautiful scenery in the outdoor shots. On the whole "Desert's Crucible" should go very well in the neighborhood houses and smaller towns where Westerns are always popular.

The Cast

Jack Hardy, Jr.....Jack Hoxie
Deerfoot.....Jack Hoxie
Tex Fuller.....Claude Payton
Miss Benson.....Andree Tourneur

Author, Roy Clements. Director, Roy Clements. Produced by Ben Wilson. Distributed by Arrow.

The Story—Jack Hardy, Sr., sends his son West to make a man of him. Jack falls in love with Miss Benson, ranch secretary. Taunted by the girl he busts an intractable horse to prove his courage. When Tex Fuller and his gang try to get Jack, Deerfoot, his half-breed brother, to protect Jack takes the missiles intended for his brother. Jack fights his way through the gang and brings them to justice. But Miss Benson is not won yet. She thinks of the girl back East to whom Jack was engaged. Then Jack's father appears, and announces that he is engaged to the Eastern girl. Miss Benson surrenders.

Classification—Western drama.

Production Highlights—Jack's busting of bad horse to prove his courage. The battle with Tex Fuller's gang.

Exploitation Angles—Play up Hoxie's popularity with Western fans. Might use a cowboy and broncho as street ballyhoo.

"The Man She Brought Back"

Playgoers Pictures—Five Reels

(Reviewed by Charles Larkin)

THE poor Canadian mounted police! What lives they must lead if we are to believe all these things depicted on our shadow stage. It seems that when stories run low, someone is always called in and taking the usual formula dashes off a tale of the Mounted. Of course there's a deal of romance connected with these sleuths of the snows, but it's getting a bit monotonous watching this everlasting effort of a trooper "bringing in his man."

The present effort is no worse or no better than those which have gone before. The production's redeeming features consist of some very attractive wood land exteriors. In fact the story has been "shot" in a very convincing locale. The cast, too, is a fairly good one. Charles Mackay is a good type as a Commander of a Mounted post. Frank Losee portrays "a voice in the wilderness," which means undoubtedly a man of God. He does it well, as usual. Earl Fox is the hero. He works hard, but is inclined to overact. Doris Miller is too "proper" in her acting. She should put more pep in her love making.

There are a number of thrills in the picture and some comedy relief. The capture of Trooper Ramsey by the gang of bootleggers, his forced return to headquarters and disgrace, and the scenes attending his expulsion from the Mounted are well worked out. Ramsey's finding of himself, his conquering of fear under the power of Fenton and his capture of two criminals forms the other high light of the production. The shooting of one of the hooch gang by the villain is staged in fine manner.

The direction is only fair. There are a number of abrupt closes of scenes. The subtitles are attractive and the photography and lighting adequate.

The Cast

Neil Shanley.....Charles Mackay
Margo.....Doris Miller
Fenton.....Frank Losee
Songatawa.....Donald Russ
John Ramsey.....Earl Foxe
Sergeant Hawkins.....Harry Lee
Bruce Webster.....Frederick Burton

By Jasper Ewing Brady. Directed by Charles Miller. Photographed by Lawrence E. Williams.

The Story—Deals with the adventures of John Ramsey, a "newcomer" in the Royal Mounted. Through fear he loses "his first man" and brings disgrace upon himself. Through the kind offices of an aged friend of his mother, he is brought to see a new light. He overcomes his fear, brings in not only one but two criminals and wins his chevrons and the girl.

Classification—The familiar Northwest Mounted "thriller."

Production Highlights—The exterior sets, showing some very attractive natural scenes in winter. The capture of Trooper Ramsey and his return to headquarters in disgrace. Ramsey's conquering of fear, his going out "on his own hook" and bringing in his man—and another criminal. The murder of Le Loup, a bootlegger. The fine photography.

Exploitation Angles—During your exhibitorial career, you've probably pulled a lot of Northwest Mounted stunts. Well you can repeat them all here. Dress the lobby in log cabin style. Use a Royal Mounted trooper on the streets with suitable advertising. The moonshine theme will suggest tie-ups.

Drawing Power—If your patrons like Mounted stories, put this one down for a day or two.

"The Curse of Drink"

(Export and Import—Weber—North—5500 Feet)

(Reviewed by Laurence Reid)

ANOTHER old-timer of yesteryear—one straight from the old gallery days is "The Curse of Drink," an adaptation of Charles E. Blaney's melodrama. The picture should be a good investment for the state right buyer because it carries a "kick" and a moral. It is capably directed and excellently acted by a cast comprising such well known names as Harry Morey, Marguerite Clayton, Edmond Breese, George Fawcett and Brinsley Shaw. Of course such a story is obvious and you know just how it will develop—even though you never saw the original. However, it holds the interest because Harry O. Hoyt has brought out the highlights of the play by emphasizing the melodramatic punch.

The plot reveals a railroad engineer whose taste for liquor brings sorrow upon his family. A man of ability, his weakness has brought his household to the brink of ruination. He is not trusted with a passenger train but is forced to drive a switch engine. The introductory reels present his abuse of his family which culminate in the oldest daughter's humiliation. There is an evil plotter whose influence over him causes the unhappiness to spread. This villain is determined to win the girl. So his story told to the president of the road—that the later's son is cheapening himself in his attention to her and the fact that her father is unable to keep sober—precipitates a climax which contains a good thrill.

The drink-crazed engineer, thinking he has killed his youngest child, starts to avenge himself upon the president by driving the special on a mad ride. There is only one thing to be done. The girl and the youth must follow and stop the train before it reaches the edge of the bridge which has gone down. The long shots here are good and there is suspense in the pursuit of the train. The girl climbs over the cars and saves the lives of her father and the president. And romance triumphs. The atmosphere is appropriate. . . . . .

The Cast

Bill Sanford	Harry T. Morey
John Rand	Edmund Breese
Ruth Sanford	Marguerite Clayton
Ben Flartey	George Fawcett
Baby Betty	Miriam Batista
Sam Handy	Brinsley Shaw
Mother Sanford	Alice May
Harry Rand	Albert Barrett
Margaret Sanford	June Fuller

By Charles E. Blaney. Scenario by Harry O. Hoyt. Directed by Harry O. Hoyt. Presented by Export & Import. Distributed by Lawrence Weber and Bobby North.

The Story—Railroad president opposes the romance between his son and stenographer, the latter the daughter of an engineer who has strong liking for liquor. The engineer brings ruination to his family and thinking the president is interfering with him, plans a revenge. He drives a special train containing the executive and the girl realizing that both lives are in danger gives chase in a locomotive. She succeeds in saving their lives in the nick of time. This is sufficient to win the executive's forgiveness.

Classification—Adaptation of melodrama of same name. Some thrills and romance.

Production Highlights—Good work of cast. The chase of the runaway train.

Exploitation Angles—Play up the theme and use the title. Mention the players. Their names spell box-office receipts. Put on a special ballyhoo.

Drawing Power—Good audience picture.

Scene from the Christie Comedy "Let 'er Run."

"The Snowshoe Trail"

F. B. O.—Six Reels

(Reviewed by L. C. Moen)

TAKE one winsome and appealing heroine, plus a broad-shouldered "he-man" hero, plus a dastardly villain and a pair of half-breeds; add a few log cabins and a gold mine, and you have a picture that is as sure-fire as anything in this uncertain industry.

Such is the formula employed by the makers of this Jane Novak vehicle. Though the material is not especially new, it has been well handled, and there are a number of novel twists that should put it over in good shape.

The pensive Miss Novak has been well photographed and has ample opportunity to display her emotional ability. Her following should be well pleased with her showing in this picture.

The box-office value of the picture should be further enhanced by the presence of Roy Stewart as leading man. Stewart's name is closely identified with roles of this sort, and he plays them well. The remainder of the cast, Lloyd Whitlock, Herbert Prior, Kate Toncray and Spottiswoode Aitken, are well known, and give satisfactory performances.

There are several strong punches in the picture, which, in the latter part, are further enhanced by the fact that the hero has been temporarily blinded by smoke.

The Cast

Virginia Tremont	Jane Novak
Bill Bronson	Roy Stewart
Harold Lounsbury	Lloyd Whitlock
Kenly Lounsbury	Herbert Prior
Mrs. Bronson	Kate Toncray
Herbert Lounsbury	Spottiswoode Aitken
Mah Lung	Chai Hung

By Edison Marshall. Adapted by Marion Fairfax. Directed by Chester Bennett. Distributed by Film Booking Offices of America, Inc.

The Story—Society girl goes into far northwest to search for her fiance, accompanied by her guardian and a guide. The guardian deserts with the horses, leaving them in a cabin with insufficient supplies. They locate her fiance, now a squaw man. His true nature is revealed, and she realizes her love for the guide.

Classification—Northwest melodrama with usual situations gives some clever twists. Romance and humor are also present.

Production Highlights—Rescue of heroine from falls. Struggle of hero with grizzly. Hero, blind, feeling way along snowshoe trail. His fight, while still blind, with three men.

Exploitation Angles—Title lends itself well to special lobby displays with pine trees, asbestos snow, snowshoes, and the like. A log cabin front on your box office should go well. You might have a man go about town in furs on a pair of snowshoes, with a banner announcing the picture.

Drawing Power—Should go big in smaller houses and anywhere that they like straight melodrama.

"The Hound of the Baskervilles"

F. B. O.—Six Reels

(Reviewed by Laurence Reid)

THE most exciting of the Conan Doyle stories written around Sherlock Holmes has been adapted to the screen. The curious part of it is no American producer had the foresight to see picture material in "The Hound of the Baskervilles," and so an English company took advantage of its stirring action, its cumulative interest and suspense.

All things considered they have turned out a film calculated to make anyone sit up and take notice. If they have faltered it is in allowing too many captions to interrupt the sequences—captions which explain facts which are immediately followed by the illustrations. This is contrary to good construction. And the Americans know better. Again the adaptors have fallen into the habit of showing considerable letter writing in these same captions. And Holmes does not intrude to any extent—his place being taken until the climax by "my dear Watson." Eliminate many of these subtitles and the picture would carry more mystery. Yet it carries suspense. It couldn't help but carry it—seeing that it is an adaptation of a masterpiece of its kind.

The English countryside is brought out with its bleak looking moors—the background of the story. It is thrilling to see the master of Baskerville Hall worried over the ghostly hound which has haunted his family for generations. And when he dies of fright and Holmes and Watson are called—the story picks up and releases an intensity of scene sufficient to thrill everyone. You may be able to guess the identity of the conspirator responsible for the mystery of the fiery hound. Even so you are deeply interested. It is a compelling touch when the servant is observed flashing a signal to someone on the moor. The little group in the house are awaiting anxiously the developments. And another good incident is that which discloses the Druid stones silhouetted against the darkened sky. What about that scene when Holmes is horror-stricken in watching the criminal sink in the quagmire? There is imagination there.

The lighting is faulty in the interiors. The exteriors are misty and therefore correct for such a story and its locale. Eille Norwood makes a good Holmes. He seems to step right out of the pages of the story. The book is more exciting, but the picture will give you a thrill.

The Cast

Sherlock Holmes	Eille Norwood
Dr. Watson	Hubert Willis
Sir Henry Baskerville	Rex McDougall
Osborne	Allen Jeaves
Sir Hugo Merrepet	Lewis Gilbert
Beryl Merrepet	Betty Campbell

By Sir Arthur Conan Doyle. Distributed by F. B. O.

The Story—Holmes is called to investigate the mysterious presence of a fiery hound near Baskerville Hall. The dog's appearance has always marked the death of the occupant of the Hall. Holmes sends Watson and investigates the case himself from London. He captures the criminal responsible for the dog whose fiery appearance is due to a phosphorus coating. The criminal's ambition is to gain title to the Baskerville estate.

Classification—Adaptation of Conan Doyle's famous detective story. Thrills and excitement.

Production Highlights—The bleak exteriors silhouetted against the darkening sky. The moor and the appearance of the strange, mysterious dog. The scene of the Druid Stones. The scene when Holmes is silhouetted when observing the death of the criminal. The suspense. The fine acting of Eille Norwood—a genuine Holmes.

Exploitation Angles—This story is widely read and everyone will want to see the picture. Play it up for its mystery and thrills. Stage a prologue and use incidental music. Make your atmosphere creepy. Play up the author. He has a worldwide reputation.

Drawing Power—Get out your posters and use all the copy. And get the crowd. They will come if they remember the book.

"Men, Women Marry"

Edw. Dillon-Genius-M. H. Hoffman—Six Reels

(Reviewed by Laurence Reid)

EDWARD DILLON has taken Adelaide Heilbron's story of a girl who learns humility through a realization that all are "sisters under the skin" and given it a production which is certain to be appreciated as a good box-office bet by the states rights buyers. It is an involved tale of a financier, who, having lost his wife and child, adopts his servant's baby. And because she is thrown in contact with a false aristocracy she gets out of harmony with human nature. In other words, she is brought up as a snob—a mercenary title hunter.

The story is not easy of solution. The climax takes you by surprise. But it comes where is should—at the finish. The father dies suddenly and when the will is read, the girl discovers that she is the daughter of the humble servants. This is a severe shock. Another shock comes when the equally haughty wife, a social climber too, ejects her from the house. And a second surprise arrives when a second will is read making the girl sole beneficiary. Having learned humility she accepts the modest love of the hard-working youth.

The picture teaches a lesson in deportment. It teaches a lesson for the socially ambitious who have no time to get in touch with humanity. The picture is well mounted, progresses evenly to its climax, and is certain in its appeal. The acting is in capable hands, E. K. Lincoln playing the humble youth like a regular fellow, while Hedda Hopper flashes a true finesse as the mercenary wife. Florence Dixon enacts the part of the haughty girl as if to the manner born—a true Ritzy touch throughout. Charles Hammond makes the father a recognizable type—a fine performance. The technical arrangements—lighting, photography, etc., are O. K. In all an interesting society drama.

The Cast

Dick Clarke	E. K. Lincoln
Montgomery Rogers	Charles Hammond
Emerie Rogers	Florence Dixon
Eleanor Carter	Hedda Hopper
Brooks Fitzroy	Cyril Chadwick
Lady Fitzroy	Emily Fitzroy
Aunt Gertrude	Julia Swayne Gordon
Adam, the butler	Richard Carlyle
Hetty, the cook	Margaret Seddon

By Adelaide Heilbron. Directed by Edward Dillon. Photographed by Roy Overbaugh. Produced by Genius Film Corp. Distributed by M. H. Hoffman.

The Story—Rich man loses his wife and child and adopts the infant of his servants—the child to be reared as his own. Her aunt has social ambitions for her and takes her to London where plans are made to marry her off to an impoverished lord. On return voyage she is accidentally thrown into contact with youth who is working his passage. Eventually he comes into her house as servant and when her father dies his will establishes her as child of servants. His mercenary wife ejects her and she goes to live with her parents. A second will is read and the girl comes into a good fortune.

Classification—Drama of domestic complications when adopted child allows herself to become haughty—not knowing that she is offspring of humble parents.

Production Highlights—The good directing. The capable cast. The atmosphere of society. Scene when father's will is read and girl discovers that she has no name. Scene when girl meets youth on ship.

Exploitation Angles—What about the title here to exploit? It will attract attention. Play it up as society drama which carries a lesson for all. Bring forth in your copy that it is a picture of modern society well acted and directed. Feature the players—E. K. Lincoln being well known.

Drawing Power—Title will attract them. If played up to take advantage of this title the picture should draw. Suitable for all classes of houses except factory districts.

Scene from "The Radio King," Universal Chapter Play

"Putting It Over"

Goldstone—Five Reels

(Reviewed by D. I. Gest)

GROVER JONES has turied out a picture that is ideally suited for the neighborhood patronage in "Putting It Over" in which Richard Talmadge has the star role.

It is a lively little story of small town politics with a somewhat limited appeal. There is nothing elaborate about the settings, but it moves forward at an agreeable pace, with the proper mixture of love, villainy, comedy and thrills.

There is a certain boyishness about Richard Talmadge in this picture, but he puts on just enough comedy of the strenuous sort to make it peppy, and thoroughly removes the effeminate effect at times he imparts. The prize ring scene is rather thrilling, while the cattle parade during the electioneering is real comedy. The final shot in which the hero permits the train to pass through without him is a fitting finish for the picture.

Jones has handled his subject excellently and no fault can be found with his directing. Barbara Norton's part is very cleverly handled by Doris Pawn.

Properly exploited "Putting It Over" should go good in any neighborhood house. It is a picture that probably will never be featured in the bright lights of Broadway but on Main Street, that's different.

The Cast

Bob Merritt	Richard Talmadge
Barbara Norton	Doris Pawn
Arnold Norton	Thomas Ricketts
Mark Durkham	Harry Van Meter
James Merritt	Henry Barrows
Tate Busby	Victor Metzetti
George Norton	William Horne
"Porky" Donovan	Earl Schaeffer
Lem Kendall	Andrew Waldron

Author, Grover Jones. Scenario by Grover Jones. Directed by Grover Jones. Distributed by Goldstone.

The Story—James Merritt, powerful politician, gives his wayward son, Bob, a thirteenth chance to make good by being elected mayor of Carterville over Arnold Norton. When Bob meets Barbara Norton and learns the tactics being used to defeat her father he chucks his thirteenth job and enters upon his fourteenth that of electing Norton. He puts it over, after much excitement.

Classification—A light drama with sufficient romance and comedy to carry it through.

Production Highlights—The prize ring battle in which Bob has leading part. The cattle parade at the psychological moment.

Exploitation Angles—Play up title. Can be used for tie-ups with local merchants and newspapers. Prize ring lobby display could be used advantageously. Might use election campaign copy for advertising.

Drawing Power—Made to order for the neighborhood houses.

"Why Do Men Marry?"

(Unity—Six Reels—State Rights)

(Reviewed by Laurence Reid)

THIS picture is evidently an Italian product, with the story, characters, detail production carrying a strictly continental flavor. It is a highly involved plot—one which points toward a satirical vein here and there but which in its background relies heavily upon its dramatic quality. The title is doubtless an after-thought and replying to its inquisitive demands we would say that some men marry just to satisfy their vanity. That the story contains a suggestion of light comedy is noticeable in the wager of two clubmen—that if one of them marries a certain actress who bears a strong resemblance to a society woman—the latter undecided in her choice of a husband between the two men—well, if one marries the gay charmer the other must settle a princely sum on him.

That's the plot in a nutshell. And in working it out one is treated to high life in some city of Italy—probably Milan, since there is a reproduction on a lavish scale of the La Scala Theatre. There is fine atmosphere in this particular scene even if the lighting is characteristic of most European products—rather cloudy. Knowing that the two women bear a strong resemblance he lures his wife to the other's home and elopes with her though making it evident that it is her double who is driving away. Meanwhile the rival is taken from the house and secreted in a dungeon. The husband returns and soon appreciates his friend's treachery. A trusted servant has been killed and the worthless clubman is the victim of a duel.

The story holds one's interest because it has suspense and the players are ideal types for their respective roles, particularly the men who portray the clubmen. Edy Darclea, a statuesque type of beauty, plays a dual role and gives a good performance. The scenes of Venice are the real thing, and the atmosphere is entirely correct. Lesley Mason has edited the picture so that it carries an even sequence throughout, the story interest being emphasized through his captions. The picture should please American audiences.

The Cast

Flavia Mousselaine	Edy Darclea
Glenmore, Madoc, Companion	Players not mentioned

By Leo Gozlor. Scenario and titles by Lesley Mason. Directed by Genina. Distributed by Unity Pictures.

The Story—Two clubmen wager that one or the other must win a celebrated actress, the loser to give $50,000 to the winner, while the loser must also pay court to a certain beauty of society. The latter is happy in her unresponsive way. The winner of the wager indulges in a practical joke which ends in his death.

Classification—Domestic drama carrying a strong note of satire, although tragic climax brings story to an end. An Italian picture strong in continental flavor in plot, characters and detail.

Production Highlights—The big sets of the theatre. The fine atmosphere. Scene of reception in theatre. Scene when clubmen pay court to the actress. Scene when one double-crosses the other. The duel. The good acting by principals.

Exploitation Angles—All you have to capitalize is the main title—which is sure to awaken interest. Once in their seats, the patrons should find entertainment. Mentioning the players will not help, as only one name is given and she is unknown to American audiences. Play up the fine atmosphere.

Drawing Power — Will doubtless please audiences where it is shown. But don't advertise the fact that it is foreign unless you know your crowd. Title should draw.

"Snub" Pollard

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THE one reel Hal Roach comedies starring Pollard have had a wider distribution than any series of one reel comedies ever made.

The new two reel Pollard comedies have a sparkle, a finish and a brilliance superior even to those splendid one reel comedies.

They are business getters first, last and all the time.

"More laughs, longer laughs, longer comedies."

Produced by HAL ROACH

Pathécomedy

TRADE MARK

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in
The Tim

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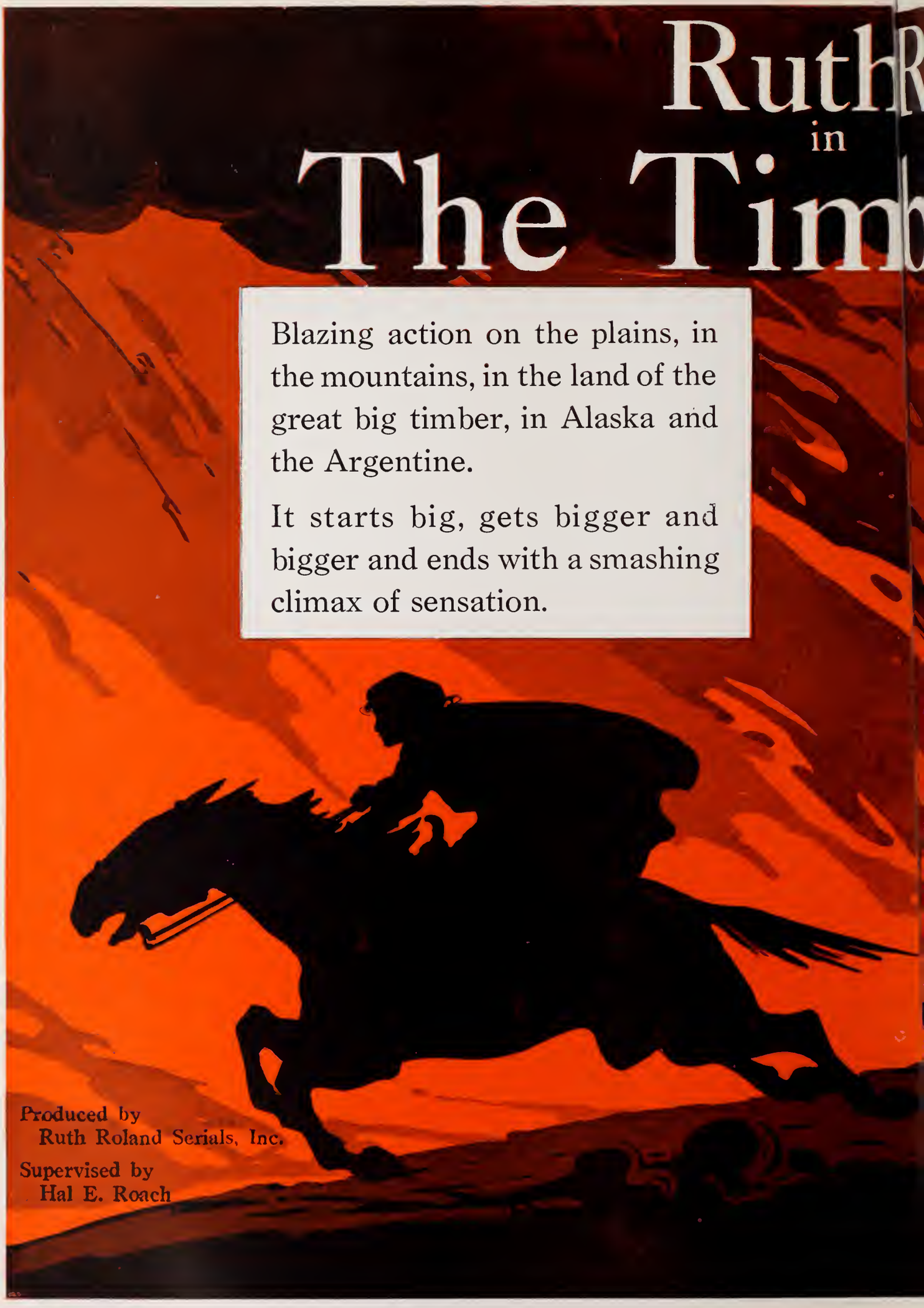
It starts big, gets bigger and bigger and ends with a smashing climax of sensation.



Produced by
Ruth Roland Serials, Inc.

Supervised by
Hal E. Roach

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Ruth Roland's greatest serial.
See the electrifying forest fire; the jump from plane to plane in mid-air; the dog team chase; the burning of the ship out at sea; the amazing adventures in the Argentine.
The perfect serial; a perfect business getter.

Pathéserial

Johnny Jones Comedies

Two Reels

Rarely has a new series of two reel comedies been so well received by the big houses and newspapers alike as the Johnny Jones Comedies.

They are original, breezy, snappy, delightful. The stories are real stories, the Kids act like real Kids.

To give freshness and novelty to your program, put on the Johnny Jones Comedies.

Pathépicture
TRADE MARK

G. K. McDonald
Productions, Inc.

"The Ghost Breaker"

(Paramount—Five Reels)

(Reviewed by Laurence Reid)

IT is a nonchalant Wallace Reid who wanders on and off the sets in this adaptation of the play by Paul Dickey and Charles W. Goddard. While he has his work cut out for him he takes it so easy as to make it appear almost farcical at times. Really he doesn't "bat an eyelid" in protecting himself or the girl, although he is confronted on all sides by desperate men. It seems to us that more could have been made of the ghost scenes. What are secret panels and trap-doors for? They seem to have a place in serials for building suspense. Yet in this story they might have been used to add a rip-roaring climax.

The star is introduced long after Lila Lee. She has inherited a castle in Spain which is supposed to secrete a deal of treasure. But the missing plans are in New York and a neighbor is determined to make life miserable for her by getting possession of them if possible. It is he who is supplying the ghosts—it is he who has spirited the girl's brother away. Meanwhile the star has journeyed down to the feud country, Kentucky, and helped himself to a lot of trouble. This incident might just as well have been eliminated because it doesn't advance the action. It merely starts Wally on his nonchalant way. He comes to New York and the well known hotel scene is used. This introduces him getting into the wrong room—the girl's room. So they become acquainted. And to avoid more trouble he secretes himself in a trunk and is taken aboard the steamer. The rest of the picture is taken up with frightening off the ghosts, scaring them with a gun or two and protecting the girl. The villain is caught and exposed and romance triumphs.

The picture carries a few laughs, but they do not center around the rotund personality of Walter Hiers in blackface. Had he played the part straight he would have encouraged a bit of laughter here or there—but blackface is not his forte. It is his duty to act as Wally's valet. There are some gaps which need bridging because some scenes release the idea that it is too fantastic—too improbable. And that brings us back to the thought that the star played it too lightly. Lila Lee is much more in character as the Spanish senorita. The settings are excellent. In fact the technical equipment is of a fine quality throughout.

The Cast

Warren Jarvis, a ghost breaker.....Wallace Reid
Maria Theresa, a Spanish heiress.....Lila Lee
Rusty Snow, a colored servant.....Walter Hiers
Duke D'Alva, leader of ghosts.....Arthur Carewe
Sam Marcum, a Kentucky feudist....J. F. MacDonald
Aunt Mary Jarvis.....Frances Raymond
Maurice .....Snitz Edwards

By Paul Dickey and Charles Goddard. Scenario by Jack Cunningham. Directed by Alfred Green. Photographed by William Marshall.

Produced by Famous Players.

The Story—Adaptation of well known stage play of the same name. Deals with the adventures of a devil-may-care Kentuckian who aids a beautiful Spanish senorita to rid her castle in Spain of a band of robbers posing as ghosts, and eventually wins her love.

Production Highlights—Fine atmosphere and detail. First rate lighting and technical details. Star gives adequate performance. Lila Lee well cast and gives a pleasing portrayal. A good sense of adventure in plot.

Classification — Comedy-drama containing much adventure and romance.

Exploitation Angles—This being a Wallace Reid picture you won't have much trouble in filling the house. Get the paper and posters and go to it. Use a mystery campaign in your copy to suggest the character of story.

Drawing Power—Will fill your house in every community. Reid has his following.

Scene from "The Electric House." The bath tub operates by electricity and moves at the wrong time.

"Youth Must Have Love"

Fox—4368 Feet

(Reviewed by Laurence Reid)

THE old law of averages is being obeyed in this picture—the latest from the Fox lots starring Shirley Mason. The piquant star who has been frolicking around in romantic tales, the plots of which were kept moving with little intimate touches of the heart and home is not so fortunate with "Youth Must Have Love." It is quite familiar and old-fashioned and wholly improbable if you accept the premise of a father willing to condemn his daughter's lover to keep himself from being suspected of a crime of which both are innocent. The picture, once the characters are introduced, follows a conventional groove, with the climax anticipated from the start. Such development builds tedium.

Of course there is only one possible course—and that is for the father to overcome his cowardice and save his daughter's happiness. And suspense is absent because you know in advance what is coming. In other words it is a single track story told without any relief from its obvious pattern. The picture carries a romantic title, but the plot is more concerned with melodrama. The director has done as well as possible with the story and in technical detail he has officiated in a first rate manner—the production and lighting being up to the requirements.

It's a case of circumstantial evidence with the hero being suspected because he happened to be around when the villain takes advantage of his opportunity to steal. The father accompanies the thief and afraid of being implicated he keeps quiet concerning the real identity of the crook. But eventually things are straightened out and happiness and love are the girl's reward. The star is pleasing in her role though she hasn't many opportunities to flash her winsome appeal. Wallace MacDonald is the hero—a conventional one, while Landis Stevens makes the villain fairly convincing. The best plan here is to forget the story and follow the players. It will suit the neighborhood houses.

The Cast

Della Marvin.....Shirley Mason
Marvin.....Cecil Van Auker
Earl Stannard.....Wallace MacDonald
John Hibbard.....Wilson Hummel
George Hibbard.....Landis Stevens

By Dorothy Yost. Scenario by Dorothy Yost. Directed by Joseph Franz. Photographed by George Schneiderman. Produced by Fox.

The Story—Deals with cowardly father who to throw suspicion upon daughter's lover rather than take any blame for robbery engineered by his friend. The latter has threatened to implicate him. Consequently the father exposes youth. Eventually he discloses the guilty friend.

Classification—Melodrama which involves a crime with coward featured as afraid to tell the truth to spare an innocent man. Romance triumphs.

Production Highlights—Good work of star and support is adequate. Exteriors first rate. Scene when man overcomes his cowardice and discloses the guilty party. The romantic moments.

Exploitation Angles—This title will attract the star's following. Feature the star in all your copy. Her name is the best bet here.

"Caught Bluffing"

Universal—4517 Feet

(Reviewed by Laurence Reid)

HERE is a compact, "up and at 'em" type of westen which is laid up in the Alaskan country—a western which builds well toward its climax, furnishing a full quota of romantic moments, a few thrills and some hefty infighting. It's a story of a "one-woman man" who is called a woman hater, but who fights shy of the feminine sex because he is unable to find his ideal. You may call it a character study for most of the action and incident center around the proprietor of the gambling hall—a proprietor who is always on the square and who will not allow any crooked work at cards among the visitors.

Frank Mayo makes the figure a virile, heman type. The plot is not original. It goes back to an old situation—one which has been used scores of times, but which never fails to compel attention. It presents two men—one a scoundrel, the other our hero, gambling at cards for the woman. The heroine has come West to meet her fiance, but that unworthy has absconded with some funds. Naturally, the "one-woman man" is blamed by the girl although she doesn't know him. She employs a guide to help her locate the missing youth. And once in the wilderness he attacks her. This is Jack Curtis' moment. And Jack can make any type a regular tough guy. The stranger enters. It is the honest gambler. So he suggests a game of cards and stakes his gold against the girl. And for once in his life he cheats and wins.

The following scene is of the "knock-em-down-and-drag-'em-out" variety. It is a gruelling fight and the hero triumphs. But with his success his real name is mentioned. And the concluding incident presents the girl upbraiding him for his influence with her fiance. The youth enters and shows his true colors. So the hero accepts the girl's apology. A lively western, characteristic of the director, Lambert Hillyer, who hasn't directed Bill Hart all these years for nothing. He knows when to add the punch and develop his incident. And the atmosphere is well suggested. Mayo is supported by a competent cast, the feminine roles being well cared for by Edna Murphy and Ruth Royce. There are no false heroics here. It is a sample of straightforward story-writing, direction and acting.

The Cast

John Oxford.....Frank Mayo
Doris Henry.....Edna Murphy
Wallace Towers.....Wallace MacDonald
Pete Scarr.....Jack Curtis
Ham Thomas.....Andrew Arbuckle
College Kate.....Ruth Royce
Siwash Sam....."Bull" Durham
Silk O'Malley.....Jack Walters
Jones.....Scott Turner
Broome.....Martin Best
Indian Guide.....Tote Ducrow

By Jack Bechdolt. Scenario by Charles Sarver. Directed by Lambert Hillyer. Photographed by Charles Stumar.

The Story—Gambler boasts reputation for playing fair. Occasion arises where he has to resort to underhand card play for the first time in his career to save the life and honor of the only girl who ever fascinated him. After a bit of misunderstanding the girl appreciates him. Love triumphs.

Classification—Melodrama laid in Alaska. Revolves around fight of two men for a girl. Situation of cheating at cards furnishing the climax.

Production Highlights—Mayo's vigorous performance. Appealing work of Edna Murphy. Jack Curtis a good heavy. Scene when men gamble for girl. The atmosphere. The good direction.

Exploitation Angles—Bill it as a vigorous melodrama directed by Lambert Hillyer, responsible for many Bill Hart pictures. The title can be worked out in some snappy teaser ads.

Drawing Power—Wherever westerns are popular and Mayo has a following picture will draw. Those who see it will like it.

"The Eternal Flame"

First National—7453 Feet

(Reviewed by Charles Larkin)

"SMILIN' THROUGH" was a splendid picture. "The Eternal Flame" is a better one.

As the Duchesse de Langeais, Honore de Balzac's colorful character, Norma Talmadge attains new emotional heights. Whether as the loyal wife, the court beauty, the coquette, or the nun fleeing from love in a convent, Miss Talmadge is superb.

"The Eternal Flame" has been produced without regard for expense. The setting for the grand ball at the palace sets a new standard for lavish interiors. It is a treat for the eye. The French streets, the interior of the Duchesse's home, the Boar's Head Inn, the convent, all have been staged with meticulous attention to detail. The subtitles are unusually artistic, being changed ever and anon to relieve monotony. The photography and lighting are perfect.

The production brings before our eyes all the grandeur, romance, thrill, adventure, beauty and tragedy of the days of Louis XVIII. Although the feature is in eight reels, there is very little padding. Here is an instance where such length is needed. It is impossible here to enumerate all the dramatic situations. The most thrilling moment, however, is that in which General de Montriveau seeking to destroy the beauty of the woman who has played with his heart, seeks to brand her with a red hot iron. In staging the scenes attending this climax, every opportunity for thrilling an audience is taken advantage of.

This is Frank Lloyd's finest directorial work to date. The cast is one of uniform excellence. Conway Tearle gives a masterful portrayal of de Montriveau, Adolphe Jean Menjou is convincing as the Duc de Langeais, Rosemary Theby is an admirable Madame de Serizy, Kate Lester lends dignity to anything in which she appears. "The Eternal Flame" should be a box office bonanza.

The Cast

Duchesse de Langeais.....Norma Talmadge
Duc de Langeais.....Adolphe Jean Menjou
Marquis de Ronquerolles.....Wedgewood Nowell
General de Montriveau.....Conway Tearle
Madame de Serizy.....Rosemary Theby
Princess de Vlamont-Chaurray.....Kate Lester
Vidame de Pamier.....Thomas Ricketts
Count de Marsay.....Irving Cummings
Abbe Conrand.....Otis Harlan

Adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais." Directed by Frank Lloyd. Photographed by Antonio Gaudio.

The Story—The Duchesse de Langeais, regarded as a toy by her soldier husband, becomes enraged when the latter wagers upon her purity. He leaves for the front. In her loneliness she accepts the attentions of many men. Then comes de Montriveau. She plays with his love. The general kidnaps her, determined to make her pay for her deception by branding her. Because of his great love he is unable to carry out the torture. He flees and remains aloof from her. Her letters to him are unanswered. In despair she decides to enter a convent. After a year, the general gets word of her place of hiding. There is a happy reunion.

Classification—A story of real heart interest, revolving around the petty jealousies, romance and intrigues of the court of Louis XVIII.

Production Highlights—The magnificent setting given the production. The gorgeous gowns worn by Norma. The masterful portrayal by Miss Talmadge of the role of the Duchesse. The excellent supporting cast. The grand ball at the Palace. The branding scene. The kidnapping of the Duchesse. The love scenes between the general the Duchesse. The reunion at the convent.

Exploitation Angles—First National has prepared an unusually large number of advertising aids on this picture. Use them. Play up the star, of course.

Drawing Power—Don't hesitate about booking this picture. It's "there!" No matter how large your house, this one should fill it.

Earl Williams in a scene from the Vitagraph Picture "A Rogue's Romance"

"A Rogue's Romance"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

TAKING advantage of Rodolph Valentino's phenomenal rise to fame, Vitagraph is reviving this production of other days and in billing the picture is giving "The Perfect Lover" equal prominence with the star, Earl Williams. This is all well and good and fine business practice, but Williams is the boy who does the work. It was as a dancer that Valentino first won public attention and in this feature he gyrates through a couple of wild Apache dances, in which his fair partner undergoes some rough treatment and otherwise distinguishes himself in the role of The Ferret, a Montmartre hard-boiled egg. The girls will undoubtedly rush to see Rody dance, so this picture has a real box office value.

So much for the Valentino end. To Earl Williams, however, goes the honor of portraying a very entertaining character, that of M. Picard, master criminal. Williams dominates every scene and it is Earl at his best.

The atmosphere of Paris has been fairly well transferred to the screen. The Cafe D'Or being a colorful underworld setting for the Valentino dances. There are some elaborate shots at a fashionable hotel. The story is one that holds the interest throughout. It deals mostly with the theft and recovery of pearl necklaces and the capture of a band of grafters. The exposure of the plot and subsequent escape of Picard forms a dramatic climax. James Young directed this one. That is a decided asset. The thing for exhibitors to do when they book this one is not to overplay the Valentino end too much.

The Cast

M. Picard.....Earl Williams
The Ferret.....Rodolph Valentino
Helene DuPrenay.....Katherine Adams
M. Henri DuVal.....Brinsley Shaw
Jeanne Derneau.....Maud George

By H. H. Van Loan. Scenario and direction by James Young.

The Story—M. Picard, a master criminal, antagonizes The Ferret, a dangerous Apache. The Ferret in return hounds Ficard, informing the police of his every move. Picard always outwits the police and escapes. A girl induces Picard to turn his powers to the aid of society. He helps the police capture a dangerous band of grafters as well as recover a valuable pearl necklace. He is cornered several times but always gets away.

Classification — One of those interesting French crook stories that always appeal.

Production Highlights—The Apache dances performed by Valentino and a sprightly little partner. The work of Earl Williams as Picard, the criminal. The exciting escapes. The theft and discovery of the necklace. The fine photography, direction and lighting effects. The correct Montmartre atmosphere. The thrilling climax.

Exploitation Angles—Your one best bet here, of course, is to tell them that Valentino dances in this picture. That will evoke interest at once. You have a chance for a colorful prologue on this theme.

Drawing Power—A very satisfying program picture which should go over in second class down-town houses, neighborhood theatres and towns.

"Timothy's Quest"

Dirigo-Amer. Releasing—6377 Feet

(Reviewed by Laurence Reid)

HERE is American Releasing's finest achievement. A simple, homespun story filed with a great heart tug, which overflows with sentiment and pathos and kindly humor—a story so faithful in its adaptation—so faithful to its people, its environment that Kate Douglas Wiggin must feel immensely proud. The pages are opened and Timothy, Lady Gay, Miss Avilda, Samanthy, Jabe, Hitty, Miss Dora and Dave Milliken step forth to be humanized—to live on the screen.

Nothing is amiss. Everything is in place. And the result is a masterpiece of its kind. There is no thought in the spectator's mind of a camera lurking about, so real, so intimate are the human touches. It is as if you were actually transplanted to the country and were a part of the scheme. We go on record as saying that Olcott's backgrounds have never been excelled. Where did he go? Where is this rustic spot? There is nothing of the studio stamped upon it. Look into the white farm house, take notice of the quaint furniture, the rag carpets, the quilts on the four-poster beds, the sittin' room. Look outside and marvel in the romantic landscape. Watch the oxen plodding along. So much for the details.

We look at the story and we find it unusual—a story of a little dreamer, who, having no mother, runs away from the city slums in search of a real home. His companion is a tiny girl. And they catch a freight and reach the countryside up Maine way. And straightway they stop at the white frame-house. They are not wanted. Inside lives a stern, unyielding old maid and another spinster, a victim of lost love. These little people conquer them slowly but surely. The boy brings back vivid memories to the straight-laced woman, whose sister took the primrose path and died in sin. He has the dead girl's eyes. The spinster of the broken romance adopts the little girl, but the boy is sent away. The minute he leaves the stern woman is sorry. And so she brings him back. — —

Simple isn't it? Yet it tugs at the heart without any recourse to maudlin sentiment. The story is told in a straightforward fashion—and told with a wealth of humanities. If you want to see character acting of the highest quality take notice of Marie Day's study of the stern, relentless spinster. She is real. Margaret Seddon also gives an exceptional portrayal, and Vivia Ogden lends color and humor to a familiar type of old maid.

The Cast

Timothy.....Master Joseph Depew
"Lady Gay".....Baby Helen Rowland
Miss Avilda Cummins.....Marie Day
Samantha Ann Ripley.....Margaret Seddon
Jabe Slocum.....Bertram Marburgh
Hitty Tarbox.....Vivia Ogden
Miss Dora.....Gladys Leslie
Dave Milliken.....Wm. F. Haddock

By Kate Douglas Wiggin. Directed by Sidney Olcott. Photographed by Al Liguori and Gene French. Produced by Dirigo Films, Inc. Distributed by American Releasing Corp.

The Story—Orphan of the slums to avoid an asylum runs away—taking a little girl with him—his quest being a real home and the possibility of finding a mother. They hop off a freight car in the country and select a house, but the spinster living there declines to do any adopting. Eventually she yields and adopts both children.

Classification—Heart interest story filled with sentiment and pathos.

Production Highlights—The marvelous atmosphere of the country. The rich details. The splendid direction. The fine acting, especially by Marie Day and Margaret Seddon.

Exploitation Angles—Play this up as the best human interest story of the year. Play up the heart touches. Use the author's name. Bill it as a fine adaptation of the story. Don't be afraid of the superlatives here.

Drawing Power—Certain of getting over everywhere. Especially suited for family audiences

Reviews of Latest Short Subject Releases

"West Is Worst"

(Crescent Comedy — Two Reels — Released Through East Coast Prod.)

The outstanding feature of this T. R. Coffin Production's comedy is the excellence of the settings, cast and photography. Interiors are built with a lavishness worthy of a feature, and the cast includes such well known names as Jack Richardson, Eddie Barry, Spottiswoode Aitken, Helen Darling and Gale Henry.

Richardson appears as Gordon Gynn, a wayward son. Finally, when he proposes to three girls in one evening, while "under the influence," his father sends him west to Colorado. Here the cowpunchers proceed to frame him up, but luck is with him and he triumphs over them. The foiled villian then kidnaps the "goil," and our hero goes to the rescue. He is thrown from the car, and in so doing strikes oil, and all ends as it should.

This comedy is of a somewhat new type, striking a note midway between polite "situation" comedy and slapstick. There is an element of slapstick present at times, but there is more of situation and story than is usually present in these subjects. There should be a goodly number of laughs in this, and the titles help it along. Direction is by Bruce Mitchell.—*L. C. MOEN.*

"Water Sports"

(Fox Educational—One Reel)

EVERY form of water sport, with a plentiful admixture of thrills, is contained in this interesting release.

As might be expected, there is a generous quota of bathing beauties, but all manner of novel water sports are included, such as water tennis, canoe tilting and the old reliable shoot the chutes.

These are followed by scenes of surf riding in Hawaii, with frail craft riding easily over the rolling surf. The real thrill, however, comes from the scenes showing aquaplaning, the aquaplane being a water toboggan towed behind a swift motorboat, and on which the rider stands upright. The rider (or should we say "aquaplaner"?) has it under remarkable control, and performs breath-taking gyrations with it. Aquaplaning behind a seaplane is also shown.

The picture then closes with the modern, highly perfected speed boat skimming the water. This is an unusual release of its sort.—*L. C. MOEN.*

"Two of a Kind"

(Universal—Two Reels)

THIS concerns the weird happenings which ensue when a plumber's helper, fleeing an irate boss, enters a fashionable home and dons evening dress as a disguise. It happens that the home is that of a wealthy young man, double of the plumber, who is being guarded by the father of a young woman until the young woman is brought to the house by the young man's father for a wedding. Much wealth is the goal of both fathers. When the doubles begin tiptoeing about seeking escape and the guard begins to follow first one and then the other, some real laughs are introduced.

The stealthy young men are always appearing and disappearing in the most disconcerting manner, as for example when the guard closes the only one he knows of in a closet and turns to see apparently the same man slipping through a door on the other side of the room.—Stuart Gibson.

"Speed"

(Pathe Serial—Fifteen Episodes)

FINDING a name for this rapidly moving chapter play, must have been the only easy task connected therewith, since the first three episodes show indications of hard, painstaking and diligent application. However, "Speed" is right, for there is not a moment in the first six reels that something is not happening at a breath-taking pace, and every lightning-like move has some direct bearing upon the story.

Charles Hutchinson "out-stunts" himself in swift movement and when it comes to fighting his way through outnumbered thugs, detectives, and various obstacles, "Speed" illustrates how he earned the appropriate nickname and why it was given the photoplay with Mr. Hutchinson, as the hero.

Director George B. Seitz has kept the rest of his company on an even tempo with the star, with the result that an instantaneous interest is aroused, which, to the end of the third episode holds on like a hungry leach. While the happenings and thrills are typical of the serial, yet the fights and scenes showing "Speed" making miraculous escapes from death-traps, are not altogether divorced from logic, and Bertram Millhause has provided a continuity that leaves the thread of the story at a point compelling curiosity, at the fade out of each episode.

"Speed" Stanbury, heir to large fortune, is in love with Lucy Durant, plucky girl the kind of partner "Speed" would need in life, to keep up with him. The first thrill is when these two are driving to the Country Club and rescue a child playing on the railroad track, with a training rushing fast upon the baby victim. "Speed" steps on the accelerator, and while his car is going at a dangerous pace, consigns the wheel to Lucy. Then "Speed" make a leap for the front of the engine, rides the cowcatcher and grabs the child from the jaws of death just in time.

From that moment things happen in such swift successsion that it would be impossible to relate them in sequence. "Speed" is accused of attempting to assault his uncle and guardian but can prove his innocence by an alibi to which only one man can swear. Learning that the man has gone to South America, "Speed" shows how fast he thinks and moves when a patrol of plain clothes men fail to catch him, as he scrambles over roofs, in and out of a huge chimney, and finally embarks on a boat, bound for the tropics. Lucy, keeping in touch with the situation, takes "Speed's" valet, and goes too.

There is a production behind this serial with a worthy cast and the kind of direction that is needed to save many ill-fated "features" from doom. A few more serials like "Speed" and the Chapter play is bound to hold its own with cinema attractions that keep the man in the box office busy.—*LILLIAN GALE.*

"Ancient Rome"

(Fox Educational—One Reel)

ALL of the well known features of ancient Rome, and some not so well known, are covered in this interesting and instructive reel.

It opens with an animated map, showing the extent of the Roman Empire at its height. This is followed by views of the Pantheon, the Coliseum, the Forum and various of the monuments left by the Caesars.

These ruins have been well photographed, and a considerable amount of pictorial beauty has been obtained. The titling has been handled in a clean cut manner, so that they impart a considerable amount of information without being especially pedantic. The average person seeing this film will probably have a better idea of ancient Rome than most Cook's tourists obtain. —*L. C .MOEN.*

"The Landlubber"

(Hal Roach—Two Reels)

COMEDY of conventional design, still fast moving and sufficiently original to be refreshing is contained in this production. Paul Parrott plays the part of a fond lover who, after various vicissitudes gets his lady fair aboard a yacht which he has chartered, only to find that the belligerent captain has shanghaied for a crew his deadly rival and the father of his affinity. He uses the captain as a club to force them to keep hands off him, but the worthy skipper falls overboard and then the owner-lover has a heck of a time. But it all turns out pleasantly.—*STUART GIBSON.*

"Take the Next Car"

(Pathe—Two Reels)

THIS isn't as funny as it could have been. Most of the action centers in the efforts of the conductor of a mule-drawn car to get the vehicle moving, and his eventual success in overcoming the competition of an automobile jitney. By doing so of course he wins the girl of his dreams and is given the franchise of the one-horse, one-car line as her dower. It appears at times that comedies are being turned out with greater attention to quantity production and getting released on the right date than on quality. The children may like this a good deal, however.—*STUART GIBSON.*

"The Farmer and His Cat"

(Pathe-Aesop's Film Fables—2/3 Reel)

CLEVERLY done cartooning is this one, which tells of the cat that wouldn't be got rid of, no matter how much the miserable farmer tried. Cartoon pictures allow of a grotesqueness of caricature obviously impossible in comedies in which human beings participate, and as a consequence there is a bizarre humor about them that brings laughs on its own account. The conclusion of this picture, in which the cat after a series of horrifying escapes from death is apparently dashed to destruction, only to produce something like 40 kittens and chase the farmer, is pretty sure to leave the crowd laughing.—*STUART GIBSON.*

Official Movie Chat No. 31
(Urban—One Reel)

THE latest issue of Urban Movie Chats describes the unique way in which the populace of a part of Cincinnati go to their homes. Those who live on the "Heights," an exclusive residential section of the city, must needs reach the heighth of their home environments by the elevator.

Another section shows how a resourceful dairyman in Georgia, under the impression that cows enjoy music, placed a phonograph in his meadow and put on the record "The Cows are in the Clover," at the conclusion of said open air concert, the owner reports that the cows returned to their barns, "all in excellent spirits and gave better milk than ever."

"Learn a little every day" is an old adage, one which illustrates that part of the reel of chat which informs that there are special laboratories maintained by the U. S. Bureau of Agriculture for experiments with ripe fruit in behalf of public safety.

There is a bird of prey that seeks the most secluded places in the woodlands, known as the "horned owl," the name indicating two feathery tufts springing from the sides of its head. The ornithologist sets himself a task when he goes in quest of a species, a sort of unique adventure on his part in behalf of science.

Concluding with showing the process of manufacture of whole wheat bread, this "chat" is an animated bit of film conversation.—*LILLIAN GALE.*

"Pardon My Glove"
(Educational—Two Reels)

A comedy based upon a hopeless college career. Jimmie Carter, played by Bobby Vernon, finds it hard to study, since it takes so much time from his athletic training. Finally, the faculty decide that the school can do without Jimmie and his father, having read of said son's ability to bout, writes that he needn't come home.

But Jimmie's reputation as a fighter has come to the attention of a professional manager, one with a daughter. This man's idea of staging a bout is to employ one man on whom he can depend to lose, so he offers Jimmie the job.

The second reel is devoted to the fight, when Jimmie finds that his own father is among the spectators, besides the pretty daughter of his manager, he decides it is up to him to win, regardless of any arrangement. This shows the ring, and all the atmosphere that goes with a boxing match, and runs in mighty fast style, spreading laughs along the way. It is well directed and well titled, while a cast has been selected to support the featured player, that is entirely adequate.—*LILLIAN GALE.*

"Thrills and Spills"
(Fox Educational—One Reel)

THIS reel, prepared by the Fox Educational department, presents a splendid array of winter sport scenes of every sort.

It opens at St. Moritz, France, where ice sports are in full swing. From these general scenes, the interest is narrowed down to the various sports in turn. These include skating, with some fancy dancing on skates, skii jumping, always good for a thrill, tobogganing, and the like.

The closing portion of the picture, showing ice boating, combines beauty and "kick" to an unusual degree.

The photography is capable and the reel is intelligently titled. This release should prove very satisfactory on almost any program.—*L. C. MOEN.*

"The Speeder"
(Educational—Two Reels)

AN up-to-the minute comedy, one that is really funny beginning with the description of the different kinds of automobiles of to-day and some of the people who ride in them, finally showing Lloyd Hamilton feeling very important in a new flivver, for which, the subtitle informs, he has spent his life-savings. When the comedian attempts to park the little car, the fun begins and it keeps right on rolling along wherever the wheels of the vehicle run. When prevented from parking his car in front of the fire-house, Lloyd finds a way to make room. He turns in an alarm and soon the street is deserted, so that he may park in comfort.

Along comes the "Sheik of Avenue B," who has an eye on the pretty cashier of a restaurant, upon whom Lloyd, also, looks with favor. Their presence complicates matters for Lloyd, who finds it difficult to make an impression with his motor driven property. He happens along where a ballyhoo artist is describing the uses of frog liniment. A frog lights on Lloyd's bare head and remains under his cap when he puts it on, which causes feminine passers-by to think he is politely raising his hat to them. With the consequence, that Lloyd is followed by a bevy of anything but beauties. One of the funniest things, which, by the way is more or less of a novelty, is when a shot is fired and punctures the oil tank on Lloyd's flivver. As he drives on, the leaking oil becomes ignited, and follows the trail until the car stops while Lloyd examines a display of fireworks, when there is a general blow up with many funny incidents involved. This is one of the best slapstick comedies in which Lloyd has appeared.—*LILLIAN GALE.*

"Amsterdam and Ahlkoom"
(Hy Mayer Travelaugh—One Reel—Distributed Through Film Booking Offices of America, Inc.)

HY MAYER continues to maintain the high standard of these novel releases in this subject, dealing with Holland life. He has an unusual faculty for seizing upon the interesting and novel features of a city, and through his clever combination of cartoon animation and straight photography manages to inject a good bit of clean comedy.

This issue deals particularly with the cities of Amsterdam and Ahlkoom. The unique construction of the former, which rests on piles, is shown, and picturesque views of the streets, Dutch types, and the like, make interesting material. Ahlkoom is a cheese manufacturing center, and unusual views of the handling of cheese, well interspersed with comedy, are included.

This is a high class release, and should please almost any audience.—*L. C. MOEN.*

"You and Me"
(Universal—Two Reels)

THE Century Kids make a charming little comedy of this, and incidentally show themselves entirely fearless so far as water is concerned. The children really "act" and their entire naturalness and freedom from constraint is refreshing after the efforts of many of their elders in the profession. "You and Me" is the story of a kid love affair, with a villain and a vamp and a bold, brave rescue of the "cheeild," in this case a doll, from a watery grave.

During the rescue nearly everybody gets stuck in the mud. Some tedious horseplay by a group of typical "comedy" lifesavers is introduced, but in spite of this the picture sparkles like the little gem it is.—Stuart Gibson.

"Easy Pickin'"
(Crescent Comedy — Two Reels — Released Through East Coast Prod.)

Director Bruce Mitchell has worked with a free hand in producing "Easy Pickin'." Many excellent locations have been obtained and the sets are all that could be desired. Vernon Walker, the cameraman, has taken full advantage of the material offered.

Although the story includes several familiar situations, new gags have been introduced to freshen them up.

Jack Richardson plays the part of a wealthy orange grower. His three assistants, attired in dress suits and woolly chaps, shoot down the oranges with revolvers. One of them, being cross-eyed, is unable to hit them, and he gives him a double-barreled shotgun. As a result, he is caught in a veritable cloudburst of oranges.

Precisely at four, they stop for tea. Among the guests is his fiancee, played by Vera Reynolds. He writes his father for permission to marry her, but his father receives a picture of the maid (Gale Henry) instead, and sends a lawyer and three attractive girls to break up the match at once. Meanwhile, they elope, and when the matrimonial wrecking crew arrives, all sorts of complications ensue. A promising comedian is introduced in the person of "Fatty" Karr.—*L. C. MOEN.*

"That Son of a Sheik"
(Educational—Two Reels)

THIS is a travesty upon the popularity of the type of man familiarly known as "The Sheik," such as the hero in the widely read book and the characterization of the love bandit, as seen in the screen version.

The comedy has to do with a 'Sheik-struck" girl, who is so infatuated with the character, that she makes life miserable for her fiance. The girl's father is another victim of the "Sheik malady," since her mother is another enthusiast.

The older masculine head lays a plan for curing the women folk of the "Sheiks" and takes the prospective son-in-law into his confidence. They employ a motion picture outfit, on location, to make a picture and cast the younger man in the role of the Arab, with a view to winning back the strayed affections of the girl, while the father sets a trap to bring the mother back to earth, by playing a few "Sheik" tricks, himself.

Neal Burns is the neglected hero who becomes a picture actor, whilo Viora Daniel is the girl who is responsible for the happenings. The comedy is rapid, clean and teems with laughter.—*LILLIAN GALE.*

"Apartment Wanted"
(Universal—Two Reels)

THIS comedy deals with a janitor, his wife and five graduated offspring. Lee Moran becomes a janitor after he is unable to find an apartment satisfying to his wife. Their quarters in the basement are no more agreeable to her, and Moran begins a campaign of terrorism among the tenants in an effort to make the occupants of any suitable apartment vacate. There is considerable rough-and-tumble as a consequence. None of it is likely to cause hysterics in the audience, but there is enough real fun to make it worthy of the name "comedy." Some of the ideas, among them the saving by each tenant of his most treasured possession when Moran raises a false cry of fire, are worked out well for the humor in them—*STUART GIBSON.*

Fooling the Public an Injurious Policy :

IN reviewing the many evils that are constantly besetting the motion picture industry, Harry M. Warner contends that the attempt by theatre owners and producers and distributors to fool the public with false advertising relative to a picture not only helps to kill off theatre patronage but also immeasurably hurts the industry.

"If the producers and distributors of pictures continue to splurge smooth but false facts about a picture, this industry will gradually lose its popularity in the eyes of the theatre going public," said Mr. Warner. "For when this sort of advertising is carried on incessantly, and the picture does not back up the statements made in the newspaper and trade press, the succeeding ads will thereby lose their force and conviction.

"It simply means that when a real box-office attraction comes along, all the smooth phrasing and ballyhooing will do it no good. Because the public has become used to the same line of advertising, because it feels that in the past that same advertising did not truthfully tell about a picture, the public pays no attention to future announcements. Now more than ever before in the history of the business is there a greater need for sane and truthful advertising in both the newspapers and the trade press.

"We have dedicated ourselves to exhibitor co-operation, and in rendering this co-operation we will not wilfully mislead exhibitors into the belief that what is hailed as white will turn out to be black. In other words, our policy will be rigidly adhered to as far as our advertising and publicity copy is concerned. When we are truthfully sold on the merits of our features, we will truthfully tell both exhibitors and public about it.

"The seven pictures we will release this fall are, in my estimation, worthy of the highest commendation because each and every one of them contains the big essentials needed for big box-office attractions. Merely a glance at the list of our pictures, the names of the screen players, the scenario writers, and the directors we have engaged for these films, will convince the most skeptical person that the Warner pictures are indeed worthy of all the praise that can be bestowed upon them.

"This contention to the unknowing will at once seem superficial, but those who will stop to look over the names of the representative theatre owners and prominent exchanges that have contracted for our entire series of pictures will be firmly convinced that these pictures will be given first run showing in all the large theatres throughout America.

"To help maintain the public confidence in the motion picture, to help theatre owners derive the maximum results from these attractions, we will constantly endeavor to inform them of the salient features and truthful facts concerning each and every one of our productions. Let us have more advertising in the trade press and in the newspapers, but let that advertising spell real worth in the eyes of those who have made our industry what it is today the fourth in industrial importance.

Albert Warner

Warner Production Plans for 1923

Harry M. Warner

By Harry M. Warner

EIGHTEEN big pictures is our production goal for 1923!

And each one of these productions will be made with the best talent available in the industry—meaning, that we will engage the best directors, the best screen players and the best known scenario writers to whip our stories into shape.

All of the eighteen pictures will be made from books and plays which, when made known, will startle the industry. I say this without exaggeration. And I'll back up any assertion I make.

As has been announced to the trade press, the forthcoming series of seven Warner Brothers' pictures have been made from seven popular stories. Each work is known to thousands of people, and the reading percentage of the entire series runs into the millions. Furthermore, the men behind the stories, from the novelist to the directors, the players and the scenario writers, have a following that also runs into the millions.

We are not only striving to produce money-making attractions, but we have also dedicated ourselves to exhibitor co-operation. By co-operation I mean that we leave no stones unturned in helping the showmen of the country with publicity and advertising suggestions from the time he books the picture until the time he shows it to his patrons.

An instance of the wide scope of our publicity and exploitation campaigns to aid exhibitors can be evidenced from the fact that we are sending a huge float containing the names of our seven productions from New York direct to California. This stunt is unprecedented in the history of motion pictures. And to say that it will help those exhibitors who will play our pictures is putting it mildly.

We have joined the Will H. Hays organization and we are glad to be with him in helping to restore the public confidence in motion pictures and in the industry in general. We believe that he is wielding a powerful weapon in developing the educational as well as the entertainment value and general usefulness of the motion picture in the eyes of the public. And in advocating the diffusion of accurate and reliable information about the motion picture, in making known the great scope of this wonderful medium for the transmission of clean, wholesome and instructive ideas, he is performing a great service to the industry and the great American public.

And that is why we joined Mr. Hays.

"Rags to Riches" Release Is Announced

WARNER BROTHERS announce "Rags to Riches," a Harry Rapf production featuring Wesley Barry, as their first of seven fall releases. The picture was given a preview presentation at the Symphony theatre, Venice, Cal., and it is said to have been accorded an unusual reception by both the critics and the public.

Here's the first review of the picture by Art Meyer in the Los Angeles Motion Picture Bulletin:

"Warner Brothers have scored another triumph in 'Rags to Riches,' their latest Wesley Barry feature. It is a splendid production with a wonderful moral. It is one of the few pictures that have been produced recently that really gives you something to think about. A much misinterpreted definition gives the picture a splendid moral. Webster gives as his definition for Riches: Wealth, Opulence, Plenty, Abundance. But how many of us define RICHES with just one word, and that is MONEY.

"Wesley Barry's parents (in the play) are indeed monied people but Wesley is far from rich. They try to bring him up as a much pampered, molly-coddled youngster but the desire to be a real honest-to-goodness, red-blooded, HE boy prevails and in spite of a high fence, tutors and servants, Wesley makes his get-away and before the story proceeds many reels, we find our poor little rich boy one of the roughest roughnecks that has ever been pictured in a Diamond Dick novel. And after the child has disappeared and the old folks are left alone with their thoughts they realize their grave mistake in not allowing their child to grow up as children should—to play and romp with other boys, to enjoy the games and sports of other boys; and in their misery they decided they are poor indeed.

"The picture does not lack thrills. One scene that shows Wesley and his pal on a railroad trestle in a machine with a train approaching them rapidly, furnishes some hair-raising feats. Wesley and his pal jump from the machine into the river below and the picturization is most vivid. There is some excellent camera work here."

Wesley Barry is supported by a popular cast which includes Niles Welch, Russell Simpson, Ruth Renick, Richard Tucker, Minna Ferry Redman, Eulalie Jensen, Gilbert Clayton, Elaine Manning, "Snitz" Edwards and Lillian Leeds.

"Rags to Riches" was directed by Wallace Worsley, and it was adapted for the screen by Walter De Leon and William Nigh from the book and stage play of the same name written by Charles A. Taylor.

Independent Producers Elevating Standards

By Sam and Jack Warner

THE encouragement of the independent producers is tending to elevate the motion picture to its greatest and highest standard, according to Sam and Jack Warner, members of the Warner Brothers organization, who are producing a number of the forthcoming series of seven Warner pictures. Both Sam and Jack have been allied with the industry since its infancy, and during this period they have found that the smaller producing companies are helping to maintain the excellent standard of motion picture production.

"Since 1918 the smaller producers of pictures have had a hard struggle," say Sam and Jack Warner. "But the earnest endeavor to bring forth high class money-making features has been very successful indeed. In 1918 the picture business was being rapidly cornered by the big producing organizations. Had their aims been accomplished, the small producers would have been forced out of business, and the market would have been cluttered with only a few brands of films.

"These films, good or bad, would have been foisted on the public and no doubt patronized because the public demands and must have entertainment. Today, however, due to the fact that the big companies could not monopolize the industry, the exhibitors realize that the small producing units are turning out pictures which more than meets with public approval. And the standard is ever soaring upward toward bigger and better productions.

Jack L. Warner S. L. Warner

"The smaller producing companies have one big advantage over the larger concerns, and that is the personal contact between the producer and the director and the actual filming of the pictures. This advantage has proved its worth, for the simple reason that every successful producer has studied the public's demand and knows what will satisfy their amusement appetites.

"In short, the producer is on the ground from the day the picture is started up to and including the day the film is shipped from the cutting room ready for exhibition. This fact is proved when we consider the working methods of a genius like David Belasco. When Belasco stages a production for the legitimate stage, the public throngs to the box-office because they know they can expect something unusual, because Belasco has consistently satisfied the public with his plays.

"Briefly, he has created an international reputation by catering to and studying the wants of the public. And he has done this simply because he personally looks after every detail in the staging and producing of a play.

"Another change that has served for the betterment of the industry is the eradication of mob scenes and large mammoth structures in picture making. The spectacular photoplay has given way to the picture that has actors of ability, and a story that is delightfully clean and wholesome. The public has been educated to the point where quality and not quantity is the main factor. The producers that fight shy of artificial structures, the producers that avoid a melange of mob scenes, but instead center their efforts in pictures that are really entertaining—these same producers will always keep going and they will always find a ready market for their productions."

Rapf for Big Productions

By Harry Rapf

HARRY RAPF, who is producing three productions for the Warner Brothers, namely, "From Rags to Riches," and "Little Heroes of the Street," both featuring Wesley Barry and "Brass" the Charles G. Norris novel of marriage and divorce featuring Marie Prevost, is firm in the conviction that the coming season will witness the production of the biggest pictures ever made in the history of the industry.

"The coming season will mark the release of the biggest pictures yet produced," said Mr. Rapf. "For the past year the pictures released have been only of the program standard, not big enough to cause comment and just fair in their entertainment value—that is, with the exception of a few special features from a comparatively few companies; but now the producers have broken away from the blue booked standards of production and are launching forth into the making of pictures which, although they do not run according to the rule book, will be of greater value both to the theater and the makers.

"Every scenario writer and every director," continued Mr. Rapf, "is following one light and the motto seems to be 'Good stories well directed.' There was a time when to mention the cost of a picture was to sell it, but now that the motion picture business is becoming established, systematic business pictures that would have cost $500,000 a year or two ago can now be made for half that amount for the reason that there is no waste. There is now a keen rivalry between the motion picture companies not to outspend the other people but to turn out a picture that the public will flock to see, for the least amount possible without sacrificing it in any way.

"After looking over the list of pictures scheduled for production and release and seeing many previews, it strengthens my conviction that there will be pictures on the market this coming season that will exceed all previous years both in amusement value and box office drawing power."

Harry Rapf

Warner Product Sold Throughout Country

THE entire series of seven forthcoming Warner Brothers productions made from popular novels and stage plays have been sold solid throughout the country, according to Harry M. Warner. An unprecedented feature of the negotiations is that the seven pictures have not all been completed, and this is said to indicate in no small measure the confidence placed by the buyers of the films in the Warner Brothers.

The seven features include "Rags to Riches" and "Little Heroes of the Street," both starring Wesley Barry; "The Beautiful and Damned," featuring Marie Prevost; "Brass," starring Marie Prevost; "Main Street," the novel by Sinclair Lewis; "A Dangerous Adventure," featuring Grace Darmond, and "The Little Church Around the Corner," by Marion Russell.

The names of the purchasers of the pictures include: Balaban and Katz, Rubin and Kinkelstein, A. H. Blank Enterprises, The H. Lieber Company, J. S. Skirboll, Skouras Brothers Enterprises, Associated First National Pictures of New Jersey, Independent Film Corporation, Philadelphia; Warner's Exchange, Detroit; Big Feature Rights, Louisville, Ky.; The Standard Productions Co., Atlanta; Creole Enterprises, New Orleans; Tri-State Film Exchange, Minneapolis; Franklin Film Co., Boston; S. and O. Picture Corporation, San Francisco; Kwality Pictures, Seattle; A. L. Kahn Film Enterprises, Kansas City, Mo.; Skirboll Gold Seal Productions, Cleveland; W-B Film Exchange, New York; Specialty Film Co., Dallas, Texas, and Regal Films Ltd., Toronto.

Huge Float to Tour From Coast to Coast

WHAT is probably the most striking advertising stunt that has been evolved in the industry was launched last week by Eddie Bonns, director of advertising and publicity for Warner Brothers, and his assistant, Lou Marangella, for the forthcoming series of seven Warner pictures.

The advertising stunt is a huge float with seven books mounted on a truck. The float is thirteen feet high, and the total length of the seven books is seventeen feet. The books are in striking colors, and the names of the seven pictures are emblazoned on both sides of the truck.

This huge float will make a tour of the country, beginning in New York and ending in California. On the tour will be a driver for the truck, and a publicity man, who will visit every mayor and governor along the route, carrying with him a letter of introduction from Will H. Hays and Mayor Hylan of New York.

An unusual number of publicity stunts will be put over, and it is conservatively estimated that about 25,000,000 people will see the float display of the Warner pictures. In this respect it will exceed the circulation of the largest and best-known national magazine published in America.

The seven productions to be advertised by the float include "Rags to Riches," and "Heroes of the Street," both with Wesley Barry; "The Beautiful and Damned," by Scott Fitzgerald; "Main Street," by Sinclair Lewis; "Brass," by Charles G. Norris; "A Dangerous Adventure," with Grace Darmond, and "Little Church Around the Corner," by Marion Russell.

Warner Brothers have launched this huge float, which will tour from New York to Los Angeles. Insert:: Eddie Bonns and Lou Marangella, Advertising Manager and Publicity Director respectively, of Warner Brothers, who planned the stunt.

The truck will be equipped with a radio amplifer, and reports of current news events and concerts will be given at street corners in the various cities visited. Also, a portable projector will be used on the tour, and during the evening trailers of the Warner pictures will be shown to the public.

The publicity man will visit the Chamber of Commerce and the Rotary Clubs in the various cities, and he will give a talk on the idea of the trip relative to it usefulness as a means of stimulating interest in clean pictures as advocated by Mr. Hays.

The float will tour through New York city for one week, after which it will make a trip to Boston and come back to New York. Then it will proceed direct to the Warner Brothers west coast studios. The route outlined is as follows:

From New York to Philadelphia, Washington, Baltimore, Pittsburgh, Cleveland, Detroit, Toledo, Columbus, Cincinnati, Terra Haute, Indianapolis, Chicago, Milwaukee, return to Chicago, Davenport, Des Moines, St. Louis, Kansas City, Omaha, Cheyenne to Denver, Salt Lake City, across the desert to San Bernadino, Los Angeles, San Francisco and return to Los Angeles.

Upon the completion of the tour the return route, which in all probability will encompass the south and southwest, will be mapped out at the Warner coast studios.

Warner Brothers Announce Fall Releases

THE roster of seven productions to be released by the Warner Brothers for the coming season includes three Harry Rapf productions, and four Warner features, directed by prominent directors and adapted by well known scenario writers from seven popular books and stage plays. A group of prominent screen players were engaged to interpret the varied roles for each production.

"Rags to Riches," featuring Wesley Barry, is announced for release in September. This is a Harry Rapf production, directed by Wallace Worsley and adapted from the stage play and book of Charles A. Taylor by William Nigh and Walter De Leon.

Barry is featured in what is declared to be one of the finest roles of his screen career. He is supported by an exceptional cast of players including Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Ninna D. Redman, Eulalie Jensen, Elaine Manning, Gilbert Clayton and "Snitz" Edwards.

"The Beautiful and Damned," with Marie Prevost and Kenneth Harlan in the leading roles, is named as the second release. S. L. and Jack Warner produced the picture, E. Mason Hopper directed, and Olga Printzlau adapted it for the screen.

The combination of director, scenario writer and producer of F. Scott Fitzgerald's widely read and discussed novel dealing with the modern flapper is said to have brought forth an unusual box office attraction. It is a picture which reveals in a vivid, entertaining and truthful manner the stirring conflict of two souls in the mesh of wealth and social gaiety.

"Brass," the Charles G. Norris novel of marriage and divorce, features Marie Prevost. It is a Harry Rapf production, directed by Sidney Franklin who has been responsible for "Smilin' Through," "East Is West," and many other screen successes. Monte M. Katterjohn adapted the story for the screen.

The Norris novel is enjoying a tremendous vogue among the fiction reading public, and hundreds of thousands of copies have been sold by the publishers. Its appeal is nation-wide, in that it serves to present in an absorbing manner the conditions which make or destroy marriage.

"Heroes of the Street," starring Wesley Barry, is a Harry Rapf production directed by William Beaudine. The book and stage by Lem Parker has enjoyed years of undiminished popularity. The setting of the story is the colorful and romantic slum section of New York, and it graphically and realistically portrays the trials and tribulations of the ironic and humorous side of the seething pot of humanity.

In the cast supporting Barry are Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough, Wedgewood Nowell, Aggie Herron, Will Walling, Phil Ford, "Peaches" Jackson, and Joe Butterworth. The story was adapted for the screen by Edmund Goulding, Mildred Considine and Isabel Johnston.

"A Dangerous Adventure," featuring Grace Darmond, is hailed as a monumental, spell-binding story of strange adventure in the African jungles. Thousands of wild animals, and thousands of natives against the background of the jungles are said to furnish a veritable feast of electric action.

The production was made by S. L. and Jack Warner, and the story was written by Frances Guihan.

From left to right, directors William Seiter and William Baudine; centre ovals, scenario writers Julien Josephson and Monte J. Katterjohn; last two, directors Sidney Franklin and Wallace Worsley, all connected with Warner Brothers Production units.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

BUFFALO

Fenton Lawlor, formerly a member of the local Hodkinson, sales staff, has been appointed sales manager, succeeding Thomas W. Brady, who has taken over his new duties as manager of the Goldwyn exchange.

Howard Riehl, formerly with Pathe, Nu-Art and other offices, has been engaged to cover the Rochester territory for Grand & North. Manager Syd Samson toured to New York in his Haynes brougham last week. While going through New Brighton, he started to see just what the old boat would do. When it was doing its best, the "constabule" congratulated Syd and then told him to appear in court.

M. A. Chase, district manager for Universal, announces the closing of a contract with the new Eastman theatre in Rochester for the showing of "Human Hearts." "The Storm" is tacking up new records in this city, Syracuse and Albany, according to Mr. Chase.

C. S. Williams, for five years treasurer of the Shubert-Teck theatre, is now in charge of exploitation at the local Fox exchange. Clayton P. Sheehan, district manager, is back on the job after an extended vacation. He announces the new exchange building in North Pearl street will be ready for occupancy on October 1.

Bill Gehring of the Fox educational department is out lining up contracts in schools, colleges, etc. Frank King, local Fox News representative, is getting a local of Buffalo stuff these days. Fox News will soon put Buffalo on the map.

Filkins & Murphy, distributors of Merit products in New York state, north of Westchester county, have moved into their new quarters in the Grand & North building, 265 Franklin street. Bob Murphy is now arranging for the local appearance of Franklyn Farnum, who is about to make a tour of western New York.

Berkowitz and Mills, two old timers in the film industry and for many years identified with Elk Photoplays in New York city, are opening a new exchange in Buffalo under the name of First Graphic Exchanges, Inc. The exchange will be located at Franklyn street, Buffalo.

CANADA

The organization of the personnel of branch managers for Famous-Lasky Film Service, Ltd., in Canada for the coming year has been completed by Gerald E. Akers, who has succeeded William A. Bach as general manager for Canada. Morris Milligan is now in charge as manager of the Toronto branch of the company, having been transferred from Winnipeg. Carl Weeks, brother of George Weeks of New York, is now manager at Winnipeg. A. J. Ferte, formerly with Regal Films, Ltd., at Montreal, is manager of the Calgary, Alberta, branch of Famous-Lasky, and G. A. Margetts, formerly Universal manager at St. John, N. B., has become St. John manager for Famous-Lasky. Ed. English is the manager of the Montreal office and William Hansher is the company's manager at Vancouver, B. C.

Clair Hague of Toronto, general manager of the Canadian Universal Film Company, Ltd., has organized his sales campaign for the fall and winter season throughout the Dominion after having held conferences with the various Universal district representatives who are established as follows: Montreal manager, Frank LeDuc; St. John, N. B., P. C. Taylor; Western Canada, district sales manager, Harry Bernstein, Winnipeg; Western Canada district manager, George Law; Vancouver, B. C., manager, Robert Scott; Calgary, Alberta, manager, W. A. Sault; sales representative for Manitoba and Saskatchewan, W. A. Schwartz.

Recent prominent visitors in Toronto, Ontario, have included G. W. Kawn of New York, foreign sales manager for Goldwyn, and A. H. Berman, who conferred with Mr. Chantler, Goldwyn general manager for Canada, and Mr. S. E. Abels of New York, foreign manager of the Fox Film Corporation, who consulted Mr. Barrett, general manager of the Fox company for Canada.

H. L. Nathanson, of Toronto, general manager of Pathe distribution in Canada, is making a business trip through Western Canada to the Pacific coast. Announcement is made that H. E. Masters, formerly a branch manager in Canada of United Artists Corp., is now special sales representative for Pathe with headquarters at Toronto.

The CAROLINAS

Jack Elwell, Metro's dashing salesman is now covering his territory in a new Chalmers car. He has his spare wheel covered by an ad for Metro Pictures and he seems to be getting the business.

J. C. Gidley, owner of the three theatres in Athens, Ga., is visiting Percy W. Wells in Wilmington,

R. A. Davis of F. B. O. is now in the Carolinas in the interest of his fall product.

The Eltabran Film Company has added C. B. Whitehead to its sales force and given him the Tennessee territiry to cover.

Harry Sudekum, of Nashville, Tenn., and his family passed through Charlotte on their way to visit friends in Atlanta.

OMAHA

William Benjamin, well known in Mid-West film circles, has opened the Omaha branch for Film Booking Offices. His sales crusaders are: E. Haynes, Oscar Kimmel, G. L. Lee, John Graham, F. C. Thortsen, E. H. Strickland, Phil Zacharia, O. S. Whittaker, and Sam Goldflam.

Visitors to Omaha film exchanges preparatory to booking new releases were: W. T. Biggs, Unique theatre, Anita, Ia.; Robert Wall, Wall theatre, Fremont, Neb.; Al Byars, Opera House, Valley, Neb.; Robert Booth, Paramount theatre, Nebraska City, Neb.; Charles Smith, Triangle theatre, Dow City, Ia.; Jack Rousek, Dome theatre, Schuyler, Neb.; F. M. Honey, Moon theatre, Tecumseh, Neb.; Oliver Van Husen, Favorite theatre, Schuyler, Neb.; Mr. and Mrs. B. B. Holdrege, Zenith theatre, Shenandoah, Ia., and William Bowker, Lyric theatre, Hartington, Neb.

Barney B. Breen, representative for Famous Players-Lasky and W. W. Hodkinson, respectively, is now working out of the Metro Film Co. in Omaha.

ST. LOUIS

J. B. Underwood, manager of the local Enterprise Distributing Corporation, plans to release "Flesh and Blood," featuring Lon Chaney, September 16.

John A. Walsh, formerly with Pathe, is travelling for Enterprise. He fills the vacancy caused by the resignation of Lew Bent, who recently joined Educational.

W. H. Leahy, of the Houdini Film Company, was a visitor of the past week.

James Grainger, vice president of Goldwyn, passed through St. Louis the early part of the week.

Douglas B. Rothacker, of the Rothacker Film Laboratory, was another caller of the week.

Harry Weiss, manager for Associated First National, is sporting a new Hudson coupe. Tried it out by hiking out into the country. Returned with a bunch of contracts. Good car.

The First National baseball team went down to defeat before Barney Fegan's Independents last Saturdad. Score 14 to 6. The previous week First National won from Fox.

Charles Henry, of the Imaginary theatre, Glen Carbon, Ill., came in for features and shorts for his fall programs.

J. R. Calvin, of Washington, Mo., is an ardent Brown rooter. He came in last week to make reservations for the World's Series.

Jack Weil, of Goldwyn, returned Saturday from Evansville, Ind., and vicinity.

Joseph Desberger has opened a new office for the American Releasing Corporation at 3405 Olive street. He will have charge of both St. Louis and Kansas City offices for the present, dividing his time between the two cities. The Independent Producers and New Era Films that formerly occupied the ground floor have moved upstairs.

SEATTLE

John Hamrick, owner and manager of the Blue Mouse theatre, recently returned from a short trip to Astoria, Ore., where he opened the Blue Mouse theatre in that city during the latter part of August. The opening of the Astoria house makes the fourth Blue Mouse theatre owned by Mr. Hamrick, Tacoma, Wash., and Portland, Ore., are the other cities where he is interested.

Gene O'Keefe has been placed as manager of the new Astoria theatre. Mr. O'Keefe is a prominent theatre man of Montana.

J. Von Herberg, head of the Jensen-Von Herberg Circuit of theatres in the Pacific Northwest, sailed for Europe from New York the end of August, according to advice received at his Seattle office. Mr. Von Herberg had gone on to New York to attend the First National convention, but his trip to Europe was unexpected. The length of his trip is unknown at his local office.

Frank Leon, for the past twenty-one months head organist at the Blue Mouse theatre of this city, left the end of August for Buffalo, N. Y., where he will become head organist at the Elmwood theatre.

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

"Grandma's Boy" Has Extended Run at Strand

"GRANDMA'S BOY," scheduled as a single week's run for the Harold Lloyd-Associated Exhibitors super-attraction at the Mark Strand Theatre was less than half finished when Joseph Plunkett, managing director, announced the continuation of the run during a second week. Hence, "Grandma's Boy," which opened on Broadway September 3rd, is still there.

"The house has been packed every afternoon and every night since the engagement began," declares Mr. Plunkett. "The attendance has smashed — not merely broken—the record for this time of the year. It may have done more than that. I shall have to wait for the complete figures before I can tell the extent of this Harold Lloyd success."

Katherine Grant in Beauty Contest

The Hal Roach Studios comedy producing forces at Culver City, Cal., are reported to be very proud of having supplied "Miss Los Angeles" for the National Beauty Contest held at Atlantic City. She is Katherine Grant, eighteen years old, and for the past six months has lived up to her successful debut with that organization as a comedy stock player.

Combined beauty of form and face, according to the group of artists who made the selection of a Los Angeles candidate, caused the prize to be bestowed on Miss Grant. She is a good swimmer and is noted for her graceful dancing. Harold Lloyd showed his personal approval of the judges' choice by posing with "Miss Los Angeles" at the request of West Coast newspapers for photographs which have been widely printed.

Toronto News About Century Comedies

The Griffen Circuit composed of 12 theatres in Toronto, Canada, has signed for the entire output of Century comedies. These theatres include some of the finest in the province of Ontario.

The National Toronto Exhibition with an attendance reported at about 100,000 daily booked a Century comedy for the last and most important week of the fair. The picture was "Radio Hounds" starring Brownie the Century wonder dog and posters announced it as being the premier showing of the picture in Canada.

"Kindred of the Dust" Liked

Walsh Production, with Miriam Cooper, Approved by the Los Angeles Critics

"KINDRED OF THE DUST," the R. A. Walsh production with Miriam Cooper as the star, which is being released through First National, received praise from the motion picture critics of the Los Angeles newspapers when it was shown at the Kinema theatre there. Following is the substance of what they wrote:

George Marion, Jr., *Examiner*—In the film version of Peter B. Kyne's novel, "Kindred of the Dust," Mr. Walsh has succeeded admirably in bringing to the screen every pictorial value in this straightforward story.

Los Angeles *Herald*—"Kindred of the Dust," an R. A. Walsh film version of Peter B. Kyne's famous novel of that name, is all that can be asked. It was well deceived by the spectators, who found in its North woods scenes refreshment from the Summer heat.

Los Angeles *Record*—Suspense and interest are held throughout the picture. Each director in the story of the lumber mill town of Washington is admirably cast. Raoul Walsh, who directed the production, has carried out every detail of the picture with extreme care.

William Foster Elliott in *The Times*—Beautiful in detail it certainly is, "Kindred of the Dust" contains many fine shots of forest and sea and is on the whole entertaining.

Release Two Serials in Month

Universal Announces "Radio King" and "Days of Buffalo Bill" for Sept.

THE release of two serials in a single month, an innovation in Universal's serial release policy, has been brought about by a complex situation. Among the factors which determined the new departure are the general film situation this fall, and also the subject matter of the chapter-plays concerned.

"In the Days of Buffalo Bill," is a story of the Indian fighting days of America's empire builders. It is a 36-reel drama of events from American history, woven into a romance. The picture is said to have an especial appeal for children, and to be adaptable for schools and colleges in the study of history. Its September release is timed with the opening of schools throughout the country.

"In the Days of Buffalo Bill" was directed by Edward Leaemmle.

"The Radio King," starring Roy Stewart, is the second serial for September release. Being both educational and instructive, its release at the beginning of the school year affords the exhibitor another strong tie-up between his theatre and the local class-rooms. It is constructed around the development and projected progress of the present radio craze, and is expected to have a strong appeal for radio "fans" throughout the country.

"The Radio King" was directed by Robert F. Hill from a story of his own. Roy Stewart is the star, supported by Louise Lorrine.

"While Satan Sleeps" Ready

Paramount Will Release Jack Holt Feature and "Siren Call" Sept. 18

FOR September 18, Paramount announces as its feature releases Jack Holt in "While Satan Sleeps," and an Irvin Willat production, "The Siren Call," with Dorothy Dalton.

"While Satan Sleeps" is an adaptation of "The Parson of Panamint," one of Peter B. Kyne's earlier and most popular novels. The scenario is by Albert Shelby Le Vino and Joseph Henabery directed.

Playing opposite Holt is Fritzi Brunette who makes her first appearance for Paramount as leading woman. Betty Francisco plays an ingenue role and character parts are played by Mabel Van Buren, Wade Boteler, J. P. Lockney, Will R. Walling, Fred Huntly, Bobby Mack, Sylvia Ashton and Herbert Standing.

"The Siren Call," the picture in which Dorothy Dalton is featured, with David Powell and Mitchell Lewis as leading support, is a story of the Far North by J. E. Nash, who wrote the scenario in collaboration with Philip Hurn. The producer, Irvin Willat, is noted as the director of "The Grim Game," "Behind the Door" and "Below the Surface," all Paramount pictures.

Plum Center Series to Play Eastman

The Eastman theatre, of Rochester, N. Y., the new four million dollar temple of the motion picture which opened recently in that city, will show the entire series of Plum Center comedies, which are being released through Film Booking Offices of America.

These comedies, which are produced by the Paul Gerson Pictures corporation of San Francisco and in which Dan Mason is starred, were booked by Mr. Eastman himself, builder of the mammoth playhouse, after he had seen the first three of the series, including "Pop Tuttle's Movie Queen" which ran at the George M. Cohan theatre, New York, in connection with "In the Name of the Law" and "Pop Tuttle's Clever Catch" which was presented by Dr. Huge Reisenfeld at the Rialto theatre, New York.

Fighters' Pictures Are in Montana Comedy

Jack Dempsey, Benny Leonard and other well known figures in the boxing world appear in Bull Montana's new comedy, "A Punctured Prince," which Hunt Stromberg is producing for Metro. They do not appear in person but in pictures hung on the walls of the short order restaurant in which Bull portrays the part of the chef.

All these ring notables are personal friends of Mr. Montana. He appeared in a serial thriller with Leonard, the lightweight champion, and he worked out daily at Atlantic City with Dempsey when the latter was preparing to defend his heavyweight crown against Georges Carpentier last year. "Strangler" Lewis, Joe Stecher, Earl Caddock, noted wrestlers, are among Bull's athletic friends.

All the pictures on the walls of the restaurant were taken from honored positions in the comedy star's dressing room.

Melford Brings Company East for Production

Director George Melford, Waldemar Young, scenarist, Leatrice Joy, Jacqueline Logan, Raymond Hatton, and members of Melford's production unit arrive Monday from the west coast to begin production of "Java Head," Joseph Hergesheimer's novel, at the Paramount Long Island studio.

Work on the picture will begin immediately with the company going to Salem, Mass., where exterior scenes will be taken. Some of the Oriental scenes already have been photographed on the west coast.

Paramount Signs Jacquelin Logan

BECAUSE of her work in "Burning Sands," Jacqueline Logan has been added to Paramount's list of permanent players, Jesse L. Lasky announces that a five year contract has been signed with Miss Logan.

Miss Logan also will appear among the featured players of Mr. Melford's new picture, "Ebb Tide" the other being Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett and Noah Beery.

Shortly Miss Logan will come East wiht George Melford's company to work in "Java Head," in which she will be featured with Leatrice Joy and Raymond Hatton.

"The Ruling Passion" Praised by Editor

When the George Arliss photoplay, "The Ruling Passion," a United Artists release, was shown recently at the Broadway theatre, South Boston, Mass., it won high editorial praise in the columns of the South Boston *Gazette,* which said, in part, as follows:

"The Broadway is to be complimented on running such a fine, constructive and wholesome bit of movie entertainment. . . . Readers of this editorial do well to request the theatre to book more picture plays of the calibre of 'The Ruling Passion.' Any who are interested in better plays, will do well to let the local theatres know their opinion. George Arliss, the whimsical and incisively clever screen artist, proves that a movie vehicle may be popular, effective, and amusing without being punk and immoral"

Pauline Garon Engaged by C. B. DeMille

Pauline Garon, who played opposite Richard Barthelmess in "Tol'able David" and "Sonny," has been engaged by Famous Players-Lasky to take one of the leading roles in Cecil B. DeMille's next production for Paramount.

Miss Garon will leave in a few days for Hollywood where Mr. DeMille is already making preparations for the picture in which she will take part. A detailed announcement concerning the nature of the story and the other members of the cast is expected from the producer shortly.

Mabel Bardine and Maxine Alton Join Forces

Mabel Bardine and Maxine Alton have joined forces. They have leased a suite of offices in New York, where Miss Bardine will conduct a casting bureau. Miss Alton will continue to act as representative of authors, having already earned the reputation as a successful play broker in New York.

"Omar the Tentmaker" Finished

Elaborate Production Given Persian Romance, by First National Pictures

LATE this week marked the actual filming of the final scene in Guy Bates Post's second screen vehicle for First National release, "Omar, the Tentmaker," an adaptation of Richard Walton Tully's stage play of the same name that served Post on the speaking stage for over four years. "Omar the Tentmaker" will follow "The Masquerader," and like its predecessor, was directed by James Young. It is a colorful story of Persia in the days when Omar Khayyam wrote the Rubaiyat.

In the supporting cast are Virginia Brown Faire, Nigel de Bruliere, Noah Beery, Rose Dione, Patsy Ruth Miller, Douglas Gerrard, Brois Karloff, Maurice (Lefty) B. Flynn, Edward M. Kimball, Walter Long, Evelyn Selbis, John Gribner, Will Jim Hatton, George Rigas and Gordon Mullen. Practically each one of these players has been starred in the past, but all worked in supporting characterizations with Post, joining their efforts in a concerted attempt to make this an ideal photoplay.

Director James Young has given "Omar the Tentmaker" the benefit of his wide experience. Settings were designed and executed under the direction of Wilfred Buckland.

A large number of costumes and properties was needed for these great sets and for the hundreds of players who participated in the various scenes. These were all under the direction of Milano Tilden, who has been associated with Mr. Post for many years as his stage manager. Francois Nazare Aga was the Persian expert on this film. Georges Benoit, who photographed "The Masquerader," was in charge of the cinematographic corps; while John Ellis, a well known Eastern photographer, made the special production stills.

"Oliver Twist" Pressbook Large

Nearly 100 Pages of Exploitation Advertising and Publicity Material

The exhibitor booking Jackie Coogan's "Oliver Twist" is going to be given what is declared to be the greatest campaign book ever given the film industry. The volume contains approximately 100 pages—each and every one devoted to arguments not to the exhibitor but for the exhibitor. One section of 15 pages is devoted to stunts of exploitation that both the big and little exhibitor can utilize.

Forty pages are devoted to exclusive press stories ranging from paragraph length to full page length and taking into consideration every phase of the Charles Dickens' masterpiece and its noted star and cast.

A gigantic newspaper campaign consumes another eight pages and messages to the exhibitor from the producers, director, musical score compiler, etc., form another important part. Detailed descriptions of the records broken in the world premieres and how they were broken is still another interesting portion.

Several double truck rotogravure sections stand out in the book. A page of accessories that would equal the listing of accessories for ten ordinary productions is also inserted in the book. Complete music score, etc., is also furnished.

To make the volume complete in every detail, the contract for exhibition of "Oliver Tist" is attached to the back of the book. This contract is in four parts, one original and three duplicate copies.

The book was designed and compiled by Harry D. Wilson and Walter Anthony of the Jackie Coogan Productions, Los Angeles.

Christie Announces Comedies

"That Son of a Sheik" is one of Three Ready for Fall Distribution

WHILE two new Christie Comedies have gone into production, the first three pictures of the new series through Educational Film Exchanges are now ready for fall showing.

The first picture, "That Son of a Sheik," has already been announced and in fact, has opened in a number of cities with pre-releases. In the second picture, Bobby Vernon dons fighting trunks and gloves. The comedy is "Pardon My Glove." Vera Steadman, George Pearce, Tommy O'Brien, Zack Williams and Ward Caulfield play the main supporting roles.

The third picture will be a horse-racing story called "Let 'er Run," featuring Dorothy Devore. George Stewart, recently signed by Christie, plays the leading role with Miss Devore. In this picture personally directed by Al Christie, there is promised a great comedy horse-race.

Neal Burns will be featured in "Ocean Swells," which has gone into production at Balboa Beach and the studio under the direction of Scott Sidney. This is a house-boating comedy by Frank R. Conklin. Prominent in the support of Burns will be Sylvia Ashton, borrowed from Paramount Pictures; Charlotte Merriam and Bebe Blackburn, a child of three and a half who does some diving and swimming scenes.

Al Christie has started work on "Choose Your Weapons," a large presentation of comedy characters in a mythical kingdom atmosphere. Bobby Vernon is featured.

Cameraman Loses Equipment in Hinton Wreck

EDITOR EMMANUEL COHEN of Pathe News corroborates the statements published in the New York World that Cameraman Thomas Baltzell continues with the Lieutenant Hinton party flying to Brazil, as the motion picture maker of "The Log of the SC-2," as the new seaplane has been officially designated. These pictures of land scenes along the route of the flight and of events aboard the plane will be screened in regular issues of Pathe News as fast as the film is received at the New York headquarters.

As reported in George T. Bye's correspondence for the New York World Baltzell lost 10,000 feet of film and most of the rest of his equipment in the wreck of the SC-1.

Famous Dog to Play in "Peg O' My Heart"

Laurette Taylor came to Hollywood to star in the Metro screen version of J. Hartley Manners' famous play, "Peg o' My Heart." Michael, Miss Taylor's Irish terrier who has appeared with her in every performance of the play on the stage, accompanied her to the Coast merely for the trip.

But with the start of production Michael was forced to don his makeup and to take his place, an important one, in the cast. During the first day it took a deal of cajoling on the part of Miss Taylor and Director King Vidor to smooth the dog's ruffled feelings. He soon entered into the spirit of his part and played it as he knew it should be played.

A real effort was made to secure an Irish terrier to take Michael's place. Several were tried out but none proved satisfactory.

Description of Music Scores in Press Sheet

The musical accompaniment arranged by Dr. Hugo Riesenfeld for "The Enchanted City," Warren A. Newcombe's love fantasy, when it was shown at the Rivoli theatre in New York, will be full described for the benefit of other exhibitors in the press and exploitation sheet which is being issued by Educational, which is distributing this single-reel subject.

"The Enchanted City" is to be released October 1.

Playgoers Pictures Gets Elinor Glyn Film

Officials of Attractions Distributing Corporation announced this week that that organization has placed its forthcoming feature, "The Man and the Moment," from the novel of that name by Elinor Glyn, with Playgoers Pictures for handling. B. P. Schulberg is president, and J. G. Bachmann, treasurer of Attractions.

"Monte Cristo" Heads Bill in Many Houses

MORE than 100 theatres, representing the most important first run houses and circuits in the country, inaugurated the new motion picture season the week beginning September 3, with unusual programs headed in each instance by "Monte Cristo," the Fox special, which is about to enter the sixth week of its indefinite run at the 44th Street Theatre, New York City.

Numerous reports from many of the houses evidence drawing power of the screen version of Alexandre Dumas' novel. A large number of the theatres are said to have created new box office records with the opening engagement. In New York, where the picture is running at $1.50 prices despite an exceptionally warm summer, many have been the days when S. R. O. sign was hung outside the box office, the producers report.

Lucille Rickson to Play Flapper Role

Lucille Ricksen, seen in many Goldwyn photoplays as a child actress, can no longer be classified as such. She has been engaged by Marshall Neilan to act a flapper role in his first production in association with Goldwyn, "The Strangers' Banquet," from Donn Bryne's novel.

Mr Neilan decided little Miss Ricken was just the flapper type he wants in "The Strangers' Banquet." She will be in distinguished company in this production—Herbert Bosworth, Claire Windsor, Rockliffe Fellowes, Ford Sterling, Eugenia Besserer, Nigel Barrie, Stuart Holmes, Claude Gillingwater, Arthur Hoyt, Cyril Chadwick, Aileen Pringle, Jean Hersholt and others.

Reeves Eason to Direct Universal Serial

Universal announces the selection of Reeves Eason as director for its 'chapter-play,' "Around the World in Eighteen Days," production of which will begin soon.

Mr. Eason has been a director of feature pictures for Universal for a number of years and his appointment as director of this serial is in accordance with the company's announced plan to have all future 'chapter-plays' directed by men who have been successful in feature directing.

Larry Semon Comedies to Open New House

Larry Semon comedies have been booked for the two new Washington, (D. C.) theatres, the Ambassador and the Rivoli. The Ambassador is to occupy the site of the ill-fated Knickerbocker, in the northwest section of the Capitol City.

"Cold Courage" For Billie Dove

Much of Action Laid On High Seas; Irvin Willat to Direct New Star

THE next Metro production in which Billie Dove is to be seen at the head of a distinguished cast is "Cold Courage," a screen version of the powerful sea story by Ben Ames Williams, which was published under the title of "All the Brothers Were Valiant." Irvin Willat has already been selected to direct the picturization of the story.

She will be called upon to demonstrate her ability as a sailorette inasmuch as a great part of the action of the story takes place on the high seas. Mr. Willat is planning to spend several weeks working on a vessel which has been chartered for the picture.

Miss Dove recently completed her work in "Youth to Youth," the first of the Metro special story series of productions, in which she appeared at the head of a distinguished cast. This was an adaptation of Hulbert Footner's story, "Country Love," and was directed by Emile Chautard. It was Miss Dove's first picture for Metro.

Julian Josephson prepared the screen adaptation for "Cold Courage."

Two F. B. O.'s at N. Y. Capitol

DeHaven to Make Personal Appearance at Showing of "Their First Vacation"

THE first Carter DeHaven comedy on the F. B. O. schedule, which has just been issued has been given a reception by the biggest first run houses which equals that of the star himself who is now touring the key cities en route to New York. "Their First Vacation," which introduces Mr. and Mrs. DeHaven in their series of refined domestic comedies is this week running at the Capitol theatre, New York, where it supplements "The Hound of the Baskervilles," another F. B. O. release.

Mr. and Mrs. DeHaven have completed the first five of their series for F. B. O. under the direction of Mal St. Clair and the star's tour of the country is resulting in a great amount of publicity which is expected to prove an excellent advance campaign to precede the first of his new series of comedies.

"Their First Vacation" was given an important place in the billing at the Capitol theatre this week. The story tells of the adventures of a newly-married couple who spend their first holiday in a large hotel.

The trade paper critics received "Their First Vacation" as a high-class domestic comedy. Lawrence Reid in the MOTION PICTURE NEWS stated that this comedy is a "refined high-class laugh getter, with swift action. It should be a splendid supplement to the program of any first-run house in the country and is easily entitled to a generous space in the billing."

The Carter DeHaven series will be released at intervals of three weeks. Production is already far ahead of release schedule, with four comedies waiting publication. The second, "Twin Husbands," shows the star trying to pose as his own twin brother; "Entertaining the Boss," "Keep 'Em Home" and, for the Holiday season, "Christmas," which tells an amusing story.

Toronto Likes "Two Orphans"

Griffith Production Draws Big Crowds in Canadian Theatres

THE success of D. W. Griffith's production of "Orphans of the Storm" on the occasion of the initial showing in Toronto, Canada, of this United Artists release, has resulted in one more huge theatre being added to the list of motion picture palaces of that city. The Griffith spectacular film was shown at Shea's Hippodrome, formerly devoted exclusively to vaudeville. So great was the success of the engagement that Michael Shea has abandoned his policy of vaudeville and will hereafter display only the larger feature pictures in this house.

The Toronto premier of "Orphans of the Storm" took place the week previous to the opening of the great Canadian National Exhibition in that city. Ordinarily the week before this annual event is a dull one for theatres and other public offerings. Despite this, Mr. Griffith's picture adaptation of the old play "The Two Orphans," and including events of the French Revolution, is said to have broken all attendance records for the city.

In connection with the booking Mr. Shea wrote the following letter to Hiram Abrams, president of United Artists Corporation:

"It is a pleasure to tell you how greatly I am pleased with the receipts we are getting with 'Orphans of the Storm' at my Toronto theatre (Shea's Hippodrome). It is double the business ever done by any former picture production in Toronto."

Following the success of "Orphans of the Storm," Manager Shea showed Lady Diana Manners in "The Glorious Adventure," released by Allied Producers and Distributors Corporation, a United Artists subsidiary organization. This picture will be followed by a number of other noted productions being released by United Artists.

"Ching, Ching, Chinaman" Not Laid in Orient

THE first Tom Forman Production for Preferred Pictures, Inc., for distribution through the Al Lichtman Corporation is "Ching, Ching, Chinaman," which is now being completed on the coast.

The principal members of the cast are Lon Chaney who appears as Yen Sin, Harrison Ford as John Malden, the minister; Marguerite De La Motte as Sympathy Gibbs; John Sainpolis as Nate Snow and Walter Long as Daniel Gibbs.

The story is not an oriental one as the title might indicate, but deals with life in a New England fishing village. Wilbur Daniel Steele, the author, has written a number of stories about a place called Urkey, and "Ching, Ching, Chinaman" is another of that series.

"Captain Blackbird" Filmed in Tahiti

Director R. A. Walsh and the cast filming Carey Wilson's South Sea romance, "Captain Blackbird," are back at the Goldwyn studio from Tahiti where they spent two months at work on the exteriors and ship scenes.

Director Walsh discovered a native girl whom he describes as a Polynesian Pola Negri. She has a small part in "Captain Blackbird" and may be brought to this country for development. Director Walsh and the members of the company say the girl possesses beauty and dramatic ability.

"Captain Blackbird" will be completed, insofar as photography is concerned, within two weeks, after which editing and titling will be begun.

Pathe Predicts Success For New Series

Pathe's statement that it never started a new series of comedies with a better initial release than "One Terrible Day," first of Hal Roach's new "Our Gang" series of two-reelers, is reflected in reports from Branch Managers following their first screening of that picture.

Pathe's announcement of a series of "Our Gang" Comedies for release once every four weeks, supplemented by the acknowledged quality of "One Terrible Day," is said to have stimulated heavy advance bookings of the entire series.

Bobby Vernon Appears in Fighting Clothes

Bobby Vernon dons fighting trunks and gloves in his first Christie Comedy of the season which is called by the lady-like title "Pardon My Glove." Vera Steadman, George Pearce, Ward Caulfield, Tommy O'Brien and "Zack" Williams have leading parts.

F. B. O. to Release Sherlock Holmes Story

BECAUSE of its excellent reception at the Capitol Theatre, New York, where it is this week completing its run, "The Hound of the Baskervilles," a screen version of the Sherlock Holmes novel of the same name, has been scheduled for early release by the Film Booking Offices of America, which is releasing this feature. This production will be offered to exhibitors early in October, and will follow "The Snowshoe Trail," starring Jane Novak, which is the current F. B. O. Release.

Entering the Capitol Theatre with practically no advance advertising, the picture proved the drawing power of its title on the opening day by playing to highly successful Sunday business. The critical comment was universal that this novel makes excellent screen material. In every review the character development of Sherlock Holmes as portrayed by Eille Norwood was commended.

Fox Specials Endorsed By Films Committee

The Better Films Committee of Atlanta, Ga., through its president, Mrs. B. M. Bogkin, issued a statement this week endorsing the first two of the Fox schedule of special productions for this season, to be shown in that city. The endorsement concerns "Silver Wings" with Mary Carr, and "The Fast Mail" with Charles Jones which is an adaptation of Lincoln J. Carter's famous stage play.

Three Christie Comedies Play Minneapolis

Three Christie Comedies played first runs in Minneapolis three weeks in succession, and in that territory, as in practically all of the others, leading downtown theatres are ready for the new fall series. "Any Old Port," played at the State, and was followed by "Mile-a-Minute Mary" at the Blue Mouse and then by "Bucking Broadway" at the Strand.

Reginald Barker.

New Universal Series Coming

Group Named Prosperity Nine is Being Completed For Release This Fall

UNIVERSAL'S new series of features attractions, to be called the "Prosperity Nine," and to be released this fall, is nearing completion at Universal City. One of the nine already has been received in the East, and others are expected next week.

The "Prosperity Nine" is composed of Universal Attractions, made by such stars as Frank Mayo, Lois Wilson, Jack Mulhall, Herbert Rawlinson, Gladys Walton, Hoot Gibson, Colleen Moore, Ralph Graves and Cullen Landis. Universal's best corps of directors has been engaged in turning out these special productions. Carl Laemmle has named the group the Prosperity Nine because he believes the pictures will arrive on the screen simultaneously with a wave of better times.

The pictures, to be released one each week beginning October 23, are "Wolf Law," starring Frank Mayo, directed by Stuart Paton; "Broad Daylight," featuring Lois Wilson, and Jack Mulhall, directed by Irving Cummings; "Another Man's Shoes," starring Herbert Rawlinson, directed by Jack Conway; "The Lavender Bath Lady," a new Gladys Walton feature; Hoot Gibson in "Ridin' Wild;" "The Jilt," an all-star production, directed by Irving Cummings; "The Altar Stairs," starring Frank Mayo; Colleen Moore and Cullen Landis in "Forsaking All Others," directed by Emile Chautard, and "One Wonderful Night," another Herbert Rawlinson feature.

Long Runs for Fox Specials

"Over the Hill" Is Well Liked in Australian Film Theatres

THE advent of the big Fox specials, such as "Over the Hill," "Connecticut Yankee" and "The Queen of Sheba," is causing a change in the methods of the exhibitors in Australia and New Zealand, according to reports from the Fox offices in New York City.

Mr. Fox says that until the advent of these big productions the picture houses had been showing about 16,000 feet of film at each performance, using two features, and the exhibitor was contracting for his films at so much per week, instead of buying each feature, as is done in this country. The rental price of the big picture was so much in advance of the weekly film rental that the city exhibitors were compelled to turn to long runs. With the overwhelming success of "Over the Hill," the first of the big Fox pictures shown, the surburban theatre exhibitors immediately began to clamor against these long city runs, claiming that the short runs should continue, so that they would be able to cash in better with the pictures.

But before the matter came to a head, the suburban exhibitors found that the long city runs caused the suburban patrons to get quite excited over the new picture and that the suburban theatre profited to a greater extent.

The Australasian exhibitors have been shown, and have taken advantage of the American methods of exploitation, going in for extensive newspaper advertising, running three and four column ads half, three-quarters and whole pages deep. They play up in bold type, the fact that "Over the Hill" ran a year on Broadway.

The newspapers in Sydney, Melbourne, Auckland, Wellington and in the smaller cities give the exhibitors excellent support.

Fox is now showing first run in Hoyt's theatre, Sydney, instead of the Empress and the Majestic

The manner in which W. J. Hutchinson, the Fox New York representative in Australasia, got behind the big specials has convinced exhibitors that proper exploitation and plenty of it will get the people into the theares and bring them big returns.

Meighan on Way East to Make Picture

Immediately after the completion of "The Man Who Saw Tomorrow," Thomas Meighan, Paramount star, left Hollywood Tuesday for New York where he will start work at the Long Island studio in "Back Home and Broke," by George Ade. Director Alfred Green and his staff will follow in a few days, as also will Lila Lee, who has been assigned the leading feminine role, and Laurance Wheat, who will work in the picture.

On his way East Mr. Meighan will stop at the home of Mr. Ade in Indiana for final consultation with the author on this, his second original screen story for the star.

"One Terrible Day" at New York Rivoli

THE new Hal Roach "Our Gang" series of two-reel children and animal comedies made its first appeal to New York audiences at the Rivoli with "One Terrible Day." According to New York newspaper reviewers, "Our Gang" has made an auspicious beginning. The Herald said:

"The outstanding hit of the bill is a rollicking Pathe comedy, 'One Terrible Day,' in which a parcel of kids on an outing do all that they can to wreck the peace."

The World said: "There is an extremely funny comedy film tacked to the bill at the Rivoli called 'One Terrible Day,' dealing with philanthropic women and slum children."

Turpin to Be Seen in Desert Satire

The novel appearance of Ben Turpin, dressed as a Sheik, is one of the many interesting situations in "The Shriek of Araby," a recently completed Mack Sennett comedy special, for First National release.

Ben Turpin presents a ridiculously odd appearance in fez and red pantaloons, with a threatening looking sword dangling at his side. The balance of the cast has been well and carefully chosen.

In "The Shreik of Araby" Ben Turpin assumes a character entirely new. This latest comedy special starring Turpin is now in the cutting and titling department preparatory to early release by First National. It was directed by F. Richard Jones.

Ade Gives Private Showing of "Grandma's Boy"

"Fun, to be appealing, need not be expressed in words." This is the judgment of George Ade, voiced after he had seen "Grandma's Boy." The humorist took steps to arrange a private view for his friends at his home in Brook, Ind.

"The original treatment of all the episodes, direction, characterizations and photography are all very good," said Mr. Ade.

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"West of Chicago" Is Said to Be Thriller

CHARLES JONES in "West of Chicago," will be released early in September by the Fox Film Corporation. The story, a western melodrama, is by George Scarborough, the playwright, and is said by the producers to be full of thrills and unusual situations.

Jones, as Conroy Daly, assists in unravelling a murder mystery, performing some surprising stunts in the process and incidentally winning the heroine.

The supporting cast is headed by Renee Adoree and the direction is by Scott Dunlap and C. R. Wallace.

Song and Fox Trot Written for Jackie Coogan

Jackie Coogan now is the hero of a song. Having won the hearts of motion picture patrons all over the world as the star in First National Attractions, Jackie will now go down in history along with "Sweet Rosie O'Grady," "Little Boy Blue," and others immortalized by music.

The song dealing with the star in "Peck's Bad Boy" and "Trouble," is entitled, "Jackie," and is a fox trot. It was written especially for and dedicated to Jackie Coogan by Vaughn De Leath, and the air will be featured as a musical theme in all his pictures. The song is published by M. Witmark & Sons, New York.

Fox Announces "Youth Must Have Love"

"Youth Must Have Love," the new Fox picture starring Shirley Mason, will be released October 5. Directed by Joseph Franz, the story is said to provide Miss Mason with a novel character and to permit her to exhibit her skill as a toe-dancer.

Miss Mason wears a number of handsome frocks in "Youth Must Have Love." She also has something novel in the line of riding suits for cross saddle purposes. A sleeveless coat is worn over a checkered blouse of a becoming cut and there are trim breeches and riding boots.

The company in support of Miss Mason is headed by Wallace McDonald.

Century Comedies Make Additions to Casts

Important appointments to the casts of Century Comedies are announced by Abe Storm.

"Kewpie" King, formerly with the United Studios, has been engaged by Mr. Storm to support Lee Moran. "Kewpie" weighs well over 200 pounds.

Thomas Wonder, the six-year-old dancer who appeared with Annette Kellerman makes his debut in pictures, appearing with Baby Peggy in "The Little Match Girl," a Century comedy now in the course of production.

Exploit Castle Road Shows

Parades and Window Advertising Used With "Slim Shoulders" Openings

IRENE CASTLE in "Slim Shoulders," released by the W. W. Hodkinson Corp., and the Irene Castle Fashion Promenade opened to capacity houses in three different points last Sunday. The theatres and cities where the attraction is playing this week are the Capitol in Detroit, Princess in Quincy, Ill., and the Rialto in Newark.

Next week the shows move on to the Brooklyn Mark Strand, the Princess in Springfield, Ill., and the Capitol in Jackson, Mich.

The opening in Newark on Sunday was accompanied by an intensive exploitation compaign throughout the week, closing on Saturday with a big parade through the principal streets of the city.

Other noteworthy campaigns were conducted in Quincy and Detroit, where the Hodkinson representatives kept the towns keyed up with parades, window displays and other novelties.

The Quincy opening is also reported as one of the biggest in the history of the house and indications are that the picture and promenade will break the house records for attendance.

Home office officials are enthusiastic over the first week reports of the production and it is anticipated that the Irene Castle Fashion Promenade will be one of the most successful road shows ever sent out of New York. Sufficient bookings have already been accepted to keep each company out for more than three months.

"Till We Meet Again" Ready

First Dependable Pictures Production For Release by Associated Exhibitors

SINCE the announcement, made recently, that Dependable Pictures Corporation has finished its first production, "Till We Meet Again," and placed it with Associated Exhibitors for release, Morris Kohn, president of the former organization, has received many letters and telegrams of congratulation from picture executives and exhibitors.

The tone of these communications shows that the return of Mr. Kohn, who was president of Realart Pictures Corporation until its absorption, to the active leadership of a film enterprise, is warmly welcomed. During his long career in the industry, Mr. Kohn has developed an acquaintance with exhibitors that is country wide.

It is felt, too, that Dependable is entering upon its career under particularly favorable circumstances. Arthur S. Kane, president of Associated Exhibitors, announces the release of "Till We Meet Again" on October 15th.

The cast of "Till We Meet Again" is headed by Mae Marsh, well known for her work in "The Birth of a Nation," "Intolerance," "The Face in the Dark," "Hidden Fires," and other big successes, and associated with her in important characterizations are Norman Kerry, Martha Mansfield, Walter Miller, Julia Swayne Gordon, Cyril Chadwick, J. Barney Sherry, Tammany Young, Denny Hughes, Fred Kalgren, and Dick Lee.

The story, which is said to carry a peculiarly dramatic appeal, is by William Christy Cabanne, who also had charge of the direction. The

Police Tie-Ups Bring Results

Many Exploitation Concessions are Allowed on "In the Name of the Law"

The police tie-ups arranged on the Emory Johnson photodrama, "In the Name of the Law," by the Film Booking Offices field force, continue to obtain all manner of important concessions in first run centres, making it possible to put over exploitation campaigns of unusual magnitude.

Perhaps the most extraordinary exploitation arranged to aid the picture is the police parade stunt. In Des Moines, Jess Day, manager of the Palace theatre, stopped traffic half a dozen times during the day. He obtained a motion picture camera with which he "shot" scenes of the police parade, to be shown in connection with "In the Name of the Law" at his theatre. Practically this same campaign was staged in Portland, Oregon, where the picture ran at the Blue Mouse theatre; in Los Angeles, in Enid, Oklahoma, while similar drives were executed in Cleveland, Buffalo, Atlantic City, Topeka and

That the picture is worthy of the advertising afforded it and is able to stand up against the hardest opposition is shown by the Blue Mouse in Portland, which wired: "'In the Name of the Law' opened to greatest business in the history of the house."

Fred Desberg, of Loew's State in Cleveland, wired: "'In the Name of the Law' opened yesterday to very big business. Picture offers great opportunities for exploitation and tie-ups."

"Any exhibitor," wrote A. H. McLaughlin, manager of the Criterion theatre of Oklahoma City, "who will exploit 'In the Name of the Law' like we did will reap a box office reward."

In Tulsa, Oklahoma, the picture opened at the Broadway theatre, and despite the fact that the weather was hot and the house opened against big opposition, the opening smashed all summer records.

"Kentucky Derby" Coming to Screen

"THE KENTUCKY DERBY," a screen version of Charles T. Dazey's "The Suburban," is being edited and will soon be available for exhibitors. The picture is a Universal-Jewel Production, featuring Reginald Denny, star of the "Leather Pushers," and directed by King Baggot.

In addition to Mr. Denny, the cast includes: Lillian Rich, Wilfred Lucas, Emmet King, Walter Grail, Gertrude Astor, Lionel Palmore, Kingsley Benedict, Bert Woodruff, Harry Carter, Bert Tracy, Pat Harmon, Anna Hernandez and Verne Winter.

"The Storm" Acclaimed at Detroit Showing

"The Storm," Universal's Jewel production of Langdon McCormick's famous stage play, drew great praise at its recent preview showing in the Adams theatre, Detroit, Mich. The showing was attended by a large audience of exhibitors, public officials, newspaper men and other invited guests.

The Detroit Free Press, in commenting upon the showing and the picture, said:

"This picture, produced by the Universal Film Company, promises to take place among the great productions of the year. It contains all the elements which go to make up a successful photoplay, including heart interest, action, dramatic situations which grip powerfully, continuity, perfection of detail and masterful direction.

"Reginald Barker directed the picture with consummate skill.

"'The Storm' will be shown in Detroit about the middle of September, when it will come to the Adams for an indefinite run."

Loew Houses Showing "Rich Men's Wives"

The Loew theatre chain in Greater New York is now playing "Rich Men's Wives" the first of the Preferred Pictures to be released under the new Ben Schulbery-Al Lichtman producing and distributing plan.

The booking, which provides for 96 days, was launched at the State in New York and the Metropolitan in Brooklyn simultaneously. In spite of warm weather and strong competition from the big Broadway first runs, the picture made a creditable showing.

Educational Books Honolulu Theatre

Kahn and Greenfield, owners of a big circuit of theatres in and about San Francisco, have just completed a big picture house in Honolulu, and have signed for the entire list of pictures to be furnished by Educational Film Exchanges, Inc., during the present season.

This means that Educational will supply practically all of the short subjects for this fine new house. except for a few special star productions.

Six Leading Ladies in Christie Comedies

CHRISTIE COMEDIES will have six different leading ladies in their first five pictures this fall. Here's the line-up: Viola Daniel and Helen Darling appear with Neal Burns in the first picture, "That Son of a Sheik"; Vera Steadman plays the lead with Bobby Vernon in "Pardon My Glove"; Dorothy Devore is starred in "Let 'Er Run"; Charlotte Merriam, former Christie girl, has been re-engaged for the fourth comedy, a house-boating expedition; and Charlotte Stevens supports Bobby in the next picture of the series.

Life-like "Stills" for Doug's "Robin Hood"

Those theatres that book "Douglas Fairbanks in Robin Hood" will have what is believed to be the most artistic and useful set of stills with which to publicize this feature, that has ever been turned out.

These pictures are unique in that they have been made with a graflex camera and were snapped during the action of the play instead of being posed after the taking of the scene. As a result they express the spirit of the story and depict the same grace and naturalness of the players that is expressed on the screen. Art critics who have viewed the prints declare them to be the most meritorious photographs ever taken in connection with a film play.

"Face to Face" Is Well Cast

Well-known Actors to Be Seen in Playgoers' New Mystery Melodrama

WITH a strong cast and telling a story, the Playgoers feature, "Face to Face," out September 17th, is said to rank high among the year's offerings.

Marguerite Marsh and Coit Albertson play the featured leads. Marguerite is a sister of Mae Marsh, and both girls began their screen careers under the direction of D. W. Griffith.

Coit Albertson, a pleasing leading man, had important roles in "Madam Sherry" and "The Girl from Rector's," starred in "Stubborn Cinderella" and "The Dance Dream," and has been prominent in Universal, Fox and Metro features. The remainder of the cast is equally satisfactory, and includes William Kendall, Edna Holman, Joseph Marba, Richard Stewart, Cleo Rand and Frances White.

"Face to Face," which is in five reels, presents a drama in which Bert Manners is being tried for the shooting of John Weston, a financier. Evidence is against him, for he admits breaking into the house for the purpose of stealing, and firing a revolver, but insists he shot at a young, not an elderly man. Helen Marsley, school chum of the victim's daughter, and in love with his son, Jack, does some investigating after curious actions and remarks by Martin Hartley, a relative, have aroused her suspicions.

In the midst of the trial, Helen rushes into the courtroom with evidence that shows that Manners shot at his own reflection in a mirror. A letter found in Hartley's room, written by Weston to his son, explains his suicide and the whereabouts of certain bonds, which have been missed. Hartley, called to the stand, confesses to stealing the bonds and keeping the suicide secret to hide his theft.

Associated exhibitors announce that "Face to Face" is a story to keep the public guessing, and the surprise that comes in the last reel is by no means the least of the appealing situations.

Mabel Normand Release Optimistic in Theme

Mack Sennett announces that "Suzanna," starring Mabel Normand, is completed and will be released through First National. Director F. Richard Jones and Miss Normand say that they have combined their best efforts in the making of this picture.

The theme of "Suzanna" is one of optimism. The story deals with the experiences of two girls, born of families at the two extremes of society and who, through knavery, have been substituted for each other at the time of their births.

Next Paramount Release, Stevenson's "Ebb Tide"

George Melford's production of "Ebb Tide," the Stevenson-Osbourne story, will be ready for release soon as a Paramount Picture.

The story was adapted by Waldemar Young and it is reported that he has kept the South Sea atmosphere of the original, in his film version.

The producers announce that one of the high points in the story is a realistic fight with an octopus.

The cast is headed by Lila Lee and James Kirkwood. Among those supporting them are Raymond Hatton, George Fawcett, Noah Beery and Jacquelin Logan.

Bert Glennon was in charge of the photography and C. V. Clegg acted as assistant director.

French Fire Chief Sees Hollywood

Major Paul Varginot, chief of the fire department of Paris, France, went from San Francisco to Los Angeles to have a look at the movies, so 'tis said.

Among the many studios he felt impelled to visit was that of Mary Pickford and Douglas Fairbanks. It is said that Douglas Fairbanks apologized for not being able to show the chief a fire at the studio, but the chief responded by saying that the sets for Douglas Fairbanks in "Robin Hood" and "Tess of the Storm Country" were almost as exciting.

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Federated Comedies to be Censorproof

JOE BRANDT, executive director of the Federated Film Exchange of America, Inc., wires the New York office that he has had a conference with Joe Rock and Ben Wilson, who are producing a series of comedies for the "Federated," at which plans were formulated not to sidestep from the original intention of making high class comedies; and above all it was determined that the new comedies being produced must be censorproof. Primarily the conference was called to give the directors first hand information which was gleaned by Joe Brandt from the theatre owners and exchanges visited by him in his trip to the coast.

Arrow Picture Bought by Barbee's Loop

That Arrow pictures continue to meet with their usual reception in Chicago is evidenced in two letters just received at the home office of the company from Frank Zambreno, who operates Progress Pictures Company in the above mentioned city. In the first of these two letters Mr. Zambreno says that Barbee's Loop theatre has contracted for "The Broken Silence," which many people consider one of James Oliver Curwood's best pictures.

The second letter states that the same theatre ran "Back to Yellow Jacket" during the week of September 3. These two bookings are quoted as being particularly significant in view of the drive which the various independent exchanges handling Arrow product are making in order to make Arrow Month —September—memorable.

"The Jelly Fish" Being Cut and Titled

The second Smith-Cadwell production has been completed and is in the cutting room.

Wyndham Standing is the star and is supported by Dorothy Mackaill and J. Barney Sherry. Hamilton Smith directed the feature and Arthur Cadwell is the Cinmatographer.

Immediately upon completing "The Jellyfish," Wyndham Standing sailed for Holland to co-star with Marguerite Marsh, in "The Lion's Mouse."

Advance reports state "The Jellyfish" is a super production, and one of the brightest pictures of the year.

Producers Security Corporation will handle the releasing arrangements.

Special Screenings Planned

"Sure-Fire Flint" Will be Shown to Exchange Managers and Exhibitors

WITH the completion of the first print this week of "Sure-Fire Flint" featuring Johnny Hines, and supported by Doris Kenyon, Edmund Breese, Robert Edeson, J. Barney Sherry, Effie Shannon and Charles Gerrard, it was announced that Lester Scott, sales manager of Affiliated Distributors, Inc., would leave shortly on a coast to coast trip taking in the various exchanges with the print in his possession.

It is Scott's first intention to stop off at all the exchanges from Philadelphia to Los Angeles that have contracted for the release of "Sure-Fire Flint," and screen Johnny Hines' latest six reel comedy-drama for each local exchange and its salesman. Coincident with this Affiliated Exchange managers have arranged to have all the principal first-run theatre owners in their respective territories attend the screening as soon as Scott arrives with the print..

According to present reports issued from C. C. Burr's offices, "Sure-Fire Flint" has already made a better sales record to exchanges than Johnny Hines first starring feature, "Burn 'Em Up Barnes," which is still playing to capacity houses all over the country.

C. C. Burr, producer of Johnny Hines in "Sure-Fire Flint" announces that each of the one, three and six sheets soon to be issued on "Sure-Fire Flint" have been designed not from the production stills as has formerly been the case, but from enlargements of the actual film negative. This deviation from the usual course was the result of the clearness of the photography obtained by Billy Bitzer, former chief cameraman for D. W. Griffith and Charles Gilson, both of whom were engaged to "shoot" "Sure-Fire Flint."

Charles Murray, veteran Mack Sennett star and one of the leading lights of the film comedy world, was signed up this week by C. C. Burr to appear with Ray McKee, former lead to Shirley Mason, in Burr's new "All-Star Comedies," which shortly will make it's debut to the trade and public.

Atlantic City Opening Success

"Night Life in Hollywood" Plays to Large Business at Premiere Showing

BACKED by a heavy exploitation and advertising campaign, "Night Life in Hollywood," released by Arrow, opened to big business at the Wood's theatre, Atlantic City, N. J., on Monday, September 11.

Mr. Starkman, managing director, made liberal use of twenty-four-sheet, six-sheet and three-sheet stands in every section of the city and almost without exception every desirable shop window carried a card so that the townspeople knew when and where to expect the production. In conjunction with this he distributed in the theatre, during the week prior to the engagement of the picture, novelty souvenir postcards whereon were imprinted photographs of the different stars who play in "Night Life in Hollywood," and an unusual amount of space was used in the daily newspapers.

The opening of the picture followed immediately after the closing of the Atlantic City pageant. This was a fortunate coincidence for it permitted of a tie-up that resulted in many additional admissions. One of the features of the pageant was a tremendous inter-city beauty contest, in which Arrow Film Corporation co-operated by offering a motion picture contract to one girl chosen from the ranks of the contestants. After a great deal of deliberation a girl, Edria Fisk, of Trenton, N. J., was chosen and given a contract under the terms of which she will appear in "Jacqueline," a forthcoming James Oliver Curwood story, directed by Dell Henderson and produced by Pine Tree Pictures, Inc.

Another interesting feature of the exploitation campaign, which assisted in putting the picture over the top, was a gorgeously decorated float, which was introduced into the boardwalk parade, bearing the billing of the production. This float, done in vivid purple and flaming orange, carried two shapely young misses in attractive, similarly colored bathing suits, and was the occasion of considerable comment.

Frankie Lee Comedies Being Cast

Clarence Bricker left New York city for Los Angeles last Thursday and reached there this week, immediately starting to cast the first of the new series of two-reel Frankie Lee comedies.

The new Frankie Lee comedies will be distributed through East Coast Productions,

Bromberg Forming State Rights Corporation

Arthur C. Bromberg of the Arthur C. Bromberg attractions, operating independent exchanges in Atlanta, Charlotte and New Orleans, spent last week in New York at the offices of the Arrow Film corporation and has just announced the closing of one of the biggest independent deals ever made in the southeastern territory.

Mr. Bromberg announced while in New York that he is at work on the formation of a new corporation capitalized at $100,000, to be known as Progress Pictures, Inc., which corporation will take over and distribute the product already controlled by the Arthur C. Bromberg attractions and in addition the new company has purchased from Arrow Film corporation a program consisting of forty single reel subjects, twenty-six features and three special productions.

Seiter to Direct "Beautiful and Damned"

William A. Seiter is back in Hollywood with a fresh coat of tan and some new ideas to incorporate in the film version of F. Scott Fitzgerald's book, "The Beautiful and Damned," which he has been engaged by Warner Brothers to direct. Seiter recently slipped away to Catalina Island for a short outing and for seclusion in which to study his new undertaking.

Seiter established himself as a director of farce-comedy in his handling of the Doris May series of pictures, recently completed.

Second Hallroom Boys Comedy Is Now Ready

THE second release on the new Hallroom Boys Comedies series is announced as complete and ready for showing.

"Tailor - Made Chauffeur" is the title that has been given this new comedy, according to announcement from the C. B. C. Film Sales Corporation, and the picture is completely edited, titled, and ready for release. This means that it has been sent to the Eastern distributing offices only after being formally shown in two theatres on the West Coast.

Sid Smith is again featured in this comedy, which was directed by Noel Smith, whose knowledge of comedy directing has been in a large measure responsible for the success of the Hallroom Boys Comedies.

Atlas Film Co. Acquires "Why Do Men Marry?"

Unity Pictures, Inc., announces that the Atlas Film Distributing Co. has purchased "Why Do Men Marry?" for Greater New York and Northern New Jersey. This announcement is the forerunner of many other territorial purchases which will be given shortly.

The box office value of the title of this society drama in which Edy Darclea, seen recently in the female lead of Fox's spectacle "Nero," is the star, has been quickly recognized and Unity Pictures, Inc., state that a great many exhibitors who have seen the picture are of the opinion that it is a "bring 'em in" title.

"Why Do Men Marry?" is the first of many productions in which Edy Darclea is to play the leading role. Recently she completed work on "Sant 'Ilario," a Henry Kolker production which is to be released shortly.

Broadway Run for "Notoriety"

Weber and North Expect Extended Run for Will Nigh's Next Picture

INFORMATION gained from the offices of L. Lawrence Weber & Bobby North, producers and distributors of Will Nigh's coming special "Notoriety" points to plans for an extended Broadway run on that production. The feature is nearing its final length, and a week or two will find it cut down to exhibition footage. Arrangements are being made for a run on Broadway.

The calibre of the picture as shown from the 100,000 feet that were shot, convinced the producers that "Notoriety" is above the average feature, and is easily big enough to stand an extended run on Broadway. As matters now stand, Weber & North must take the choice between housing "Notoriety" in a legitimate theatre or booking it into one of the first-run picture theatres.

The same problem confronted the producers of Will Nigh's "Schooldays." The shortage of good legitimate houses made it necessary to book the Barry feature in a first-run picture theatre. This may be the case with "Notoriety."

More than half of "Notoriety" has been cut. The excess footage has enabled Will Nigh to pick the meat out of the mass, so that the finished product is said to be all action. Screenings of the society drama to date have shown the wisdom in the selection of the cast.

Bennett Says Cast Is Strong

Charles Burr Production of "Secrets of Paris" Ready for Release

WHITMAN BENNETT, who with Charles C. Burr has produced "The Secrets of Paris," which is a screen version of Eugene Sue's famous novel of "The Mysteries of Paris," claims that the cast in this picture is the strongest he ever assembled during his long career as a picture producer. Mr. Bennett was for years assistant to Jesse Lasky, and later Assistant Production Manager for Famous Players-Lasky. During that time he helped to produce many well known pictures.

The role of the Prince is played by Lew Cody. Mr. Bennett felt that such a role needed a man of French extraction to give proper feeling to the part. Montagu Love plays the Schoolmaster.

Gladys Hulette plays the role of Mayflower and in the coronation scenes is gowned in robes that were worn by the Marchioness of Ely at the coronation of King Edward VII.

Rose Coghlan, at the ripe age of seventy-one, and just recovering from illness, returned for the part of The Owl. Harry Sothern, a nephew of E. H. Sothern, plays the part of Hoppy, the hunchback. Others in the cast are such well known screen favorites as William Collier, Jr., J. Barney Sherry, Dolores Cassinelli, Walter James and Effie Shannon.

This picture was directed by Kenneth Webb. The court scene was directed by Gaston Duval, a friend of Mr. Webb's, who was for many years connected with the diplomatic service.

"The Secrets of Paris" will soon be ready for the market

Heavy Bookings Reported for "Curse of Drink"

THE first test of the box-office strength of "The Curse of Drink," the five-star feature distributed by L. Lawrence Weber & Bobby North is at hand. Contracts arriving at the sales department of the distributors show that the Blaney melodrama is headed for a prosperous career among exhibitors and exchangemen.

The trade reviews on "The Curse of Drink," which are just beginning to appear, assisted in convincing the exhibitor that the picture was a clean-up. The demand for melodramas with action and cast is another reason for the popularity of "The Curse of Drink."

Schwartz states that "The Curse of Drink" has come in for more praise than any of the melodramas of recent years, because its appeal includes women as well as men.

"The Play's the Thing" Says Film Official

"The House of Darkened Windows," the Eastern Film Corporation's Chinese melodrama now offered on the independent market, is said to be unique in respect of the simplicity of its exploitation details.

An official of the Company says: "We are not featuring the name of the author of the story, the director or the cast, but we have concentrated all our energies on the story to the exclusion of many things that usually hamper the relation of a screen narrative.

"We believe that the wisdom of our policy will be confirmed by those to whom we are offering the picture."

Release "In the Night" for Independents

The cutting process for "In the Night," the Producers Security Corporation's new mystery drama, has been completed and the picture is now ready for release to State Right Distributors.

To back up its great faith in this new melodramatic feature, the Producers Security Corporation is preparing an elaborate exploitation campaign, and a punchy press and exploitation sheet will be off the press this week.

Many inquiries of "In the Night" have already reached the Producers Security Corporation offices.

Joe Rock's "Aladdin" in Cutting Room

Joe Rock has advised the New York office of Federated Film Exchanges of America Inc., that "Aladdin" has just been completed and it is now in the cutting room for titling.

The producer has seen fit to satire the stories and is making the most of the grotesque characters and humorous situations in which the author placed them. The third of the series will be called "Little Red Robin Hood," work on which is already well under way.

New Souvenirs for "The Jungle Goddess"

The Export and Import Film Co. report an increase demand for exploitation novelties, in connection with Col. Selig's latest serial, "The Jungle Goddess."

Among the new souvenirs, for distribution in theatres, there are post cards, sets of miniature photographic reproductions from the serial and, for the youngsters, a three-color lion mask, strung and ready for use.

J. B. Warner Announces New Western Ready

James B. Warner, the new cowboy star, has completed "Flaming Hearts." This is the second of the Franklyn E. Backer series of Westerns adopted from magazine stories. Mr. Warner will immediately commence production on the third five-reeler of the series, "Crimson Gold."

Warner has a new leading woman in each picture. The series is being directed by Clifford S. Elfelt.

Pete Morrison Westerns for Export and Import

Export and Import Film Co. have just announced the closing of a contract with the Sanford Productions of Hollywood, Cal., under the terms of which they take over the entire foreign rights, including Canada, for the new series of Pete Morrison semi-western productions now being made by that company. Included in the series are several northwestern dramas. All the subjects are of five reel length.

Moss Books C. B. C. Picture

"More to Be Pitied" Opens Run at the Broadway, September Eighteen

THE New York premiere of "More to Be Pitied" will take place on September 18th.

This feature, the first of a series of six, has been booked at Moss' Broadway Theatre for a run lasting throughout the week, is the announcement from the Apollo Exchange, which handles Greater New York rights on this feature.

The showing of "More to Be Pitied" at the Randolph Theatre, Chicago, and the record it made there, where it was the first Independent picture to be booked into that theatre, has attracted considerable attention throughout the territory.

The booking of "More to Be Pitied" for the Broadway followed a special screening of the feature in the theatre itself. Mr. North, of Apollo, is specially pleased over this, because the Broadway Theatre goes in for big exploitation and effective displays. Other big bookings are coming through in great numbers in the New York territory, according to Mr. North, and it only wants the favorable reports that he is confident will result from the Broadway showing to make this picture a success.

A truck to canvass the city and a great part of New York territory is now in preparation—which will, according to Apollo, prove a most effective ballyhoo and serve to rouse interest in "More to Be Pitied."

Graphic Announces Releases

First of Series of Features Now Read for the Independent Market

"WILDNESS OF YOUTH," Abramson's recently completed feature with an all star cast, is to be disposed of through the previously announced channels of independent exchanges who have tied themselves up with Graphic Productions, in some territories, while in others the picture will in all probabilities be offered for state rights release. This is the first of the announced series which Abramson intends making and releasing through state righters who are affiliated with him under the name of Graphic Exchanges, Inc. The reasons for the double mode of release, Mr. Abramson announces, is the fact that certain territories as yet lack affiliations with his project of partnership with the exchange. Graphic Exchanges will soon be established in those territories, he states.

Frank Zambrino, one of the first independents to take the Graphic franchise and who is handling Abramson's product for his Progress Pictures Co. in Chicago, has completed arrangements for a first run of "Wildness of Youth," in the loop district. Announcement of the theatre and the extensive exploitation campaign planned will be made later. The showing will open on Oct. 2nd.

The Graphic Exchange of New York announces its first run opening September 21st, at the Grand Opera House, 8th Avenue and 14th Street. Additional first runs throughout the country will be announced later.

"Flapper Love" Soon Ready

Pyramid Announces Strong Cast for New Comedy Drama by Eugene Walters

THE work of cutting and assembling "Flapper Love," Pyramid's fourth production for the American Releasing Corporation's program, is being completed in Pyramid's Astoria studio by Director George W. Terwilliger. This is to be an October release. The cast includes Faire Binney as "Peggy Kendricks," Lucy Fox as "Ola," the maid; Florence Billings as "Kate Claybourne," Huntley Gordon as "Bartley Claybourne," Joseph Striker as "Ralph Demarest," J. Barney Sherry as "Horace Demarest," Templer Saxe as "Bayard Thomas" and Harry Clay Blaney as "Steve O'Malley."

The story, by Eugene Walter, is that of a beautiful young society flapper who wrecks her sister's home as a result of her brother-in-law's attentions to her, and who comes mighty near to breaking up other homes before the comedy drama is brought to a delightful ending.

Faire Binney is a sister of Constance Binney, and has played in "The Wonder Man," "The Frontier of the Stars" and "A Man's Home."

Lucy Fox will be remembered in such screen successes as "The Winchester Woman."

Florence Billings, in the role of the young wife in "Flapper Love," has a part for which she is admirably suited.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Warner Features Sold Three States

The last three deals recently consummated with state right buyers by Harry M. Warner for the forthcoming series of seven Warner Brothers productions gives the features fulll distribution throughout the country, it is announced. The three deals were made with the Creole Enterprises, New Orleans, Big Feature Rights, Louisville, Ky., and Warner's Exchange, Detroit.

The seven pictures include "Rags to Riches," and "Little Heroes of the Street," both featuring Wesley Barry; "Brass," with Marie Prevost; "The Beautiful and Damned," also featuring Marie Prevost; "Main Street," by Sinclair Lewis; "A Dangerous Adventure," featuring Grace Darmond, and "Little Church Around the Corner," by Marion Russell.

"More to Be Pitied" to Have Novel Trailer

What is said to be something new in trailers has just been completed by the C. B. C. Film Sales Corporation on "More to Be Pitied," the first of its new series.

The purpose of this trailer is not only to show scenes of a coming attraction, therefore, but to drive home a selling argument. It was prepared as an actual piece of exploitation by Esther Lindner, who handles publicity and advertising for C. B. C.

It contains some of the best scenes of the picture with appropriate titles, and, in addition to this, has several direct selling titles calculated to arouse interest in the film and its spirit.

Warner Announcement

(*Continued from page* 1511)

Prominent members of the cast supporting Miss Darmond include Jack Richardson, Phil McCullough, Robert Agnew, and Derelys Perdue.

"Main Street" is declared to be the greatest novel ever written of rural America. It was written by Sinclair Lewis, and it was produced by S. L. and Jack Warner. The story enjoyed unusual success on the speaking stage, and the novel with its quaint characters is known to millions of readers.

The picture serves to reveal the bitter clash of new, free ideas against the entrenched complacence of small town tradition. There's a Main Street in every town, and this is said to be but one of the many exploitation hints on the box office possibilities of the picture. Harriet Ford and Harvey O'Higgins dramatized the story, and Julien Josephson adapted it for the screen.

"Little Church Around the Corner," in its many years before the public as a stage play and as a book, has become known all over the world. The story was written by Marion Russell, produced by S. L. and Jack Warner, and adapted for the screen by Olga Printzlau.

It is declared to be one of the sweetest stories ever told on the silver screen. It is a homely human document with an appeal as broad as humanity itself, and for real story value, lavishness of investiture, it is said the production will rank as one of the big box office attractions of the season.

Jessen's Studio Notes by Wire

FOX

Circus story starring Shirley Mason, under the direction of Rowland V. Lee, has been titled "Shirley of the Circus."

William Beauline has been engaged to direct the next Tom Mix picture.

The complete cast for William Farnum's "Without Compromise," which will be directed by Emmett Flynn, in addition to Lois Wilson includes Robert McKim, Tully Marshall, Hardee Kirkland, Otis Harlan, Will Walling, Eugene Paulette, Alma Bennett.

UNIVERSAL

Production on "Forsaking All Others," under the direction of Emile Shautard, has started, with Colleen Moore and Cullen Landis in the leading roles.

Herbert Rawlinson has completed his work in "One Wonderful Night," which Stuart Paton directed.

Hoot Gibson, also, has finished "Ridin' Wild," the second for the U star under the direction of Nat Ross.

The Priscilla Dean feature, under the direction of Tod Browning, has a new title, changed from "Lady Raffles" to "White Tiger."

Production on "Around the World in Eighteen Days," starring William Desmond with Laura LaPlante, his leading lady has begun, under the direction of Reeves Eason.

METRO

Mae Murray and her director-husband, Robert Z. Leonard, have arrived for the making of "Coronation," for which Rod LaRocque was also transported to the west coast to play the lead opposite Miss Murray.

The cast supporting Billie Dove in "All the Brothers Were Valiant," under the direction of Irving Willat, includes Malcolm MacGregor, Wallace Beery, William Orlamond, Robert McKim, Curt Rahfeld, Robert Kortman and Jack Richardson. The company have gone to San Francisco, for three weeks on exteriors.

Harry Beaumont, director, and members of the "Emmy Lou" company, with the star Viola Dana, spent the week taking exteriors at Littlebear Lake.

In production are "Peg o' My Heart" and "The Punctured Prince."

LASKY

Julia Crawford Ibers, author of "The White Flower," next starring vehicle for Betty Compson, has selected a locale in the Hawiian Islands, where exteriors will be made.

The Emerson-Hough novel "The Covered Wagon," is now being prepared for the screen by Jack Cunningham. It will be directed by James Cruze.

Alfred Green, his staff and Lila Lee are leaving Wednesday for New York, where they will produce "Back Home" and "Broke," by George Ade, starring Thomas Meighan.

William DeMille has selected the following to support Bebe Daniels and Lewis Stone in a production yet without a name, on which he will begin September 18. The cast embraces Kathlyn Williams, Adolphe Menjou, Winter Hall, Edward Martindel, Bernice Frank, Maym Kelso.

"Sacrifice," by Stephen French Whitman, the scenario by Will M. Ritchey, will offer as the next starring vehicle for Mary Miles Minter, directed by Charles Maigne. The story is laid in Central Africa. A cast is being assembled.

Director Sam Woods is casting "His American Wife," which will star Gloria Swanson.

In production are "Thirty Days," starring Wallace Reid, direction James Cruze; "Making a Man," starring Jack Holt, direction Joseph Henabery: "Singed Wings," featuring Bebe Daniels, under the direction of Penrhyn Stanlaws; "Kick In," with Betty Compson, Bert Lytell and May McAvoy, under the direction of George Fitzmaurice and an unnamed subject starring Agnes Ayres, directed by Paul Powell.

CENTURY

Thomas Wonder, age six, dancer with Gus Edwards, makes his screen debut in "The Little Match Girl," starring Baby Peggy.

Al Herman has been assigned to direct Lee Moran, in an unnamed subject with Betty May playing opposite. Kewpie King, weighing two hundred and forty pounds, is also in the cast.

UNITED

Myron Selznick is at San Francisco, selecting locations for a coming production.

Director George Archainbaud is making final scenes for "One Week of Love" featuring Elaine Hammerstein and Conway Tearle.

SENNETT

"The Shriek of Araby," starring Ben Turpin with Katherin McGuire opposite, under the direction of Richard Jones, has been completed and undergone final editing. Following its preview, it is being forwarded to First National.

Melford Brown and Rex Taylor have been added to the scenario department of the Sennett productions, with John Gray, editor in chief. They are now working on the first starring vehicle for Phyllis Haver, which will be a rural story directed by Richard Jones.

The next story for Mabel Normand is ready.

Roy Del Ruth will direct Ben Turpin's next subject.

Indications are that Sennett will engage a number of people for pictures to be made this fall.

CHRISTIE

Al Christie has completed "Let 'Er Go" a race horse comedy featuring Dorothy Devore, with George Stewart and Lincoln Plumer.

Scott Sidney is directing Neal Burns in a beach comedy entitled "Ocean Swells," no bathing girls.

Charlotte Merriam has been re-engaged by Christie to play leads.

L. B. MAYER

Frances Marion has been engaged to write continuity for the first Fred Niblo production "The Famous Mrs. Fair," a stage play.

John Stahl is editing "The Dangerous Age."

Reginald Barker is putting the finishing touches on "Hearts Aflame."

SCHULBERG

"The Hero," a successful play produced by Sam Harris, has been purchased and will be directed by L. J. Gasnier. Eve Unsell is writing the continuity.

Tom Forman has completed "Ching, Ching Chinaman," and is now engaged in editing of the picture.

Katherine McDonald has gone "north," for a three weeks' vacation.

First of William Fairbanks Series Screened

"Peaceful Peters," the first of the Arrow-William Fairbanks Series, was viewed by exchange men last week. Among those who signed contracts for the series were, A. C. Bromberg, who operates inpendent exchanges in the South, and Frank Zambreno of the Progress Pictures Company, Chicago.

Mr. Bromberg declared "Peaceful Valley" the equal of any Western he had ever seen. He expressed himself as optimistic concerning the prospects for the series.

Mr. Zambreno telegraphed congratulations to Dr. Shallenberger of Arrow Film Corporation, upon his acquiring the service of so popular a star as William Fairbanks.

Scenes from "More to be Pitied than Scorned," C. B. C., in which appear J. Frank Glendon, Alice Lake, Rosemary Theby, Philo McCollough, Gordon Griffith and Josephine Adair.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Illumination in Auditorium Vitally Effects Screen Brightness

Extraneous Light from Orchestra Pit or House Units Very Detrimental

THE illumination of the auditorium during the projection of the picture vitally affects the required screen brightness, and the selection and placing of the lighting equipment must therefore be treated as a phase of the projection problem. There must be sufficient light to create an agreeable atmosphere and to permit the theatre patrons to find or leave their seats safely during the projection of pictures, yet the eye should encounter no very bright areas and the light directed to the screen from fixtures or vertical surfaces facing the stage should be kept at a minimum, in order that contrasts in the screen picture will not be materially affected. If but one per cent of the screen brightness is contributed from sources other than the projector, the screen illumination must be increased by 30 to 40 per cent in order to produce as satisfactory results as though no extraneous light reached the screen. The other surfaces at the front of the house should, however, receive some illumination so that excessive contrasts of brightness may be avoided.

Gradation of Intensity

The theatre exterior, lobby, and foyer are usually brilliantly lighted in order to appear cheerful and attractive. However, the eyes of the patrons are thereby adapted to this level and it requires time for their adjustment to the lower level desirable in the auditorium. By lighting the rear of the auditorium to a moderate intensity and gradually decreasing this to the front, the eyes are given an opportunity to adapt themselves as one passes down the aisle, and at the same time the illumination reaching the screen is kept at a minimum. The use of indirect lighting equipments, or units with deep reflectors, shades, or shields, and of auxiliary aisle lighting, obviates the interference with vision caused by bright surfaces near the field of view. Frequently beams or other architectural features may be employed to prevent the direct light from reaching the stage and to shield the eyes of the audience. The brightly lighted music sheets of the orchestra may cause annoyance when in the line of vision, and they sometimes reflect a considerable amount of light to the screen. Judicious placing and masking of the music racks will frequently improve these conditions.

The above discussion of the illumination of the theatre auditorium is an extract from the bulletin issued by the National Lamp Works on Motion Picture Projection.

In general, the illumination of theatre auditoriums has not received the proper thought and study that it warrants.

Excellent Illustration

To cite an example of the importance of the proper placing of orchestra lights for music sheets the writer recently visited that new monument to motion pictures, the Eastman Theatre at Rochester, N. Y., and had occasion to study the interior lighting. During a discussion of the illumination of the projection screen the probability of the orchestra lights having any effects on the brightness and contrast of the picture was discussed. A decision was made to make a test of this that very evening.

After the performance the engineers from the Eastman Laboratories conducted a series of tests of the effects of the reflection of light from the music sheets in the orchestra and also the effects on the extraneous light thrown on the screen from the general house lighting.

The results of the tests showed that the extraneous light received by the screen from the orchestra pit was so great that it was possible to double the general auditorium illumination before an equal amount of extraneous light was received by the screen.

In other words the light received by the screen from the general house illumination actually was much less harmful to the picture than that received from the lights in the orchestra pit. Precautions were immediately taken to eliminate all light reaching the screen from the orchestra pit.

Importance Not Realized

Yet how many exhibitors fail to realize the extreme detrimental effects to the picture from the lights used in the orchestra unless they are properly designed and positioned.

It is a simple matter to secure fixtures, which, with the proper arrangement will not reflect light to the screen.

Another extremely important factor in auditorium illumination is the design and position of the lighting units during the presentation of the picture.

Brightly lighted objects in the audience's line of vision to the screen are to be condemned. This glare proves annoying and distracting to anyone watching the picture and also results in apparently a lower screen illumination to the observer.

In case a picture appears gray, presenting no clearly defined contrasts in the blacks and whites, the exhibitor should thoroughly investigate the possibilities of extraneous light reaching the screen for therein lies the source of many puzzling projection problems.

Partial List of Papers for Fall S. M. P. E. Meeting

The Papers Committee of the Society of Motion Picture Engineers has been extremely busy in securing a list of papers for presentation at the fall convention to be held in Rochester, October 9th to 12th inclusive.

The complete list of papers has not as yet been obtained. The following are the tentative titles of a few subjects which will be treated by their respective experts:

A Motion Analyzer by Dr. Hermann Kellner.

Accurate Method for Expressing the Performance of Lenses, by Mr. Wilbur B. Rayton.

A Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector by Dr. Sander Stark.

A New Sensitometer for the Determination of Exposure in Positive Printing, by L. A. Jones and J. V. Crabtree.

Standard Dimensions and Characteristics of a New Film for Home Motion Picture Use by Dr. C. E. K. Mees.

Standardization of Positive Density and Printing Exposure, by L. A. Jones.

As additional papers are added to the above list they will be announced in this department of the NEWS.

Since the Shubert Corp. changed their Rialto theatre, Newark, N. J., into a combination vaudeville and motion picture house, the Libman-Spanjer Corp. constructed a beautiful ticket selling booth, as shown in the photograph above. These booths are greatly used now in the up-to-date houses

Actual Stereoscopic Pictures Obtained Thru Invention of New Process

A MEANS for taking stereoscopic motion pictures has been developed that appears to be actually successful. The principles underlying the process are scientifically sound and no wonderful claims of revolutionizing the motion picture industry are made.

An interesting demonstration of this process was recently held at the Emerald Studio, Chicago, by Barnett W. Harris, inventor.

The representatives of the daily press, trade papers and others present agreed that Harris had succeeded in actually adding depth to the pictures which were truly stereoscopic in their effect.

The pictures were shot by two motion picture cameras, placed side by side, and were then printed by a special process on to a single film, the pictures taken by the right and left cameras alternating on the film.

This film was then placed in a projection machine with a double aperture plate, so that when thrown on the screen, pictures taken by one camera appear directly above those taken by the second camera, the projection machine being run at such a speed that the pictures give continuous action as in usual motion picture projection. It is understood that in order to get this effect the reels are run at double the speed of the usual picture.

Each spectator is provided with a "rectifier" built somewhat like an old fashioned stereoscope, and provided with a prism for each eye, which is masked in such a manner that when you look at the screen through the rectifier, the two pictures appear as one and the stereoscopic effect is secured.

The reels shown at the demonstration included close-ups and long and short shots, all of which had the effect of depth or stereoscopic pictures to a remarkable degree.

Among those who witnessed the demonstration, was Professor Frank R. Moulton of the Chicago University, known as one of the world's leading astronomers and mathematicians, who stated that the stereoscopic effect obtained by Harris pictures, is one hundred per cent, and that Harris has developed his discovery along correct scientific lines.

It is obvious that this process has decided limitations, though for special work or the educational use it will probably be found of high value.

Harris is widely known in Chicago amusement circles, having been connected with the theatrical and motion picture industry for fifteen years, starting as treasurer of the Marlowe theatre, during the time when Ralph Kettering now general representative for Jones, Linick & Schaefer, was manager.

Canadian Hippodrome Devoted to Motion Pictures

More than ordinary interest has been taken in the re-opening of Shea's Hippodrome, Toronto, which took place on August 21 with an entirely new policy and after important changes had been made in the large downtown theatre. The house was re-opened with Griffith's "Orphans of the Storm," which was shown continuously afternoon and evening at prices ranging up to 75 cents. Arrangements had been made for an indefinite run of this picture and other large features have been booked for the Hippodrome, it was announced.

The Hippodrome opened some years ago under the direction of Jerry Shea as a combination picture and vaudeville theatre. It was, at that time, the largest theatre in Toronto. It is now to present moving pictures exclusively. Much work has been done during the past two months in the way of remodelling the theatre.

Much New Equipment For Cleveland Territory

The following equipment notes are furnished by the Theatre Supply Company of Cleveland, which is making the installations:

Arcade theatre, Georgetown, A. C. Markey manager, is installing a new 6B Powers projection machine.

Robert J. Hirsch, manager of the New Sigma theatre, a new Dayton motion picture house has placed an order for entire equipment, including a 6B Powers projection machine, motor generator, and a white screen.

J. Bernard Mills has completely renovated the People's theatre, Dayton, and has put in all new projection equipment.

W. E. Weiberg of the Royal theatre, Salem, Ohio, painted up his house and installed all new Powers equipment for his fall opening.

Tri-State Amusement Company of Steubenville, which operates the Strand and Orpheum theatres, have installed all new Powers equipment in both houses.

Weber theatre of Dover, O., and the Strand, of New Philadelphia, O., have substituted the new G. E. Mazda equipment for their old carbon arc equipment, saying that the mazda equipment can be run much more economically than the carbon arc equipment—Loeb.

Draws Plans for 3,600 House

Preston J. Bradshaw, architect, has drawn the plans for the structure which include a 3,600-seat vaudeville and moving picture theatre on Grand boulevard topped by the office structure while the apartments would face on Washington boulevard.—Barrett.

The Barton Console
in the
Neenah Theatre,
Neenah, Wisconsin
John Herziger, Owner

The Heart Never Grows Old

A young heart is a musical heart—and there isn't any other kind! Grandpa beats with his cane to the same lively tune the youngsters hop to—music is universal and appeals to everyone.

But music has its imitators and only real music appeals to the heart. That is where many exhibitors lose a profit—you may not know one note from another but you can tell good music when you hear it, and so can everyone else.

The safe way is to install a Barton Orchestral Organ that any organist can play. It is just a beautiful, full-toned pipe organ with complete orchestral instruments added, and made wonderfully flexible with the Barton Divided Manual.

You don't have to pay cash for a Barton even if it is worth it. We can point the way to owning one easily. Write today.

IT'S A **Barton** ORCHESTRAL ORGAN

The Bartola Musical Instrument Company
313-316 Mallers Bldg
Chicago Illinois

Grauman Hollywood Theatre Strictly Egyptian Architecture Thruout

WITH the construction practically completed on the picturesque new Grauman Hollywood theatre, the date of opening is very near, in fact, it will probably take place within the next seven or eight weeks.

The new theatre is a distinct addition to the artistic buildings that have made this motion picture capital one of the most attractive residental meccas on the coast, and when it opens its doors to the public, the film industry will be presented with the finest settings ever offered for its best efforts.

The theatre is strictly Egyptian architecture and every detail has been given the benefit of exhaustive research. Egypt's grandeur tells of past glories but this new temple is a monument to present-day enterprise and stands as the realized inspiration of a great exhibitor whose faith has led him to rear this $800,000 structure for future triumph. In Egyptian architecture the builders aimed at stability and so the walls of this edifice are formed of huge cement blocks, hand colored with the soft blues and reds and yellows in which these ancients delighted. The interiors, with its wide foyer, auditorium with its 2,000 seats, smoking and waiting rooms, are fascinating with their marvelous decorations that have incorporated the famous Egyptian motif of Sphinx pyramids, hieroglyphic inscriptions and other ornamentations used in Temples of bygone days.

Marvelous new heating, cooling and ventilating systems have been installed, assuring comfort both winter and summer, while the latest invention of diffused lighting throws the glow through the atmosphere and turns the vaulted ceiling into a glorious blue sky with dazzling stars twinkling like our very own California heavens.

There is a tiled court of much spaciousness, with a stone wall fountain, and shops along one side, a la Bagdad, and a picturesque roof garden. These are but a few of the features that lure the fancy.

Will Hays to Attend S. M. P. E.

The president of the Society of Motion Picture Engineers tendered Will Hays an invitation to attend their fall convention scheduled to be held in Rochester, N. Y., October 9th to 12th inclusive.

In replying Mr. Hays states that he intends to be present for at least one session of the convention.

Endicott, N. Y., to Have Modern House

Ned Kornblite, president of the Kodeco Realty company, announces that a new $100,000 theatre will be erected in Endicott, N. Y. on the property between the Endicott Bulletin office and the Earl W. Travis store on Washington avenue. The three lots which comprise the site were purchased from Dr. Mark Welch of Endicott. The plot is 75 feet wide and 100 feet deep. Construction will begin at once. It is hoped to open the house January 1.

The new theatre will be of modern fire-proof coustruction and will be equipped with a modern ventilating system. Yellow tapestry brick will be used on the front. The remainder will be of hollow tile and concrete with steel framework—Taylor.

Spahr Reports Improved Market

A marked improvement in the market for high class projectors is reported by O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, who states that a splendid business in Motiographs was done during August, the month's record being the best in the past year.

Among large contracts consummated was one with the Philadelphia public schools, whereby a large number of Motiographs will be installed, and one with the United States Navy, which will place Motiographs on many of the larger ships of the battle fleet.

Among installations completed during the month, were those in the Majestic theatre, Chicago; Seventh street, Minneapolis; the Majestic, Milwaukee; and the Palace at South Bend, all Orpheum Time houses, which are devoting more attention to the showing of pictures than in the past.

The Palace at South Bend is one of the finest Orpheum Time houses in the country, and is scheduled to open on September 15th.

Mr. Spahr is enthusiastic over the business outlook for the fall and winter.

Curtains and Draperies Give Patrons All Important First Impression

CURTAINS and draperies give to your patrons a definite impression of your taste—your idea of an expression of harmony and beauty.

More than anything else allied to your decorative scheme and colorings rests a real responsibility upon your curtains and draperies. They may enhance and emphasize the beauty of your theatre or may entirely ruin it. Their importance are most vital.

The first impressions are lasting and if they are what you want them to be, your patrons instantly become favorably impressed with their surroundings and because of those favorable impressions their visits are more frequent. If your curtains and draperies fail to properly represent your house, they are sure to create a depressing effect on your patrons.

An enormous curtain that represents a large investment was recently installed in the Franklin County Memorial Hall. This curtain which extended across the proscenium of 80 feet 2 inches required over 600 yards of Mercerized Velour. A description of the many features of this curtain is supplied by Haller and Haller of Columbus, Ohio, specialists in theatre curtains, draperies, etc., who made the installation.

Both curtain and lambrequin are heavily plaited. The opening ends and bottom edge are hemmed 12 inches deep. The bottom of curtain and lambrequin are weighted; top of curtain reinforced with heavy web. Ten inch mercerized bullion fringe is used and a two inch metal galloon. The monogram and scroll are appliqued.

The operating of the curtain is absolutely noiseless, the runners are hard wood, self-lubricating; U shaped cast iron hangers, quarter inch self lubricating wire cable. The machine operating the curtain is automatic; switch control; one throw of the switch opens or closes the curtain. When the curtain has been opened or closed the motor automatically stops. Being equipped with an automatic clutch, the curtain or equipment cannot become damaged or injured in any way if a possible mishap occurred from any cause.

Haller & Haller have furnished many theatre and moving picture houses with curtains and draperies.

Curtain installed by Haller & Haller in the Franklin County City Hall which required over 600 yards of material

ABSOLUTELY SINCERE AND PRACTICAL PRAISE OF POWER'S PROJECTORS

No. 515. Vol. XX. THE CINEMA, LONDON, ENG. THURSDAY, AUGUST 24, 1922

WHAT THE OPERATOR SHOULD KNOW ABOUT HIS PROJECTOR

By C. H. DAVIES,

(Late Cine-Technical Expert, International Committee of the American Y. M. C. A.)

In the last issue I urged the need—and it is a vital one—for raising the status of the cinema operator, or as I prefer to call him, projectionist. And in so doing, I pointed out that such improvement could, under present conditions, only come about as a result of initiative movement on the part of exhibitors. I say, with a knowledge born of many years' practical experience, that the most ruinously expensive encumbrance to any picture theatre is an incompetent, careless, or discontented projectionist. He can do more harm to business in one month than an inexperienced manager can accomplish in six. Managerial incapacity may damage the prestige of a house in the long run, but faulty projection is working havoc during every hour that the house is open.

Perhaps one of the most potent causes of imperfect projection is to be found in the brevity of time allowed for care and study of the projector, the veritable heart of the system. Sometimes the "operator" is called upon to do so many jobs around the theatre that he is led to neglect his own department, but more often he is disinclined to make more than a perfunctory study of the delicate and exacting piece of machinery upon which very largely rests the success or otherwise of the screen presentment. It is in the hope that a deeper interest may be aroused in the vital functions of the cine-mechanism, and that a fuller understanding of its character may lead to greater care and better pictorial presentment, that I pen these explanatory notes.

For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6 I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order. A more searching test would scarcely be easy to find. Figure I gives a general "close-up" of the Power's No. 6 from the gate aspect.

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The constancy of motion of this machine is often remarked by those who use it, and the secret of this is in the intermittent movement, which differs greatly from the method usually employed. Within a grease-tight casing the driving element revolves; a cam of hardened steel, diamond in shape, which engages the pins of a cross mounted on the end of the intermittent spindle. The cross and pins are cut from one block of steel so that the pins remain fixedly in precise relation to the cam. The motion of cam and cross is so smooth and devoid of friction that it is almost noiseless, and the travel of the film is not only more rapid but there is less strain on the perforations than with many other types. Careful study of this movement by means of Figures II and III will result in a clearer understanding of the chief function of a projector.

Second only in importance to the intermittent movement is the film feed, and an intelligent grasp of the principles underlying this will go far to minimize the chances of trouble while running. It will be understood, of course, that the purpose of the intermittent sprocket is to transmit the movement of cross and cam to the film in order that its travel may synchronize with the operation of the shutter. But the important work of the top and bottom feed sprockets is not usually so well appreciated. The condition of the top feed sprocket and its relationship to its rollers governs the feed to the intermittent action, and perfect engagement of the film is a *sine qua non* of "sweet" running. Adjustment of the gate springs to the exact pressure necessary to ensure smooth passage of the film without putting strain upon the edges of joins is a point calling for careful study. Films vary not only in thickness, but also in condition, and the extra trouble of adjusting the pressure to the film is well worth the while; it is not difficult, and it makes for good results on the screen.

The function of the "take-up" sprocket is important, and care in seeing that the film is firmly engaging and that the idler roller lies snug is time well spent. "Jumping" of the loop will thus be guarded against, and the possibility of failure of the take-up minimized. In the Power's No. 6 mechanism it will be found that the idler rollers are so arranged that pressure upon the moving film is obviated, while the adjustment is so fine that the rising of the film from the sprockets is practically an impossibility.

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National Anti-Misframe League Forum

Good Information

One projectionist, in replying to the letter written by R. Harrington who requested information on Mazda lamp projection and screens, gives a good set of answers and apparently has had considerable experience in working with Mazda equipment.

Motion Picture News,
New York City,
Technical Dept.
Dear Editor:

I've just finished reading the letter you published written by R. Harrington in which he asks for answers to some pointers on the way to use Mazda lamps for projection and also on screens.

As I've been a user of this sort of apparatus for a long time and have run into all kinds of experiences with it in getting thoroughly acquainted with it, I believe I can give some dope to Harrington that will help him.

Before I go into that discussion I'd like to say that a projectionist must study how to operate a Mazda equipment just the same as he needs to study to operate an arc. There are many different things about this apparatus and the way to use it. If the proper methods are not used then the best projection will not be obtained.

As to question one "where the lamp bulb bulges out on the side once in a while" I've never read just why this is but I figured (I've had this happen to me once) that there was a weak spot in the glass and when the lamp got hot this weak spot showed up.

Question two: The hole in the dowser of the G. E. Mazda apparatus is not to be used for anything except to get the mirror in the right place, because it does not always come in the center of the condenser lens. The way I line up my condenser is to first light the lamp in the lamp house after it has first been set correctly in the lamp setter. I don't turn on all the juice the lamp should carry so there won't be too much light to work with. Next I hold a piece of cardboard out in front of the objective lens (maybe about 2 or 3 inches or maybe farther away or closer) until I get an image of the rings of the prismatic condenser. These rings will show up clearly and also an outline of the aperture plate can be seen on the card. The image of the rings can be centered with the aperture outline by moving the lamp house sidewise or up and down and then when the rings are centered in this way the adjustments on the lamp house can be adjusted and set so the house will always come back in that position when it is ready for projecting a picture.

Don't use this hole in the dowser for centering the lamp filament because it's just the same as when you center the condenser. If the hole is not in the center then the lamp filament will not be in the center. Just use the same way to center the lamp filament as for the condenser only be sure that the mirror doesn't throw any light into the condenser. I always push the mirror away around to one side and burn the lamp on the least amperage that I can so it won't be too bright. Then hold the pasteboard card (better have it kind of a gray color) out in front of the objective lens just the same as before and find where you can see the image of the lamp filament. (The lamp should be placed back from the center of the condenser two inches before the image is looked for.) Then by moving the lamp sideways the filament can be placed in the center of the spot of round light on the card you hold in front of the objective lens. You don't have to do all this only when putting up the equipment because if the adjustments are made right the next lamp fits right in the same place.

If the lamp and condenser aren't set right, the light on the screen will be poor and uneven.

When it comes to screens I don't know much about the crystal beaded screen, but the size of the screen to use is something I guess we could all talk about. I've got my own ideas about that but I don't suppose all the fellows will agree with me.

Favors Large Size

I'm for a pretty big screen so that the people can see all the details in the picture. I mean by that a pretty big picture for the house. Of course I don't mean a twenty foot picture in a house that seats about five or six hundred, but say a picture about sixteen feet wide. I don't get the dope on the small picture myself.

Anyway I hope I help out by telling how I do things for I get pretty good results and don't receive any kicks from the manager.

Maybe I'll have some questions to ask the fellows and hope they'll bounce to it and give me some good dope. I guess this country must have fellows in it that know about all there is to know on good projection.

Here's hoping good luck to your league,

EUGENE HILL,
Mansfield, Mass.

The answer concerning how to line up the condenser and lamp filament of the Mazda lamp as outlined by E. Hill is to be recommended. Apparently Hill has had considerable experience with this type of apparatus and has also either read or received personal instructions on this subject. His answer is quite complete and definite.

Reason for Bulging

However, when it comes to the reason for the lamp bulb bulging out the Editor does not agree. This effect is probably due to the light reflected from the spherical mirror being focussed on the glass of the bulb. At this point of focus the temperature is high and in time softens the glass. As the bulb is filled with gas under high pressure the softened glass caused by the focus of the reflected light falling directly on it will bulge out.

This will never occur providing the mirror is correctly placed. It is well to check up on the mirror setting every day or even oftener thus obtaining the maximum efficiency from this element.

The question of the crystal beaded screen is discussed in another letter printed in the Forum this week.

There is a great deal to be said on the subject of the size of screen best suited for the particular theatre. The Editor in his opinion does not agree with E. Hill in the views that a comparatively large picture should be used. It must be remembered that the people sitting in the front seats will find it very difficult to follow the action of a large picture. There is necessary a compromise, i. e., a picture which favors the front seats slightly through its smaller dimensions will be very satisfactory for the center of the house though possibly somewhat small for the rear.

Large pictures are apt to cause eye strain which result in headaches.

The size of picture to use of course depends on the size of the house—Editor.

(*N A-M L P continued on page* 1530)

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button.

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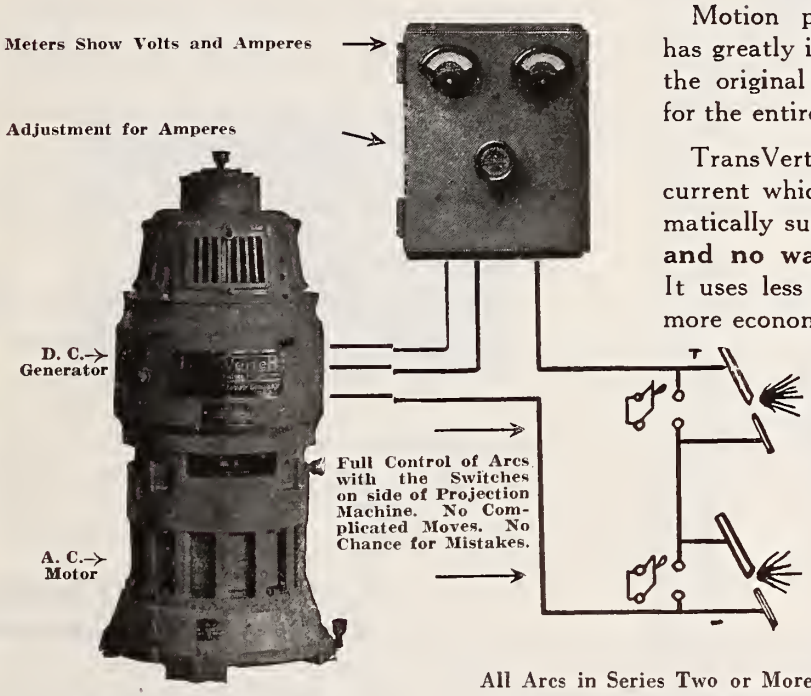

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N. A. M. L. FORUM

(*Continued from page* 1528)

Concerning Screens

The list of questions submitted by R. Harrington, as published in these columns in our issue dated September 2, has caused considerable comment among the projectionists. The following extract is taken from a letter received from George Shepard of Dallas, Texas, who writes on the subject of screens.

"I've run up against the Crystal Beaded screen at a few places and in some places it sure did some good work. I cannot say this about it every place I saw it.

"From what I've seen and heard about this kind of screen it goes well in a theatre where there is a straight throw and no balcony. But if you take a house that has a big angle for the projection and has a balcony then the Crystal Beaded screen is no good. I've heard this explained by people who ought to know who say that the biggest part of the light that hits the screen is reflected back again right in the direction it comes from. Don't use the Crystal screen where there is much angle to the projection or where there is a balcony in the house. That's my opinion on this anyway.

"When it comes to the size of picture to use in the house I say use a moderate size screen. This idea of using a picture twenty four feet wide in a small house as I've had the good fortune (?) of seeing, is absolutely the wrong idea. I'll say a house which say seats a thousand or so people on one floor with a throw of about a hundred feet from the projector to the screen should use a picture about fifteen feet wide. And I've seen pictures up in the twenty feet in houses no larger than that."

When it comes to the explanation for the action of the reflected light from the Crystal Beaded screen and the proper place to use it G. Shepard has the right ideas.

The Crystal Beaded screen throws the reflected light back right along the axis of projection. In the case where the projection room is placed up over the balcony then the balcony seats will receive by far the best picture while the orchestra seats will suffer.

The Crystal Beaded screen proves very satisfactory when used for house with no balcony and practically straight projection. The screen is really of the reflector type though there is a certain amount of diffusion given the projected light; more, in fact, than is given by most other reflector types of screens.

A fifteen-foot picture (width) for a theatre with a seating capacity of one thousand and length of approximately one hundred feet, seems to be just about the right size, though probably a picture of fourteen and a half to sixteen foot width would be found quite satisfactory—Editor.

Dear Editor:

Am wishing to acquire the best information in moving picture machines and other things I believe of great importance.

Herewith you will find my application blank for becoming a member of the great motion picture association which I believe is the National Anti-Misframe League.

Am also sending the 25 cents for the button. Am assistant projectionist of the Porto Rico threatre. Waiting for your answer,

Respectfully yours,
MIGUEL ANGEL CASTRO,
Santurce, Porto Rico.

Dear Sir:

I am only an assistant projectionist but I am interested in the National Anti-Misframe League and want to join.

I have been reading the letters and ideas in your magazine and have received lots of help through them.

Enclosed you will find a blank I have clipped and filled out from which I hope to hear from you soon.

Very truly yours,
HOWARD MCLUEN,
1718 Second St.,
Perry, Iowa.

Dear Editor:

Please find enclosed application blank for membership in the National Anti-Misframe League and also 25 cents in stamps for N. A. M. L. button.

Let your ideas help some one else

I have been a reader of the NEWS for the last six years and have found the Forum very interesting. I think that this is a very good organization for the betterment of projection, as each individual reading the different letters from brother projectionists can obtain some very good suggestions in their line of work.

Yours very truly,
DALE E. THURLOW,
Princess Theatre,
Rensselaer, Ind.

Former Secretary 306 Again Fortunate

On the fifth day of September Mrs. Rotker presented the former Secretary of Local 306 and now the Chairman of the Examining Board and also the President of the Bronx Electrical Contractors Association with an eight pound girl. This makes two girls and two boys. Mother and daughter are doing well.

Two Hundred Thousand Dollar Plant Designed

Plans have been completed by local architects for a $200,000 plant for the Wilart Cinema Industries, Inc., a concern which will establish a factory in this city for the manufacture of motion picture projectors and cameras. The plant is expected to employ 300 skilled workmen.—Gibson.

Installs Ventilating System

The Bijou theatre, Wilmington, N. C., recently closed for remodeling, has just been reopened with two hundred more seats, two big typhoon fans and new decorations and paintings. The owners, the Howard-Wells Amusement Co., is planning for big business for this house in the fall.—Stellings.

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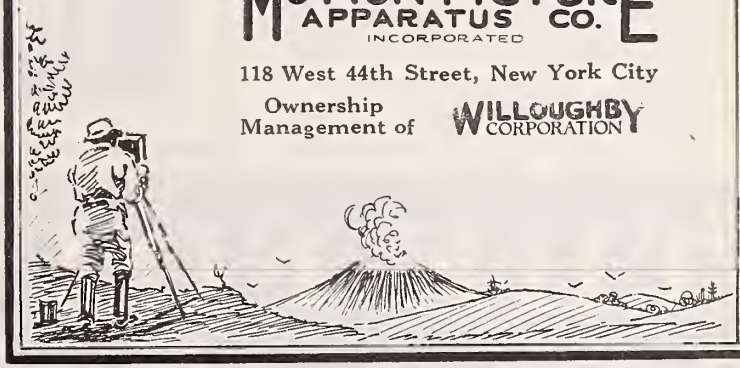

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Theatre Construction Activities Reported From Many Various Localities

DISTRICT OF COLUMBIA

Washington—Architect J. J. Zink is drawing plans for a fireproof, brick and concrete motion picture theatre, one story, 18th & Columbia Road N. W., $250,000. Owner, care of Tom Moore, Hadleigh Apts., Washington, D. C.

Washington—Architect J. J. Zink is drawing plans for a fireproof, brick and concrete one story motion picture theatre, location withheld, $150,000. Owner, care of Tom Moore, Hadleigh Apts., Washington, D. C.

ILLINOIS

Chicago—Fugard & Knapp, 212 E. Superior Street, Chicago, have plans for a fireproof, brick, two story motion picture theare building, seating 1,500, 117 x 124, $300,000, at N. W. Cor. Western & Cortland.

Chicago—C. H. Crane, 127 N. Dearborn Street, Chicago, have plans for a two story and basement theatre, office and store building, re. conc. and steel, brick walls, stone trim. 117 x 142, S. E. Cor. Roosevelt Road & Kominsky Avenue. $400,000. Owner, Mrs. Hankes, care architect. Taking bids.

Springfield—Architect F. J. Klein, 331 Main Street, Peoria, Ill., has plans for remodeling of the "Chatterton." Plot 75 x 37, $200,000. Owner, Geo. C. Hickox, Reisch Bldg., Springfield. Brick and concrete, stone trim.

IOWA

Council Bluffs—Architect Chris Jensen, 305 Broadway, Council Bluffs, has plans for a three story theatre building and two stores, plot 62 x 162, at 317-21 Broadway. Owner, B'way. Bldg. Co., care R. B. Wallace, 11 Pearl Street, Council Bluffs. Seating capacity, 1,500, $130,000. General contruction contract let to Parsons Constr. Co., 404 Arthur Bldg., Omaha, Nebr.

MASSACHUSETTS

Webster—L. C. Pierce, 150 Eaton Avenue, Meriden, Conn., has plans for a one story theatre building and basement on Main Street, Webster. Owner, Steinberg Theatre, care H. J. Steinberg, Webster. Gen. Constr. let to H. Wales Lines Co., 134 State Street, Meriden, Conn. Work to begin soon.

MICHIGAN

Detroit—Architect J. P. Jogerst, 1921 Ford Bldg., Detroit, has plans for a two story theatre building with 9 stores, 93 x 90, at the S. E. Cor. La Salle Avenue & Buchanan Street, Detroit. Seating capacity, 1,000. Owner, Wm. A. Montgomery, 1652 Penobscot Bldg. Building of brick and steel.

Detroit—Scisrek & Malkin, 1327 1st Natl. Bank Bldg., have plans for remodeling and additions to a two story theatre building, 50 x 105, Jefferson & Lycaste Avenue. Owner withheld. Gen. Constr. let to S. E. Benjamin & Co., 504 Free Press Bldg., Detroit.

Grand Rapids—C. J. Barnes, 1305 Kresge Bldg., Grand Rapids, has plans for alterations to Orpheum Theatre, S. E. Cor. Shelby & Lafayette. Owner, Strikers Cafe Co., Donald M. Sarbaugh, atty., representing owner, 1428 Majestic Bldg., Grand Rapids. Gen. contract let to A. R. Yops Co., 803 Kresge Bldg.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

ST. LOUIS

The Melvin theatre, 2914-16 Chippewa street, has been reopened after being dark for several months. Several days ago Gladino Lange and associates purchased the house from Joseph Hollomann. The price paid was not given out. The house seats 600.

The Wilsonville, Ill., theatre owned by Eli Gory opened on September 15. Gory plans to operate four nights a week. If business warrants he may increase to every day in the week. The theatre seats 385.

The Juniata theatre, Grand boulevard near Juniata street, was robbed of $326 on Tuesday morning, September 5. The robbers used two padded sledge hammers to force open the safe. The St. Louis Amusement Company is the owner.

Carter De Haven was the guest at a banquet given in his honor at the Melbourne Roof Garden Wednesday evening, September 6. Thomas McKean of the Film Booking Offices of America was host to De Haven during his stay in St. Louis.

J. A. Seipker, formerly manager of the Wildie theatre, Edwardsville, Ill., has taken charge of the Ozark theatre, Webster Grove, Mo.

Charley Vollmer has resigned as manager of the Delmonte theatre, 5624 Delmar boulevard, and returned to the Midway theatre. C. Olmstead is the new manager of the Delmonte.

Secretary of State Becker has issued certificates of incorporation to the Rivoli Theatre Company with a capital stock of $30,000. Barney Rosenthal, Nat Steinberg and R. G. Taylor hold 100 shares each. They represent Universal which recently purchased the Royal theatre. The house will be known as the Rivoli.

Certificate of incorporation has been issued also to the Allied Amusement Company; capital, $20,000. Forrest P. Trelles has two shares and Eulalie L. Kuh and Fred J. Hoffmeister 99 shares each. This company is said to contemplate the erection of a theatre on the South Side.

OKLAHOMA CITY

The Royal Amusement Co. has been incorporated at Waco, Texas, with capital stock of $4,000, and the following incorporators: J. Leslie Witt, C. E. Witt and Guy F. Witt, three brothers. The corporation will take over and operate the Royal theatre at Waco, formerly owned and managed by Louis Santokos.

Fire destroyed two machines, rectifier, operator's booth and 9,000 feet of film in the Dixie theatre at Huntsville, Texas, last week, the damage amounting to about $3,000, covered by insurance.

W. H. Gibson has opened his new suburban house at Austin, Texas.

Joe H. Patterson, commissioner of public works at Oklahoma City, has declared war on some of the Oklahoma City theatres. He said that some of the theatres have persistently violated city regulations against posting signs in parkings, and he has ordered all signs torn down, and the guilty persons arrested.

A near fire was staged at the Haskell theatre at Haskell, Texas, when a reel of film caught on fire in the projection booth. The flames were quickly brought under control, however, with no damage except the destruction of one film.

Ed Goeman, popular Dallas, Texas, theatre man, has been appointed manager of the Rex theatre at Dallas and has taken charge.

The new Rex theatre at Graham, Texas, has opened with J. C. Coleman as manager. The theatre is modern in every respect.

KANSAS CITY

Aerial motion pictures of the mayor's picnic at Kansas City Saturday, were a part of the program at the Newman theatre this week, Howard Curtis, cameraman for the Newman theatre, having taken the pictures and had the films developed in twelve hours.

F. B. McCracken, branch sales manager of the Kansas City Hodkinson office, accepted a position with United Artists Friday. Mr. McCracken's successor has not yet been named.

A radio concert tie-up between the Newman theatre, Kansas City, and the Kansas City Star, resulted in considerable publicity this week. The music of the Newman concert orchestra was "picked up" by a microphone, carried through a special cable to the Star's 500-watt broadcasting apparatus and sent to the antenna above the Star building. The concert, composed of classical and popular music, lasted an hour and received front page prominence.

The following changes in ownership and opening of new theatres in the Kansas City territory have taken place during the last week:

Broadmour theatre, purchased by A. M. Eisner; Lyric theatre, Strong City, Kas., and Odson, Cottonwood Falls, Kas., purchased from C. W. Hermes by T. W. Davis; Highland theatre, Kansas City, reopened by S. K. Williams.

CLEVELAND

William J. Kimes has resigned as manager of the Goldwyn Film Exchange of Cleveland. Kimes has been associated with the exchange for the past five years, first as assistant manager and later as manager.

Nat Barach arrived here last Saturday to take over the management of the local Goldwyn exchange. Barach was manager of the Goldwyn Pittsburg exchange for the past three years.

Lester Sturm, former Fox exchange manager in Chicago, succeeds Barach as Goldwyn manager in Pittsburg.

J. A. Koerpel, central western district manager for Goldwyn, has been in Cleveland the past week getting Manager Barach installed. Koerpel announced that there will be a new branch Goldwyn office opened in Indianapolis October 1, in a new one-story building erected at North Illinois and Michigan avenues.

E. Mandelbaum, president of Associated First National Exhibitors Company of Ohio, is at Battle Creek, Michigan, for several weeks.

Manager Irwin Hirsch of the American Releasing Corporation reports that the Ohio Censor Board passed "The Queen of the Moulin Rouge" with practically no cuts, and with the comment that it was "well handled by Director Ray Smallwood."

E. W. Penrod has joined the F. B. O. outfit. His brother, C. E. Penrod was recently appointed manager of the Cleveland exchange. E. W. Penrod has been manager of the Indianapolis Universal exchange for the past ten years.

Lemotto Smith, owner-manager of the Columbia theatre, Alliance, Ohio, is off on a two-weeks motor trip vacation somewhere through the East. Smith says it's been a vacation all summer, running a picture house, with all of the inconveniences and none of the recreations. Now he's off for the recreation—provided the good ship Cadillac behaves.

WESTERN NEW YORK

E. S. Kramer has resigned as treasurer of the Shea Amusement Company, Buffalo. The resignation is effective October 1.

S. H. Meinhold, general manager of Loew's Theatre, Inc., was in Buffalo last week for conferences with Al. Beckerich, manager of the local Loew house.

Si Bunce of Arrow Film Company was in Buffalo over the week-end. Mr. Bunce is interested in the local Strand and other houses.

Irene Castle, in spite of injuries suffered in a fall from one of her horses at her Ithaca home, appeared at the Rochester horse show, but did not ride "over the jumps."

Arthur L. Skinner, manager of the Victoria theatre in Buffalo put on a free matinee last Saturday for the opening of "Captain Kidd." Of course it was free for kids only. Art said he never saw so many children at one time in his life. They were perched everywhere, chairs, arms of chairs, in the aisles, on the balcony ledges, etc. Art figures that he will have half of the number at the Vic every Saturday afternoon to see the succeeding chapters.

Buffalo's oldest exhibitor is dead. Rudolph Wagner, 67 years old, who operated the Little Hippodrome and Keith theatres on lower Main street, fell unconscious in New York, Sunday, September 3, and died a few days later. The funeral was held Friday, September 8, in Buffalo. Mr. Wagner is said to have established the first moving picture theatre in Buffalo, "The Little Hippodrome," and it was always his proud boast that he was the first man to install an organ in a moving picture house in this country.

The Musicians' Association of Buffalo has proposed the establishment of a Theatrical Commission, which shall establish wage scales and regulations for service in all local theatres. The committee is to have a personnel of ten members. The commission is to consist of two constitutional officers of the association and eight elected members, actively playing regularly in theatres. The making of all rules governing services in theatres shall be the prerogative of the commission and the rules shall be binding on all members of the union. All transgressions of the rules will be tried by the commission sitting at a trial board. Members are compelled to obey the verdicts and orders issued, but have the right of appeal to the local board of directors of the union.

Six hundred and twenty-two persons filled out the coupon in the Niagara Falls Gazette, entitling the holder to a photo of Hope Hampton, who appeared in person at the Strand opening. Almost every town in western New York near the Falls and along the Canadian border is represented in the list.

CANADA

The Garrick theatre, Winnipeg, Manitoba, continues to be a real home of British film productions in Canada. The management of this theatre has announced the forthcoming presentation of a number of British attractions such as "Tansy," "Her Son" and "Branded."

In announcing plans for "Capitol Entertainment" for the season among theatres forming the chain for the Famous Players Canadian Corporation, Ltd., N. L. Nathanson, managing director of the company, gave an official list of theatres in Canada which the corporation now controls. This list shows that there are now exactly 36 theatres which are under the direction of Famous Players.

Another interesting turn has occurred in the developments attending the settlement of the financial difficulties surrounding Allen Theatres, Limited, Toronto. While negotiations were under way for an official extension of time for the company in which to satisfy claims, G. T. Clarkson of Toronto, the official assignee and trustee of the company, was suddenly taken ill with a communicable disease and was forced to relinquish his duties for the time being.

The Alberta Motion Pictures, Limited, has been organized at Edmonton, Alberta, for the making of a picture, "The Scarlet Keeper," featuring the Royal Canadian Mounted Police. The company is being financed by local business men.

FLORIDA

Jack Frost, assistant manager of the Consolidated Amusement Co. of Tampa, Florida, is back at his desk, looking fine and full of pep.

Tavares, Florida, is advertising a big barbecue and picnic for the fourth of September. Besides the many day-time events, they announce moving pictures at night. Tavares has no motion picture theatre.

C. D. Cooley is "hanging them on the rafters" every Thursday night with his Country Store, at the Strand theatre, Tampa. It has held up for 13 weeks. He will continue it until October.

A new house is being built in Clermont, Florida. Mr. Winston has leased it and has the promise that it will be ready for him on October 1.

PROVIDENCE, R. I.

"Monte Cristo" opened at the Rialto theatre Monday, September 4, for a run of two weeks, although the press agent didn't tell the public it was going to be held over until Thursday. As a result of the plan the first four days of the week did a tremendous business, which was all for the good of the advertising exploitation. The theatre's prices were slightly advanced for the picture.

Miss Clara Blaney, who has been press agent for the Keith interests in this city and Pawtucket for many years, has resigned. She has not definitely stated what her future work will be.

The new Capitol theatre opened on Monday, September 4, at 15 cents for all seats at all times. The Labor Day attendances were said to have come up to the expectations of the managers.

SAN DIEGO

The Bush theatres have announced a new policy at the Broadway, one of their string of motion picture houses, in that only first run pictures will be scheduled there hereafter, and no more serials will be run. No change is made, however, in the prices.

Following a special pre-view, given to a number of city and county officials, naval officers and welfare workers, the seven-reel feature, "Some Wild Oats," began a week's engagement at the Spreckles theatre on September 4.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	Sept. 16
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	6 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 16
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	3 reels	Sept. 16
Cleaning of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	5 reels	Sept. 16
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementina, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Mcmeymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	Sept. 2
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	5 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto	Special Cast	Arista-S. R.	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	Sept. 16
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	Sept. 16
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Blood and Sand	Rodolph Valentino	Paramount	7 reels	Aug. 19
Caught Bluffing	Frank Mayo	Universal	5 reels	
Confidence	Herbert Rawlinson	Universal	5 reels	
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox		
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
Manslaughter	Thomas Meighan	Paramount		
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Siren Call, The	Dorothy Dalton	Paramount		
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 29
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Bahy Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	Sept. 16
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	Aug. 26
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
New or Never	Vernon Dent	Folly-Pacific	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 2
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Folled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 18
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wld Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal	18 e's'd's	Sept. 18
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	Mar 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	Educational	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto	1 reel	
Pelican Island (Scenic)	Truart		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	Kineto Review	1 reel	Mar. 28
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Nov. 28
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	Prizma	1 reel	
Sky Ranger, The (Serial)	Pathe	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	Prizma	1 reel	
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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SEPTEMBER 30, 1922

Motion Picture News

Reg. U. S. Patent Office

More News

MOTION PICTURE NEWS carries more news than any other trade paper because it carries more advertising announcements.

800 to 1300 more pages, a year, than any other paper.

And this is the *business* news that every exhibitor wants above all other news.

That's one reason why 8546* exhibitors want MOTION PICTURE NEWS—*and read it first or exclusively.*

* * *

*8546 exhibitors—*by our records*—manage and book for nearly 12,000 theatres.

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Los Angeles — 729 Seventh Avenue, New York — Chicago

IT is gratifying to find that the individual care given each job in THE STANDARD FILM LABORATORIES is appreciated by the producers we are serving. They know none of the artistry they have put into their work is lost in our workrooms. They know each daily consignment is as carefully handled as if they personally followed it, step by step, through our plant. They know every foot of film we send out is the best foot of film it is possible to make from the negative.

THE foremost producers of the West have learned to depend upon our service from camera to screen. They realize the advantage of our superior equipment and of our efficient organization of laboratory experts. No job is hurried through, but no one is held up by delayed "rushes" or release prints. We are working 24 hours a day to give such service. We reiterate, it is gratifying to find this service appreciated.

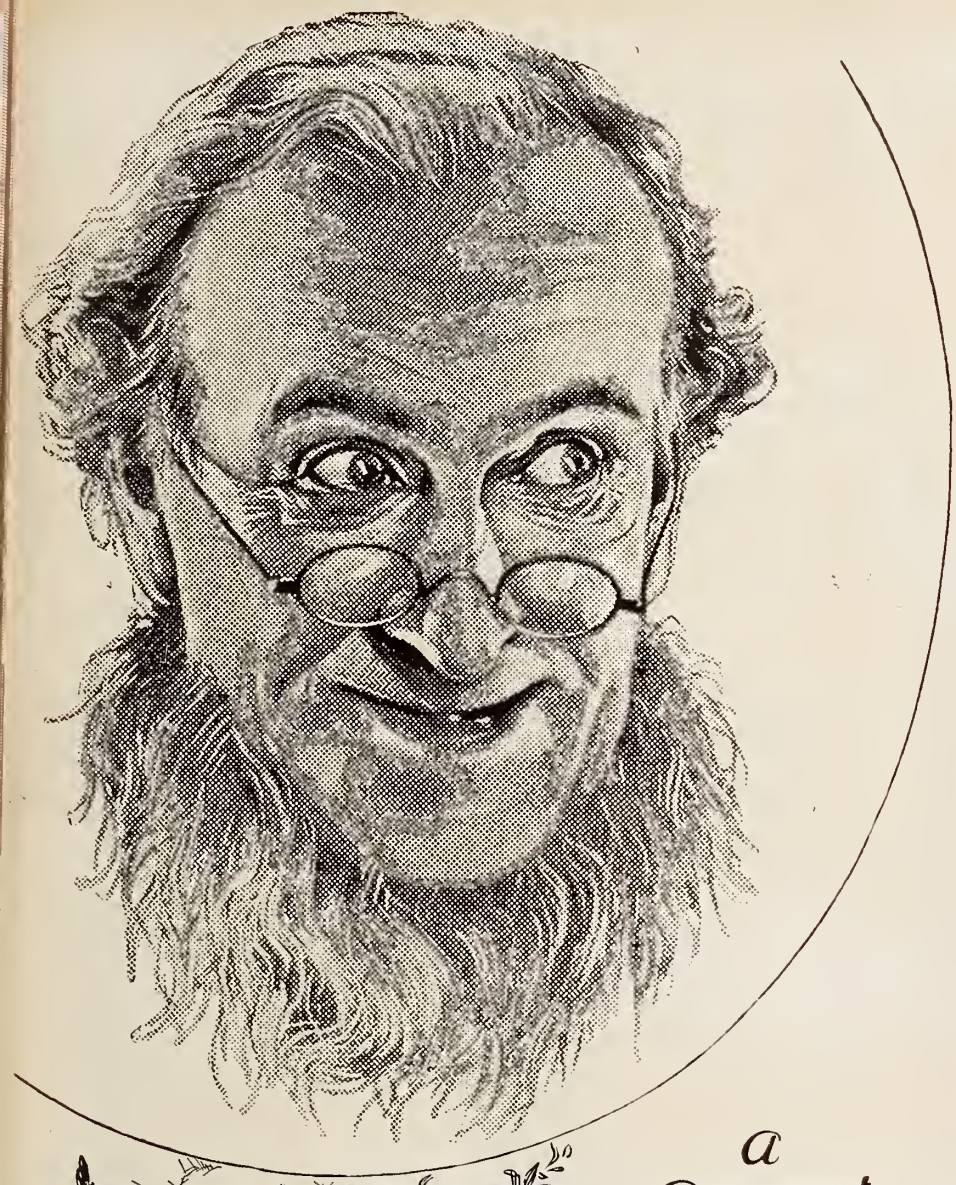
Standard Film Laboratories

John M. Nickolaus S. M. Tompkins

Phones
Hollywood
6315 and 6943

Seward and Romaine Streets
Hollywood California

"Unlimited Facilities for Quality Work"



They'll All Come!

THE greatest of all emotion-dramas—the play that has drawn laughs and tears from a million American hearts—at last given a production worthy of its story.

With the screen's greatest character actor, Theodore Roberts, in the role he was born for—"Uncle Josh."

A story made of the sorrows and joys of plain folks and a great love that weathered adversity. Reaching its climax in a mighty cyclone scene that dwarfs any storm ever shown on the screen before.

Certainly one of the four biggest money-makers of the season!

A James Cruze Production

Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson.

a Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

"The Old Homestead"

with

Theodore Roberts,
George Fawcett, Harrison Ford,
T. Roy Barnes, Fritzi Ridgway

(This is the 4-column Press Book Ad. Mats and electros at your Exchange)

Some interesting reading — worth your while!

Los Angeles Herald

IF the reverberating verdict rendered by 'steen lines of dyed - in - the-drama fans at Grauman's Rialto yesterday may be accepted as the vote of Vox Populi — events of the past few weeks, terminating with the election of Tuesday, kindly reminded me of the grand old expression—then "Manslaughter" is a cinematic success by unanimous opinion. After viewing the picture, I had about arrived at the conclusion myself. But so many of the faithful, and hard - boiled, nodded their approval that the reader has not only my word, but the enthusiastic acquiescence of others.

It's a big picture, is this "Manslaughter." Cecil B. De Mille has extended himself and we have the director at his best. And don't mean to infer that there's bathtubs strewn throughout the reelage, either! There's drama, tragedy and pathos—plenty of it—and humor and spectacle, too, if you like that. There's everything—everything that goes to make dramatic action. Romance drips with every turn of the cinematographer's crank. The story's drunk with love interest. And you'll revel in it.

Just as the American stage has its outstanding dramas, so this Paramount film will go down as one of the most vital works of the motion picture art. Paramount is fortunate, indeed, to have a production so noteworthy to head its list in celebration of the current Paramount Week.

Not all the praise for the excellence of the photodrama should be directed at Mr. De Mille either. Miss Jeanie McPherson's translation from the pages of Alice Duer Miller's novel is so pregnant with continuity perfection that one is disposed to give her almost equal credit with the director. The author has clung pretty close to the original story, though occasions present themselves when the fine McPherson hand is deliciously in evidence.

De Mille's preference, or may I say weakness, for sex sensationalism, if previous pictures may be taken as a criterion, is partially gratified in the "cutback" scene wherein is revealed such revelry as the Romans are supposed to have indulged to their great sensual gratification and (later) ultimate ruin as a people. In these scenes barely clad damsels are shown aplenty. It's the ocular treat of the picture.

Perhaps the excellent cast who interprete the characters is as much responsible for this conviction as anything else. Thomas Meighan's fine artistry makes the district attorney stand out like an oasis in the Sahara. The deft touches with which the star colors his outstanding characterization add not a little to the realism which saturates every move of the hero. Leatrice Joy makes vivid her portrayal of Lydia and scores one of the most distinct successes the screen has seen this season. Lois Wilson, in a role possessing less opportunity, shares almost equal honors, her clever dramatic shadings giving vitality and reality to a role that might have been void.

A word, too, or the photography. No photodrama boasts better camera effects than the De Mille cinematographer accomplished in this one.

Mr. De Mille hae carved an important niche for himself in the arts. That niche will assume greater importance and significance if the director will but stick to photodramas of the stuff "Manslaughter" is made of. One reel of good, common sense human drama is worth a bushel of reels of piffle.

Which indicates, thanks be, that the very capable and worthy Mr. De Mille has changed his course—from the hall of motion picture shame to the hall of motion picutre fame.

Los Angeles Daily Times

'Manslaughter' Must Be Seen

BY GEORGE MARION JR.

"MANSLAUGHTER," the new Paramount picture showing at Grauman's, will undoubtedly be a table topic this season, therefore, uuless one would fain go into silence, an inspection of the photoplay in question is imperative.

Manslaughter is a mighty indictment of the spirit of this age It has its periods of tedium—true—but they are infinitely exceeded by the many moments of forceful, poignant interest.

Cecil B. de Mille, who directed the production, attacks the jazzy geueration with heavier artillery than did brother William in "Nice People," at the same theater some weeks ago. "Manslaughter" sounds a somber note of warning to the speed-craving ladies of today.

The chorus of captious ones who find it fashionable to lash out at De Mille's shins with the hobnailed boots of caustic criticism will discover but little of the tendencies of old. The distinguished director, of course, must have his allegorical and historical episodes—in this instance a vivid Roman orgy complete with Bacchantes, Nubian slaves, gladiatorial combats and intruding Goths, staged hy Theodore Kosloff and pupils, aidcd hy Denishawn dancers. The opening scenes of the picture are in the ancient De Mille manner, but ah, the glorious directorial redemption in the ensuing episodes. The director is saved as completely as the heroine.

Thomas Meighan gives a straightforwad, superb portrayal of the District Attorney. Mr. Meighan is not content to use the profile, the permanent wave or the lustrous eye in a screen characterization. He gets along beautifully by giving the brain a chance. Of course, Mr. Meighan has this advantage over many of his rivals—he has one to use.

Leatrice Joy is consistently splendid as the girl, while Lois Wilson makes of the maid an interesting character. John Miltern, Jack Mower, Julia Faye, George Fawcett and other favorites are in the cast. Jeanie Macpherson has made an adroit adaptation of this Alice Duer Miller novel.

* * *

FAMOUS PLAYERS-LASKY CORPORATION

Los Angeles Examiner

IT'S A BEAR

"MANSLAUGHTER" IS GREAT AMERICAN PHOTOPLAY

By Grace Kingsley

Paeans of praise to whatever gods preside over motion pictures—the great American photoplay is with us at last!

"Manslaughter," at Grauman's Rialto, is it! What other directors, big and little, have been groping around after, sometimes nearly striking it, Cecil De Mille has at last really accomplished.

Even as our native literature wae slow in developing, but is at last acknowledged free of European shackles, so our picture-plays have just missed their mark as regards vital American ideals, sentiment, expression. We have had some great screen satires, some crackling comedies, but somehow when it came to hitting the dramatic nail on the head, our directors have missed. Sometimes they have had too exotic a flavor or influence, sometimes they have very nearly landed, but there was always a flaw.

Not since "Male and Female" has Cecil De Mille's genius been so apparent. Of course, Jeanie Macpherson must be credited for a brilliant continuity, and one so smooth and full of realism that one seems not to be looking at a picture, but to be right inside the screen with the actors, so convincing is all the action.

"Manslaughter" is the first story I have ever known to come to life on the screen with such vividness, such poignancy, such perfection of fulfillment, that it far overreached the published story. They are usually so disappointing, those transferred stories. We had thought of "Manslaughter" as merely a story on the arrogance and indifference to life of the rich speed maniac. In Cecil De Mille's hands it becomes a masterpiece reflecting American life at its best and its worst. Yet he has adhered faithfully to the story.

Of course, Mr. De Mille's trademark is seen in some very torrid scenes of Roman revelry, brought in for the sake of illustration, but so skillfully that you feel that it is quite natural and that the picture would lose color without them. Oh, by all means don't miss those Roman revels.

Thorne entices her to a place in the Kleig sun beside Lillian Gish and Mae Marsh. Her Lydia is a creature of flexible mood, of dramatic shadings, alluring, vastly vivid, yet so natural that you feel she may be living next door to you. Then there is Lois Wilson! Where have they been keeping our little Lois, I'd like to know! As the maid, her fine intensity of emotion in the scenes with her child, later with her mistrees, when she forgives her the wrong done her, reveals the fires of genius. There is, indeed, in the regeneration scenes, when the two women become human beings, forgiving and forgiven, that which lifts and thrills one as did certain parts of "The Miracle Man."

Thomas Meighan deserves endless praise for the manner in which he lives the district attorney's role. You don't realize until afterward the real mentality and dramatic atmosphere he has brought to this role, which is naturally one of repression. Julia Faye and Jack Mower play the motor cop's wife and the cop in key with all the rest.

Shows that Cecil De Mille may easily reach the place of master of them all—if, indeed, he doesn't already do so in this one—if he will leave the drivelling tales he has been giving us of late.

This one stands beside "Male and Female," and ae I said before, it is the great American photoplay.

a Paramount Picture

C·C·BURR
presents

JOHNNY HINES'
latest

"SURE FIRE FLINT"

Enlarged from the actual film.

"Every human birth has its pre-ordained purpose. No doubt the day Henry Ford was born there was a panic among horse-flies."

One of Ralph Spence's sub-titles from "Sure Fire Flint."

A laugh a second, a thrill a minute, an hour and a quarter of pure unadulterated entertainment.

The comedy-drama sensation of this year or any year.

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

C·C·BURR presents

"Secrets of Paris"

From Eugene Sue's famous story "The Mysteries of Paris"

Adapted by Dorothy Farnum
Directed by Kenneth Webb
Produced by the Whitman Bennett Studios
Art Director- Elsa Lopez

Lew Cody
Gladys Hulette
Montague Love
Dolores Cassinelli
J·Barney Sherry
Walter James

Oh boy!

Open for the independent market except California, Washington, Oregon, Idaho, Montana, N. & S. Dakota, Wisconsin, Ohio, Kentucky, Pennsylvania, W. Virginia, Maryland, Delaware and all New England.

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

—"this is the most remarkable cast that has ever passed through my hands"—

signed Whitman Bennett

Buster Collier
Rose Coghlan
Effie Shannon
Harry Sothern
Bradley Barker
Jane Thomas

As Mr. Lasky's assistant and Producing Manager of Famous Players-Lasky for years — this means something.

Get this!

Here is a winner—don't let it get away from you. We can recommend and stand solidly behind this picture. It is a sensational and entertaining attraction.

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

HERE! Rupert Hughes' Remembrance

(ASK GOLDWYN)

GREATER than "The Old Nest"—*that's fact!* It will prove itself in the leading theatres of the country within the next few weeks. The most conservative critics in the United States after witnessing the preview have volunteered columns of publicity for a production which they say is "100 per cent entertainment." When a great showman selects a picture and goes out to push it you have an argument that is pertinent and personal to every other exhibitor who is eager to book the best films to be had.

These leading show-shops have signed up!

In Cities of all sizes

Capitol Theatre	*New York*
California Theatre	*Los Angeles*
America Theatre	*Denver*
Walnut Theatre	*Cincinnati*
Strand Theatre	*Dayton*
Colonial Theatre	*Columbus*
America Theatre	*Col. Springs*
N. Grand Central	*St. Louis*
Chicago Theatre	*Chicago*
Liberty Theatre	*Kan. City*
Majestic Theatre	*Tulsa*
Goddard Theatre	*Sacramento*
California Theatre	*San Fran.*
Liberty Theatre	*Portland*
Liberty Theatre	*Seattle*
Stanley Circuit	*Phila.*
Majestic Theatre	*Beloit*
Ansonia Theatre	*Butte*
Ogden Theatre	*Ogden*
California Theatre	*Bakersfield*
Blackstone Theatre	*South Bend*
Miller Theatre	*Wichita*
Liberty Theatre	*Long Beach*
Hollywood Theatre	*Hollywood*
Towers Theatre	*St. Paul*
Strand Theatre	*Iowa City*

And Hundreds More!

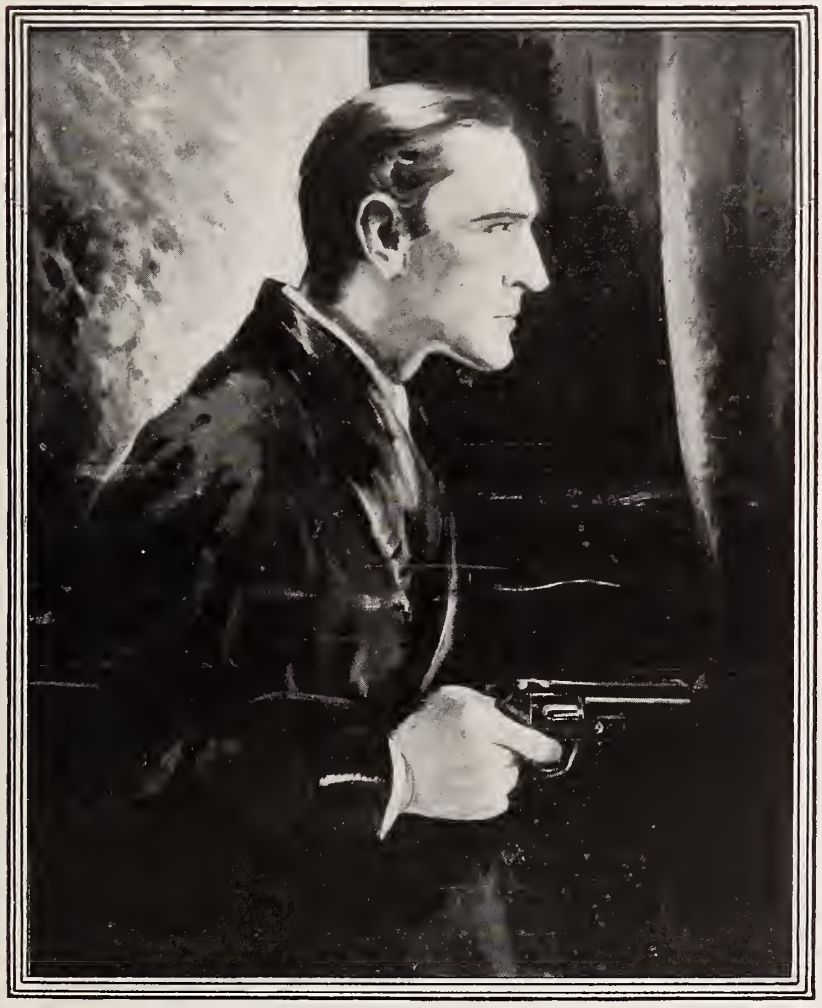
CHARLIE CHAPLIN Says:
"Remembrance is the most human picture ever put on the screen"

The picture the whole country is talking about!

COMING! John Barrymore in SHERLOCK HOLMES

(ASK GOLDWYN)

AT LAST the screen's foremost actor portrays the most vivid role that has ever been created in fiction. Not only is this picture considered the most exciting story the films have revealed in years, but the box-office and exploitation value of the star's name and the title are an asset that the exhibitor finds in his grasp only once or twice a season. The high merit of this picture is so much more eloquent than words that an early screening at your Goldwyn exchange will bring to your own lips adjectives of praise which you might possibly question in our own advertisement.



John Barrymore

is supported by this cast

Carol Dempster
(Courtesy of D. W. Griffith)

Hedda Hopper
Peggy Bayfield
Margaret Kemp
Roland Young
Anders Randolf
William H. Powell
Robert Schable
Percival Knight
Reginald Denny
David Torrence
Albert Bruning
Robert Fischer
Lumsden Hare
Louis Wolheim
Jerry Devine
John Willard
Gustave von Seyffertitz

Photographed in
LONDON,
SWITZERLAND
and AMERICA—

With the costliest cast ever grouped for one picture

John Barrymore - Sherlock Holmes - *that's* enough!

The man who daily dares death with a smile

CHARLES HUTCHISON

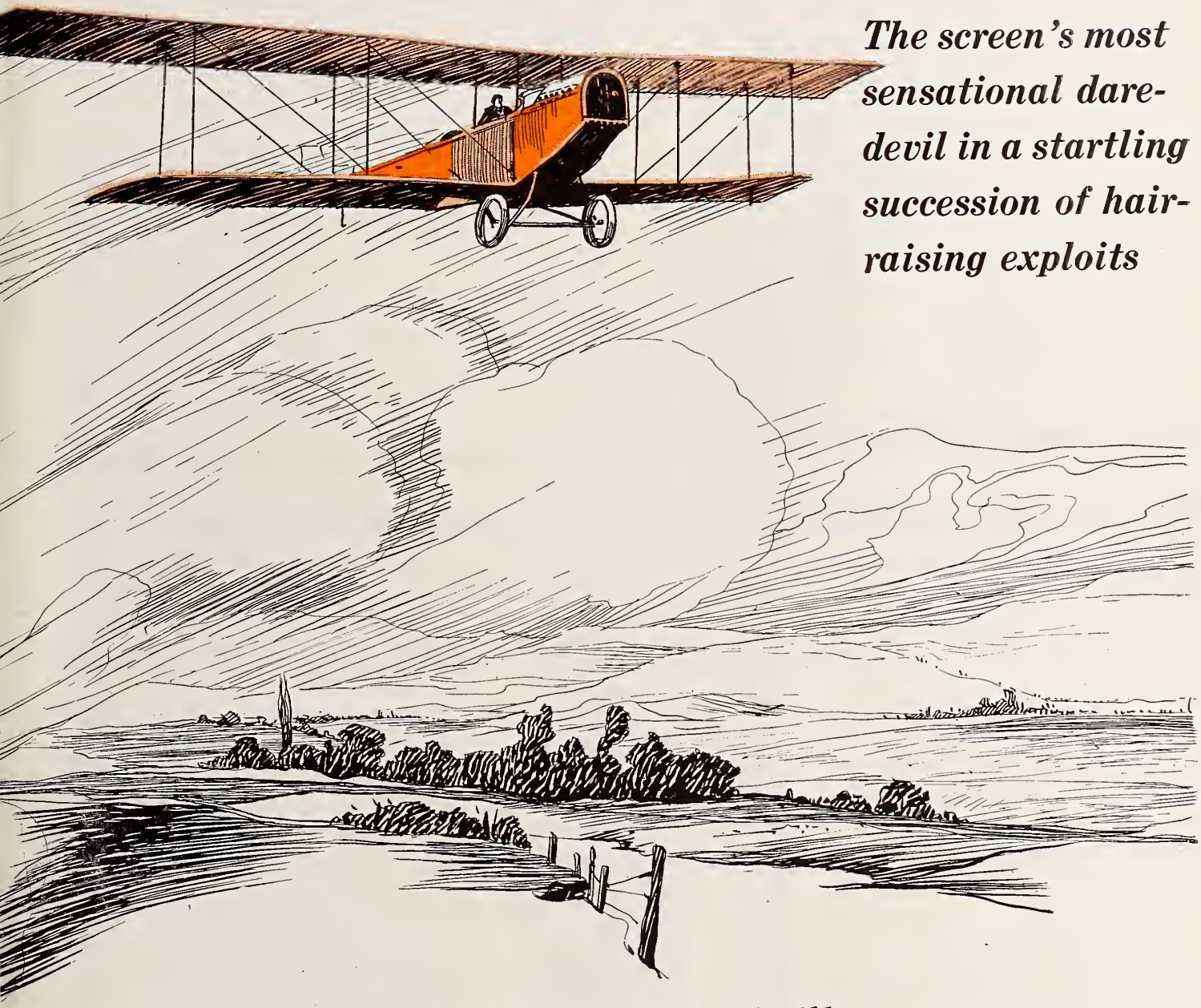
in

COMING SOON

Arrange for an early screening.

SPEED

With LUCY FOX



The screen's most sensational dare-devil in a startling succession of hair-raising exploits

A serial of countless thrills, surprising sensations and multitudinous marvels.

Produced and directed by GEO. B. SEITZ.

Pathéserial

TRADE MARK

The HODKIN

MARGUERITE SNOW in "The VEILED WOMAN"

Let us follow this strangely veiled figure through one of the most intriguing mysteries ever screened, listening the while to the strains of Will the Piper, as he roams the countryside spreading a rare philosophy of life. A picture of breath-catching suspense superbly developed by a master hand.

Taken from "A Spinner in the Sun," a great story by

MYRTLE REED

Directed by LLOYD INGRAHAM

A Renco Film Production

MABEL BALLIN in "MARRIED PEOPLE"

A shot in the dead of night, a tiny form falls across a beam of moonlight, and the fast-diverging lives of two on the brink of despair are brought together on the one plane of common understanding which all "Married People" know—the patter of little feet. An intensely interesting production and one that possesses unlimited exploitation possibilities.

$1000 Prize Scenario

A Hugo Ballin Production

ROBERT McKIM in "HEARTS HAVEN"

Another "Miracle Man," with all its possibilities, in which the triumph of steadfast faith over bodily affliction drives home a story of impelling power. A picture utterly unlike the average run of screen diversion, handled with an intelligence that lifts it to a plane of its own.

From the popular book by

CLARA LOUISE BURNHAM

A Benj. B. Hampton Production

COLLEEN MOORE in "AFFINITIES"

A rollicking comedy in which one rib-tickling laugh fast follows another from the time the first "affinity" swings by his tail as he vamps his brother Simian's better-half, to the finish of a thoroughly sophisticated and up-to-the-moment adventure along the same age-old lines.

From the story by

MARY ROBERTS RINEHART

Presented by Ward Lascelle

EVERY ONE BUILT FOR

Distributors of Official Urban Movie Chats

SON Big 7 for Fall Release

IRENE CASTLE in "SLIM SHOULDERS"

The climax of Mrs. Castle's screen achievements. In it, she dances more divinely, wears more beautiful gowns and plays more appealingly than in any other picture of her career. Which is possibly why "Slim Shoulders" was chosen to open the Autumn season of the Capitol Theatre, New York.

Story by CHARLES K. HARRIS
Directed by ALAN CROSLAND

WILL ROGERS in "The HEADLESS HORSEMAN"

What if the weird Headless Horseman, tearing through Sleepy Hollow during dark o' the moon, did carry a pumpkin for his top-piece? Ichabod Crane never suspected it, until the selfsame pumpkin crashed upon his own luckless pate and thus shattered his hopes of the hand of winsome Katrina Van Tassel.

Adapted from the great classic by
WASHINGTON IRVING
"The Legend of Sleepy Hollow"
Presented by C. S. Clancy

TRIXIE FRIGANZA in "MIND OVER MOTOR"

A "Tish" story that has its beginning in an ear-to-ear smile and its ending in a side-shaking roar of delight. In his two new comedies, Ward Lascelle has struck a new vein of humor, a staccato of laughter that should echo from the four walls of every theatre in the country.

From the popular Saturday Evening Post "Tish" stories by
MARY ROBERTS RINEHART

Presented by Ward Lascelle

THE BOX OFFICE

and Literary Digest's "Fun From The Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

Mark Twain's The PRINCE and the PAUPER

Here is the undying, beloved story of the greatest of all American authors—Mark Twain.

The story of the ragged son of a thief who for a time changes place with the youthful Prince of Wales and is almost crowned King of England.

It is an honor for a Distributor to announce its possession of this gigantic and human picture.

It will bring profit with honor and reputation to the thousands of Exhibitors who present it in their theatres.

In the hottest week of August, the hottest week of New York's summer, Rothafel gave "The Prince and the Pauper" its American premiere—to winter-time patronage in Sahara weather.

We make the amazing admission as its Distributor, that we have more favorable reviews of "The Prince and the Pauper" than we are able to print. Here are some of them, all from daily issues of August 14:

New York Daily News: Produced in a way that would have pleased Mark Twain if he could have seen it. . . . You owe it to your children and yourself to take them to see it. Magnificently directed.

Evening Telegram: This fascinating romance of the beggar lad and the little King of England who changed places so strangely makes a notably excellent film. A sumptuous production with thousands of assisting players. The true spirit of Mark Twain.

New York Mail: This picture is done on a grand scale. The program announces 10,000 persons in the picture and this seems to be truthful advertising. Tibi Lubin, an adorable youngster in the dual role of the Prince and Tom Canty, the son of a thief.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Twain's The PAUPER

New York Times: You enjoy the story as you are privileged to enjoy only a few photoplays in a season. Well worth seeing; it's a darn good picture.

New York Tribune: An amazing child hero, Tibi Lubin, as both the Prince and the pauper. He reminds us of the Jackie Coogan we know in real life; not the one on the screen.

New York Herald: Pomp and pageantry which would have delighted the heart of Mark Twain are seen on the Capitol screen in "The Prince and the Pauper." A fine air of imagination about this picture.

Journal of Commerce: An inspired, sympathetic production of the story of the wandering Prince and the royal pauper brought to the screen in a memorable manner.

New York Commercial: A picture of rare excellence and beauty that will be still further reviewed and commented on in this paper again tomorrow.

New York World: This extremely effective picture is unusually well done.

New York American: It is such a good story that nothing can ever weaken its sentimental grip.

The Trade Press Says This:

The Film Daily: Enjoyable rendition of famous Mark Twain story. Interestingly told and occasionally good spectacular bits. Unusually good photography.

Variety: There are no dull moments and it looks as if this picture is certain of being a money-getter. Tibi Lubin, a star youngster, a great supporting cast and a production that stands out as a world-beater.

New York Telegraph: One of the best pictures the screen has ever produced. A story so well told that at the end we find ourselves clamoring for more.

Exhibitors' Herald: The picture is so full of human interest, pleasing situations and beautiful settings that it must be said the producers conferred a favor on American audiences in the selection.

Pre-released for big city first runs October 15. Wire our nearest of 26 exchanges for open dates and a contract.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A Human Picture With Pathos and Comedy

Here is a production that we *know* possesses unusual box-office values. This knowledge is based upon the picture having proved these values across the big new "Third Circuit" in New York and elsewhere. Sydney Cohen and others have said they believed it to be as strong as "Humoresque." We don't say *that* ourselves, but we cannot help exhibitors from saying it after the picture has made good at their box-offices.

A J. L. Frothingham Production

THE WOMAN HE LOVED

From the story by William V. Mong
Directed by Edward Sloman

William V. Mong who wrote this unusual story, with laughter and tears combatting each other for control of your emotions, acts the role of a Jewish refugee who found sorrow—and happiness—in America. The challenging Marcia Manon plays the leading feminine role. You will like the story even more than the critics who are quoted below.

What the Critics Say:

The Film Daily: The theme of "The Woman He Loved" is satisfactory stuff with happy and pathetic moments so distributed as to maintain interest. It is essentially a human interest drama. In our opinion it is not a big picture, but a pleasing one and it will prove satisfactory entertainment.

Trade Review: An entertaining story with an appeal that will be fairly general. Excellent types; good comedy situations and at times revealing a real sympathetic appeal. Will prove a worth while attraction in houses where "Humoresque" and "The Sign of the Rose" have found favor.

Reeland Reviews: A good, clean picture that tells a heart story; has a nice love interest, plenty of smiles and is very well made in every detail. Plenty of humor and real pathos—not over done and one that will interest every type of audience.

Moving Picture World: William Mong, considered by many to be among the foremost character actors on the screen draws a fine characterization in this picture. He wins immediate sympathy for the man he portrays. You can make this another "Humoresque" with some driving. A story built on the idea of making certain human appeal, which it has in no small degree.

Motion Picture News: Heart interest story based on family separation. Much sentiment and character study here. Play it up for heart interest . . . it will go like a house afire.

We beg also to report that Pete Harrison, of Harrison's Reports, and Fred Schader, of Variety, had attacks of mental dyspepsia the day they saw the picture and wrote dyspeptic reviews. With a quorum present they are out-voted.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

American Releasing Corp.
presents

Dustin Farnum

in

The TRAIL of the AXE

By Ridgewell Cullum
Directed by Ernest C. Warde

We take pleasure in announcing for immediate release a typical Dustin Farnum production—a romantic melodrama of power and box-office quality, from a story by one of the best known of present-day American novelists. Prints are now in all our 24 exchanges for screening.

American
RELEASING CORPORATION
In Canada, Canadian Releasing Corporation, Limited

6500 Strong

and not a foot to spare!

For weeks the Selznick production force has labored tirelessly in an effort to reduce its newest and greatest Owen Moore feature to a maximum of 5,000 feet of film.

Every situation not absolutely necessary has been eliminated--every incident shortened to its limit. Even the titles are confined to a minimum of footage.

And still there remains 6,500 feet of film fun with not a single "frame" to "cut".

That is but one indication of the bigness of

LEWIS J. SELZNICK'S

"Love Is An Awful Thing"

starring **Owen Moore**

by Victor Heerman – A Victor Heerman Production

With a splendid SELZNICK cast including MARJORIE DAW

SELZNICK PICTURES
REG. U.S. PAT. OFF.

IMPORTANT ANNOUNCEMENT

William Fox desires to make known to Exhibitors and Motion Picture Theatre Owners the fact that

FOX EDUCATIONAL ENTERTAINMENTS

are now ready for release to the trade

Another Mile-Stone in Motion Picture History Has Been Passed

The release of the first group of Fox Educational pictures marks the beginning of a new Epoch of public Appreciation of the Service rendered the Community by the Motion Picture Theatre.

See three following pages for details.

FOX FILM CORPORATION

1—What are Fox Educational Entertainments?

They are short pictures of from one-half reel to one reel in length made so that they are, first of all, entertaining to the general public; but, at the same time, conveying information on popular subjects in a manner which make them of real value from an educational standpoint. Each picture deals with a single subject. Fox Educational Entertainments are not to be confounded with screen reviews or other make-shift, pieced together so-called educational reels.

2—Who are they made for?

First and foremost for motion picture theatres and their audiences. Fox Educational Entertainments will please the regular patrons of their theatres because of their entertaining qualities, and will create a new body of patrons for you because of their educational value.

3—Where can they be booked?

Fox Educational Entertainments can be booked through any of the established Fox Exchanges in the United States and Canada in just the same manner as any other William Fox motion picture is booked. The manager of the Fox Exchange which serves you has prints in his office and is prepared to screen these pictures for you.

4—When can they be shown at your theatre?

On September 24th the first six Fox Educational Entertainments (listed on the opposite page) will be ready for release, and can be shown at your theatre on and after that date as quickly as you may desire to play them.

5—How can they be booked?

You can book for your theatre either one or all of the first six of Fox Educational Entertainments. This means that these pictures can be booked and presented on an individual or a group basis, as you may elect.

6—How will they benefit your theatre?

First: By adding a unique and highly desirable entertainment value to your program. Exhibitors and the public have long expressed the desire for short numbers on the program of the motion pictu e theatre, different from the comedies, news reels, screen reviews and other product now available. A novel and welcome addition to any theatre's program will be found in these pictures.

Second: By bringing into your theatre a new and valuable class of patronage and thus make friends for your theatre of the very best people in your community. In this manner there will be created between your theatre and the community in which it is situated a closer contact and community of interest.

Are Fox Educational Pictures awaited by Trade

Here Are The First Six

FOX EDUCATIONAL ENTERTAINMENTS

All Are Released September 24

Alligator Hunting and Farming

Modern methods of raising alligators, contrasted with the thrills and dangers of hunting them in the tropics.

(Half Reel)

Thrills and Spills

All the joys of winter sports, the thrills of skiing, ice skating and tobogganing in a reel of real entertainment.

(Half Reel)

Volcanoes of the World

An aeroplane trip over the burning craters of the world's greatest active volcanoes, including famous Mt. Vesuvius, with a graphic illustration explaining how they are formed.

(One Reel)

Water Sports

The thrills of surf-riding, aquaplaning and speed-boating plus the appeal of the modern sea nymph in fancy diving and swimming exhibitions.

(Half Reel)

A Story of Ice

Ancient and modern methods of harvesting ice—fighting the perils of icebergs on the high seas—dynamiting veritable mountains of ice to prevent river jams—all in a reel of picturesque beauty and exceptional interest.

(Half Reel)

Ancient Rome

A camera jaunt through this beauty spot of the Old World, showing intimate glimpses of the ancient and historic structures, with thrilling scenes taken from an aeroplane.

(One Reel)

and Public?. . . . . See comments on next page.

—of Fox Educational Entertainments:

Wm. A. Johnston, *Publisher* Motion Picture News

says editorially, *(See page 1354, issue Sept. 16.)*

"When William Fox takes off his coat and goes after anything you can always count on results. We speak prominently here of this enterprise because we regard it of great fundamental importance. This kind of picture brings the exhibitor in sympathetic touch with those community groups which today are often opposing him. And it is just this bridging the gap—and only this—which will eventually eliminate censorship."

Robert E. Welch, *Editor* Moving Picture World

says editorially, *(See page 182, issue Sept. 16.)*

"There is going to be unusual interest in Fox Educational Entertainments. William Fox is spending a lot of money here on an idea that is akin to an ideal. If all the subjects hold up to the first ones he has lived up to every calculation he has made."

Martin J. Quigley, *Publisher* Exhibitors Herald

says editorially, *(See page 19, issue Sept. 23.)*

"The significance of this undertaking is very great. The time is most opportune for the production of motion picture subjects of an educational character . . . but the effort of the Fox organization does not stop merely with the production of subjects that inform and instruct . . . these subjects afford genuine entertainment. They place in the hands of the theatreman an instrument that certainly will be productive of excellent results in gaining the attention of the best people of his community. The Fox organization in this matter has identified itself with a highly commendable undertaking.

Coming Fox Educational Entertainments

Future Releases

The Educational Division of Fox Film Corporation plans to release fifty-two subjects yearly of from 300 to 1,000 feet in length. These will be pictures of current educational and entertainment value and will not be of a scientific or technical nature. They will be produced from the showman's angle for the purpose of entertaining and amusing the theatre-going public. Each one will be a distinct novelty, unlike anything heretofore offered the motion picture theatre.

Production Plans

More than 200 experienced cameramen are now gathering especially ordered material for Fox Educational Entertainments.

Frederick Fesneau and L. Maes, two cameramen thoroughly acquainted with the Old Country, now are in Europe making special pictures for these subjects. Russell Muth, who won fame by his daring flight over Mt. Vesuvius is in South America. Al Brick, another of the Educational staff, has just returned from China, where many unusual subjects were made for your use. These pictures set a new standard of exceptional entertainment.

FOX FILM CORPORATION

From The Motion Picture News
September 23, 1922

"A Rogue's Romance"
Vitagraph—5 Reels

(*Reviewed by Charles Larkin*)

TAKING advantage of Rodolph Valentino's phenomenal rise to fame, Vitagraph is reviving this production of other days and in billing the picture is giving "The Perfect Lover" equal prominence with the star, Earl Williams. This is all well and good and fine business practice, but Williams is the boy who does the work. It was as a dancer that Valentino first won public attention and in this feature he gyrates through a couple of wild Apache dances, in which his fair partner undergoes some rough treatment and otherwise distinguishes himself in the role of The Ferret, a Montmartre hard-boiled egg. The girls will undoubtedly rush to see Rody dance, so this picture has a real box office value.

So much for the Valentino end. To Earl Williams, however, goes the honor of portraying a very entertaining character, that of M. Picard, master criminal. Williams dominates every scene and it is Earl at his best.

The atmosphere of Paris has been fairly well transferred to the screen. The Cafe D'Or being a colorful underworld setting for the Valentino dances. There are some elaborate shots at a fashionable hotel. The story is one that holds the interest throughout. It deals mostly with the theft and recovery of pearl necklaces and the capture of a band of grafters. The exposure of the plot and subsequent escape of Picard forms a dramatic climax. James Young directed this one. That is a decided asset. The thing for exhibitors to do when they book this one is not to overplay the Valentino end too much.

The Cast

M. Picard .....Earl Williams
The Ferret .....Rodolph Valentino
Helene DuFrenay.....Katherine Adams
M. Henri DuVal.....Brinsley Shaw
Jeanne Derneau.....Maud George

By H. H. Van Loan. Scenario and direction by James Young.

The Story—M. Picard, a master criminal, antagonizes The Ferret, a dangerous Apache. The Ferret in return hounds Picard, informing the police of his every move. Picard always outwits the police and escapes. A girl induces Picard to turn his powers to the aid of society. He helps the police capture a dangerous band of grafters as well as recover a valuable pearl necklace. He is cornered several times but always gets away.

Classification—One of those interesting French crook stories that always appeal.

Production Highlights—The Apache dances performed by Valentino and a sprightly little partner. The work of Earl Williams as Picard, the criminal. The exciting escapes. The theft and discovery of the necklace. The fine photography, direction and lighting effects. The correct Montmartre atmosphere. The thrilling climax.

(ADV.)

LOOK
WILLIAM
Tom
WITH A
DO AN
A DASHING - SMASHING
FOX FILM

WHO'S HERE!
FOX PRESENTS
Mix
MONOCLE IN
DARE
DRAMA OF ROMANCE AND THRILLS
CORPORATION.
FOX
INDEPENDENCE & STRENGTH

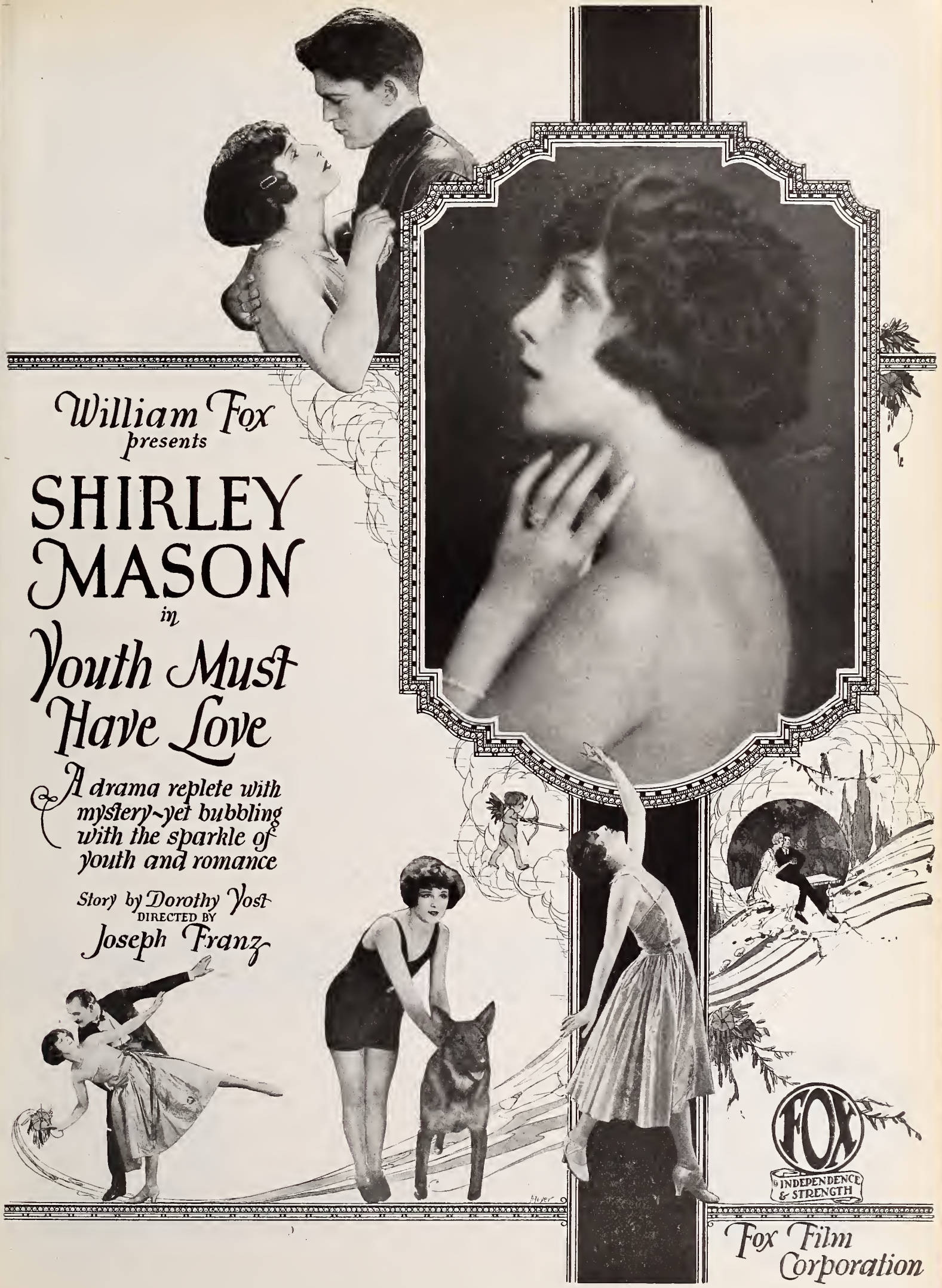
ONE YEAR FROM TODAY

When you check up the greatest successes of the 1922-23 season, you will find that these five head the list –

WILLIAM FOX *presents*
THE FIRST FIVE
OF THIS SEASON'S

SUPER SPECIALS

FOX FILM CORPORATION


William Fox
presents
SHIRLEY
MASON
in
Youth Must
Have Love
A drama replete with
mystery—yet bubbling
with the sparkle of
youth and romance
Story by Dorothy Yost
DIRECTED BY
Joseph Franz
FOX
INDEPENDENCE
& STRENGTH
Fox Film
Corporation

VON STROHEIM'S
Foolish Wives
UNIVERSAL SUPER-JEWEL

VIRGINIA VALLI
HOUSE PETERS
AND MATT MOORE
in The
Storm
Play by Langdon McCormick
Directed by Reginald Barker

I'M GLAD YOU MA

No. 301.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company

A competitor scolded me and kidded me the other day.

He said, "You're the easiest mark in the business. Why, man, the exhibitors are SIMPLY CLEANING UP MONEY on 'The Storm' and they are LAUGHING BEHIND YOUR BACK because you practically gave them the picture instead of getting big money for it."

His criticism did not have the effect he thought it would. Instead of hurting my feelings, IT MADE ME GLAD.

Whenever I hear that the exhibitors are CLEANING UP PROFITS with Universal Pictures, it gives me a thrill of delight because it means more good will is added to the huge pile of good will the Universal has always had.

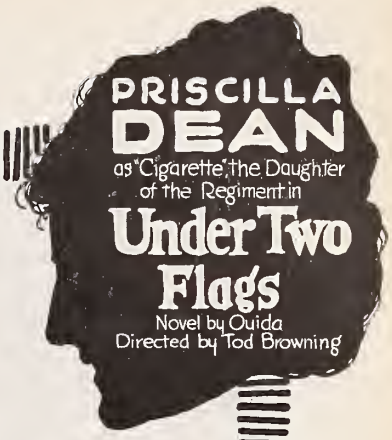
But my friend made one slight mistake. The exhibitors are not laughing behind my back. They are honestly telling me to my very face how well they are doing with "The Storm." I never in my life received so many messages of gratitude and congratulation, not only because of the big money the showmen have made and are making on the picture BUT BECAUSE I DID NOT USE IT AS A CLUB TO MAKE THEM BOOK OTHER PICTURES WITH IT.

I ask you to pause just a moment and carefully compare the Universal's selling and booking policy with that of other companies.

UNIVERSAL

REGINALD DENNY
in
The Kentucky Derby
Play by Chas. T. Dazey
Directed by King Baggot

EILEEN PERCY AND
HELEN JEROME EDDY
and a big special cast in
BOOTH TARKINGTON'S
The Flirt
Directed by Hobart Henley



DE THE MONEY

How many others, if they had had such a powerful box-office success as "The orm" would have permitted you to book it WITHOUT BOOKING OTHER PIC-URES AT THE SAME TIME?

The policy of clubbing the exhibitor over the head with a good picture to make m book other pictures less meritorious has been very successfully worked in this usiness. You have stood for it a long time. It has temporarily enriched the ffers of the people who did it, but IT HAS STORED UP BAD WILL AGAINST HEM IN YOUR MIND.

The Universal's policy is the simplest of all, because our basic thought has een to EARN YOUR GOOD WILL.

We've got other pictures coming from the studio all the time, as good as The Storm" and better. They don't need anything to sell them except their own erits. When you make a clean-up with them, it won't make us mad. We will ever regret that we did not wring a higher price out of you.

I'm glad you made a pile of money on "The Storm." You'll make just as uch on our pictures to come, and not a blessed one of them will be used as a club bang you over the head.

Good will comes from the heart. I'm going to hang on to yours with all my ight and main. I'm not an easy mark just because you make money on niversal Pictures. I'm GLAD—eternally, almighty and doggone GLAD!

JEWELS

THE

Carl Laemmle pre

PROSPER

AUTHORS

Hugh Pendexter
Harvey Gates
Victor Bridges
Shannon Fife
Roy Myers
R. Ramsay
G. B. Lancaster
Mary Lerner
Louis Tracy

Here are nine splendid pictures with great titles, real l
office casts, directed by well known directors, from po
lar stories by authors of repute. They have been nam
"THE PROSPERITY NINE" because they are the t
of pictures sure to bring prosperity to everyone who sh
them.

DIRECTORS

Stuart Paton
Irving Cummings
Jack Conway
King Baggot
Lambert Hillyer
Nat Ross
Emile Chautard

ents Universal's
ITY NINE

ll the brains and equipment of Universal City were rought to bear in order to turn out this high grade product —THE KIND YOU'VE GOT TO HAVE TO FILL YOUR IOUSE WEEK AFTER WEEK. Get busy—see your Jniversal Exchange at once—sign up for "THE PROS-ERITY NINE"—*they offer you nine, big sure ways to rosperity.*

NOTE:
All about the Prosperity Nine in the Universal Weekly dated September 30th, out September 23rd. Make sure you see this issue. Additional copies at your Universal Exchange

TITLES

Wolf Law
Broad Daylight
Another's Man Shoes
The Lavender Bath Lady
Ridin' Wild
The Jilt
The Altar Stairs
Forsaking All Others
One Wonderful Night

THINK! *what does this mean to* YOU?

JACK LONDON'S

Famous Sea stories

produced in eight two-reel features starring

JACK MULHALL

Directed by
EDWARD KULL

NOW BOOKING

TITLES OF THE 8 PICTURES

1—White and Yellow
2—The Channel Raiders
3—Pirates of the Deep
4—Law of the Sea
5—The Fight in the Fog
6—Dangerous Waters
7—The Yellow Handkerchief
8—Wolves of the Water Front

Presented by
CARL LAEMMLE

CARVON

TWO-REELERS YOU'LL WANT TO FEATURE!

A powerful smashing series of two-reel

LUMBER-JACK STORIES

featuring the popular star.....

ROY STEWART

Directed by
ROBERT HILL

WITH ROY STEWART in the leading role exhibitors who play these wonder-stories will cash in on the value of his name as a big feature star. He is known and liked by millions. The first of this action outdoor series is—

GIANTS of the OPEN

See your Universal Exchange.

UNIVERSAL

NOW you can "flash" your whole town the Big NEWS:

The RADIO KING is here!

featuring

ROY STEWART
as The Radio King

LOUISE LORRAINE
as The Girl in the Case

SIDNEY BRACEY
as Marnee, The Wizard of the Air

ERNEST BUTTERWORTH, Jr.,
as Jimmy, The Boy Detective

Directed by ROBT. HILL

We've given you the real thing and are putting it over for you!

HERE is the most timely, the most thrilling of all Chapter Plays! It comes to you backed with the most *practical exploitation* ever conceived for a continued feature.

It's a *Box-Office Feature* that will back up all your statements. Look at your Exploitation Hand Book—at the wonderful tie-up Universal has made with the biggest of radio publications, THE RADIO NEWS; and at the innumerable exploitation ideas.

It'll stir up more interest in your town than the circus. Count the radio fans among your own patrons—figure that they are yours if you beat your competitor to this ten episode attraction.

SEE YOUR UNIVERSAL EXCHANGE!

Presented by
CARL LEAMMLE

UNIVERSAL'S STARTLING CHAPTER PLAY

GOING BIGGER EVERY WEEK

THEATRES EVERYWHERE ARE APPLAUDING THE GROWING BOX-OFFICE POWER OF

Starland Revue

Millions of people outside of New York want to see what's going on in the Big Town. Show 'em STARLAND REVUE and build up a regular patronage on this unusual reel

Millions have never been to the world metropolis. To them there is no more interesting phase of New York life than the stage. Starland Revue gives them the glittering picture of the Great White Way and the famous stars who perform nightly in the greatest theatres in the world. It will give your patrons the very finest entertainment.

These headliners and bits from great productions are seen in the latest Starland Revue:

ADELE ROWLAND, noted star of musical comedy and vaudeville, at her beautiful country home; FRANCINE LARRIMORE, famous Broadway comedienne and star of "Nice People" and "Scandal"; JOHN MURRAY ANDERSON, rivaling Ziegfeld as the world's greatest producer of reviews; FRANK REICHER and vivid scenes from Theatre Guild hit "From Morn to Midnight"; the cast of the Greenwich Village Follies, great musical triumph of Broadway; Michio Itow, sensational Japanese dancer; Arnaut Brothers, comedy acrobats of vaudeville; Officer Vokes and Don, his famous dog; and other novelties of the utmost interest.

Book and play this Box-office novelty NOW! Special one-sheets to bill it as a special screen vaudeville programme—SOMETHING EXTRA! First run theatres everywhere are grabbing it through their nearest F. B. O. Exchanges.

Distributed by FILM BOOKING OFFICES OF AMERICA, Inc.
Main Offices: 723 SEVENTH AVENUE, NEW YORK - - - - *EXCHANGES EVERYWHERE*

"The Most Exquisitely Beautiful Thing That Has Ever Been Done in Films"—MOVING PICTURE WORLD

A NEW TYPE OF MOTION PICTURE

Nothing Like It Has Ever Been Done Before

"THE ENCHANTED CITY"

A Love Fantasy

By

WARREN A. NEWCOMBE

By arrangement with HOWARD ESTABROOK

Robert E. Sherwood says in "LIFE": "It is a gorgeously beautiful picture that brings a new quality—something higher than photography—to the screen"

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons, President

ANNOUNCING

To the Exhibitors and the Public the

GENE STRATTON-PORTER

Productions

Which will be made under the personal supervision of the Author, and which will include the film dramatizations of the following of her record-making books:

MICHAEL O'HALLORAN
THE HARVESTER
A GIRL OF THE LIMBERLOST
LADDIE
A DAUGHTER OF THE LAND
HER FATHER'S DAUGHTER
AT THE FOOT OF THE RAINBOW
THE FIRE BIRD

and others

Gene Stratton-Porter leads all other contemporary novelists in the number of her readers and sales. More than

10,000,000 COPIES OF HER BOOKS

have been printed and sold to English speaking readers, giving her an estimated audience of

50,000,000 READERS

and a marvelous sales record, beginning with the famous "Freckles" down to the present time of

1,645 COPIES SOLD EACH DAY FOR 18 YEARS

In addition to this matchless record of sales in the English language, there are EIGHT FOREIGN TRANSLATIONS, including the Arabic, and three Braille point editions for the blind.

The famous Bird Woman of the Limberlost country, in Indiana, is known wherever books are read. Her readers include lovers of clean, wholesome, inspiring fiction and nature studies between the ages of fifteen and ninety.

The first of her personally produced pictures, now being made with an all-star cast at the Ince Studios in Los Angeles, will be MICHAEL O'HALLORAN—a clean, simple story of real people, doing things in a sincere way, under the inspiring influence of an unusual newsboy—Michael O'Halloran, the most lovable youngster of modern fiction.

Up to June 1, 1922, the certified figures of the Doubleday, Page & Company, showed that

1,061,374 COPIES OF MICHAEL O'HALLORAN

had been sold. Publishers estimate readers on a basis of five readers to the book, which gives this novel, alone, more than FIVE MILLION READERS who will be anxious to see Mrs. Porter's own screen version of her story.

Gene Stratton-Porter has carefully selected a competent, experienced staff of picture makers to produce her films. She will be with them every day to contribute her own genius to the work, to add the little, intimate, psychological touches that have made her fiction people beloved by all the world; and to assure her millions of readers of a film version which will be true in spirit to the books.

MICHAEL O'HALLORAN will be ready for the public early in the Winter. Distribution arrangements will be announced later. Meanwhile, exhibitors who wish to make plans for booking

The Biggest Box-Office Attractions of the Year and Most Widely Read Stories of Modern Fiction

may do so by communicating with,

GENE STRATTON-PORTER PRODUCTIONS

609 North Western Avenue **Los Angeles, California**

COMING

"LET 'ER RUN!"

With the Greatest Horse Race Ever Filmed

Number (3) in the new series of

Christie Comedies

with

DOROTHY DEVORE

GEORGE STEWART and LINCOLN PLUMER

Another one you cannot afford to scratch.

RELEASED IN OCTOBER THROUGH

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reminder:---

Have you Played (1) "THAT SON OF A SHEIK" (2) "PARDON MY GLOVE"?

BIG BOX OFFICE MONEY-GETTER

RODOLPH VALENTINO

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Crown Film Exchange
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ARKANSAS
Specialty Film Co.
Dallas, Texas

WASHINGTON, DELAWARE, MARYLAND and VIRGINIA
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Washington, D. C.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY
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For Your Territory

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245 West 47th Street

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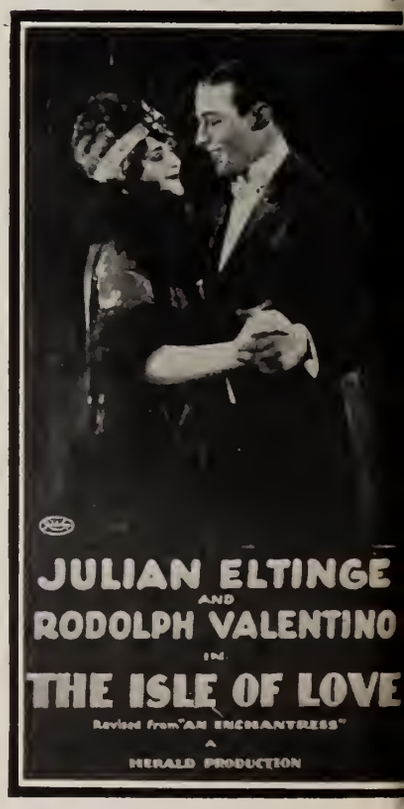
Phone Bryant 0359

EXHIBITORS

Book your play dates from your nearest exchange

NOW!



Mr. Exhibitor!

YOUR support and encouragement has made it possible for us to bring forth the unusual array of box-office attractions described on the following pages.

The most brilliant group of directors, authors, scenario writers, cameramen and a stellar aggregation of screen players have worked in harmony and with the utmost enthusiasm to create these wonderful productions.

Popularity—prestige—profits will all be yours because—

Millions have read the books—

Millions will want to see the pictures.

"Our policy is dedicated to exhibitor co-operation."

WARNER BROTHERS

THIS production, adapted from the tremendously popular novel and stage play will be one of the season's greatest box-office attractions.

It will endear itself not only to those who have risen from "Rags to Riches", but also to that countless multitude earnestly striving to attain the same goal.

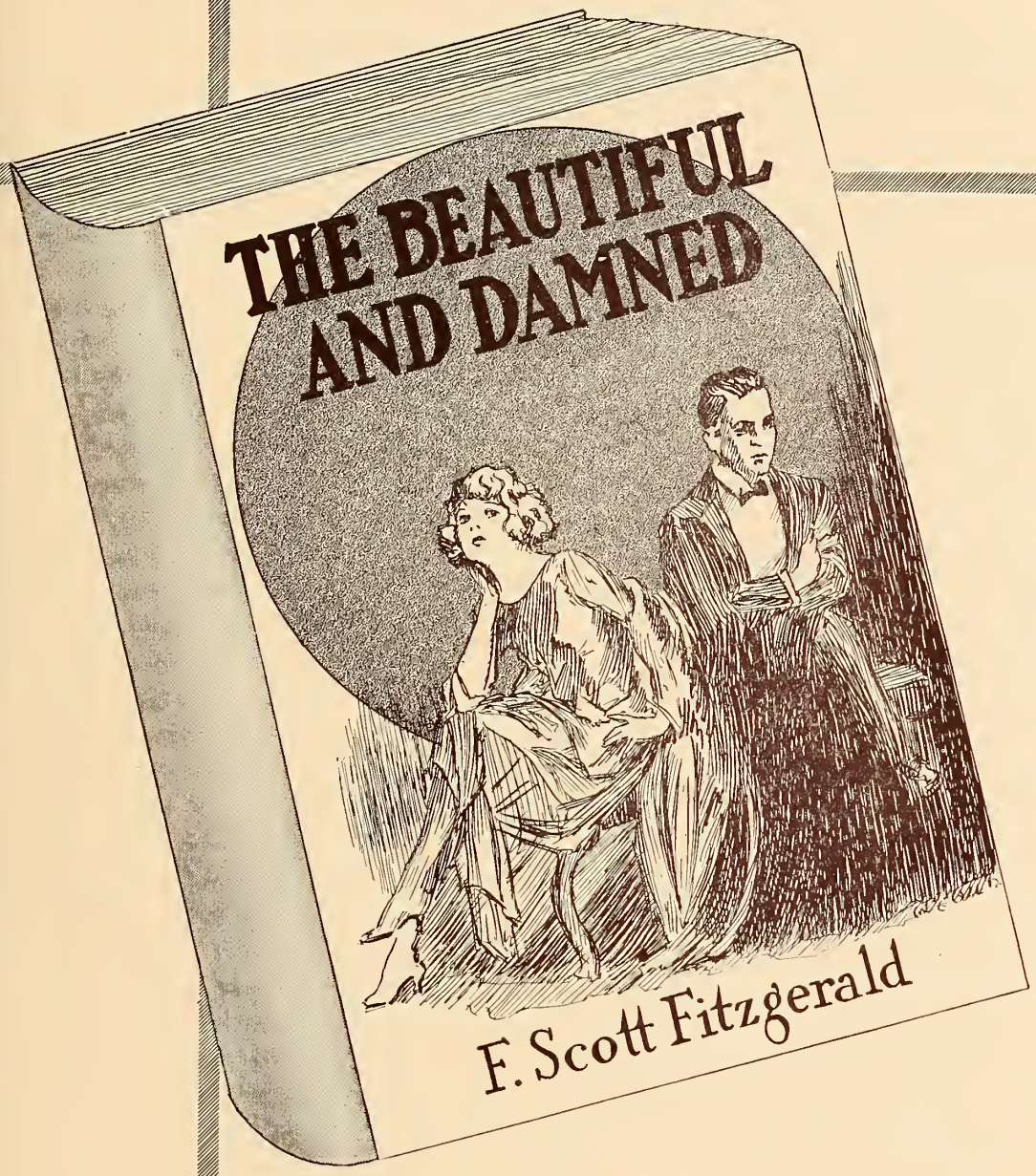
Wesley Barry, a star of unquestioned popularity and ability, is supported by a brilliant cast of screen favorites including Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Minna D. Redman and others equally well known.

A Harry Rapf Production

Directed by
Wallace Worsley

Adapted by
W. Nigh and W. De Leon

Warner Bros.



THE fiction sensation of the year!

It has caused more comment than any other book published during the current season, and it is unanimously conceded by the critics to be the greatest story ever written about the modern flapper.

Marie Prevost and Kenneth Harlan head a cast of well known screen players which includes Louise Fazenda, Jimmy Morrison, Tully Marshall, Eileen Percy and Clarence Burton!

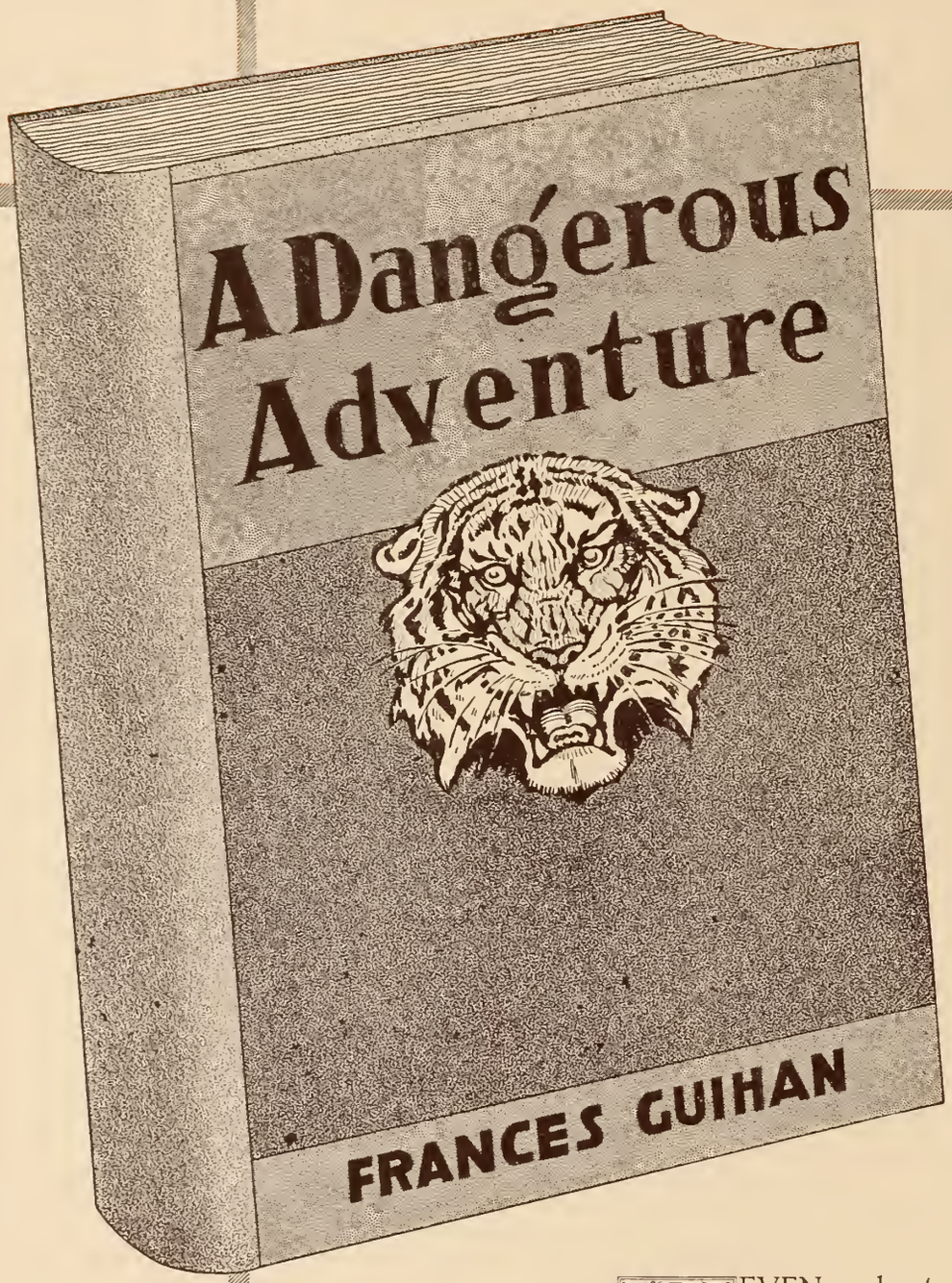
This picture will prove to be another screen sensation:

Produced by Warner Brothers

Directed by
William Seiter

Adapted by
Olga Printzlau

Warner Bros.



SEVEN reels of cyclonic action!

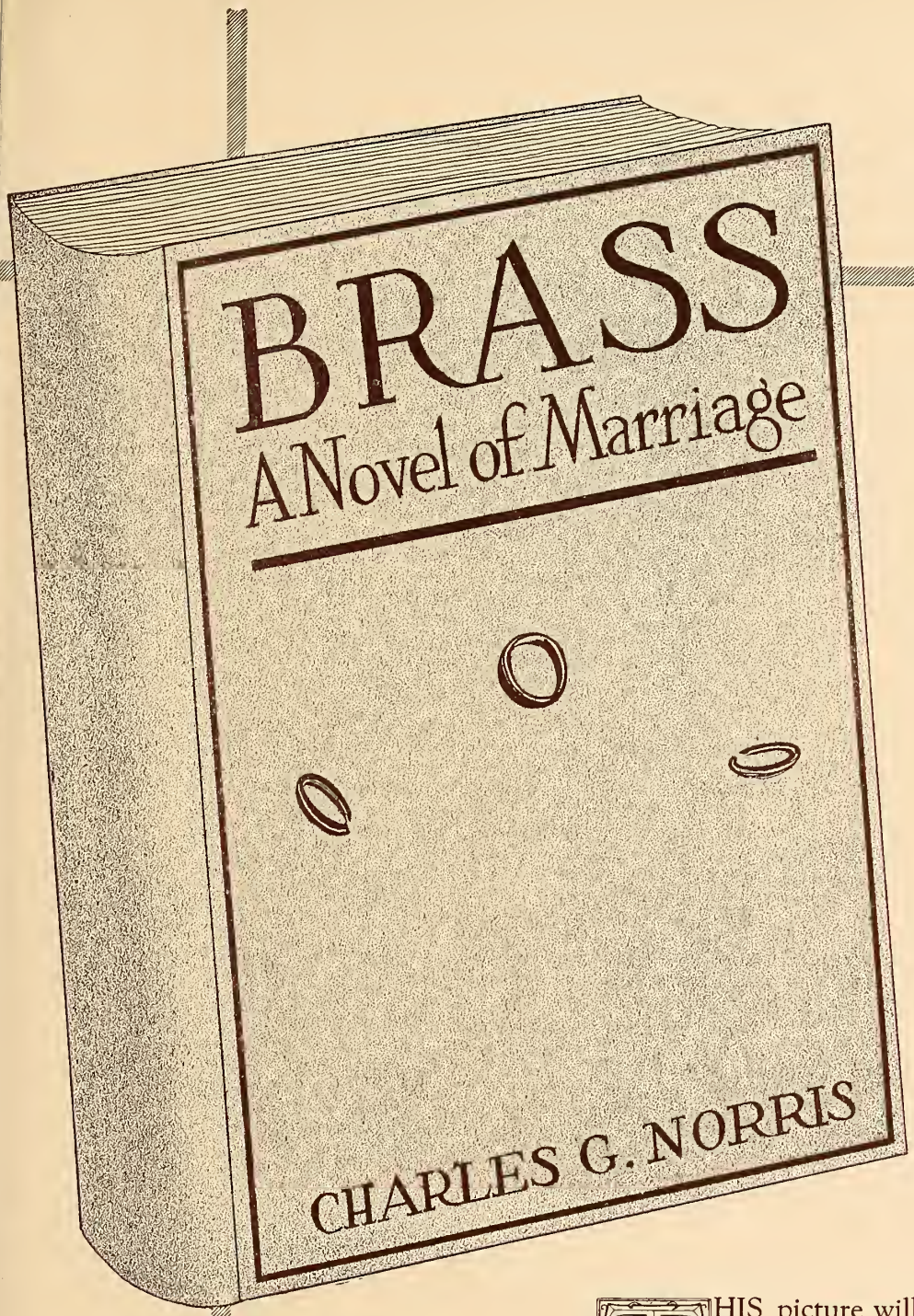
Unquestionably the greatest wild animal novelty sensation ever produced, with thousands of gleaming savages and hordes of wild beasts furnishing a veritable feast of electric action interwoven in a thrilling story of strange adventure in the African jungles.

Grace Darmond heads an excellent cast including Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue.

Produced by
Warner Brothers

Written by
Frances Guihan

Warner Bros.



THIS picture will create film history!

It was adapted from one of the most widely read and discussed novels of the year. It deals with conditions which make or destroy marriage, and this problem will strike a poignant chord in the hearts of humanity.

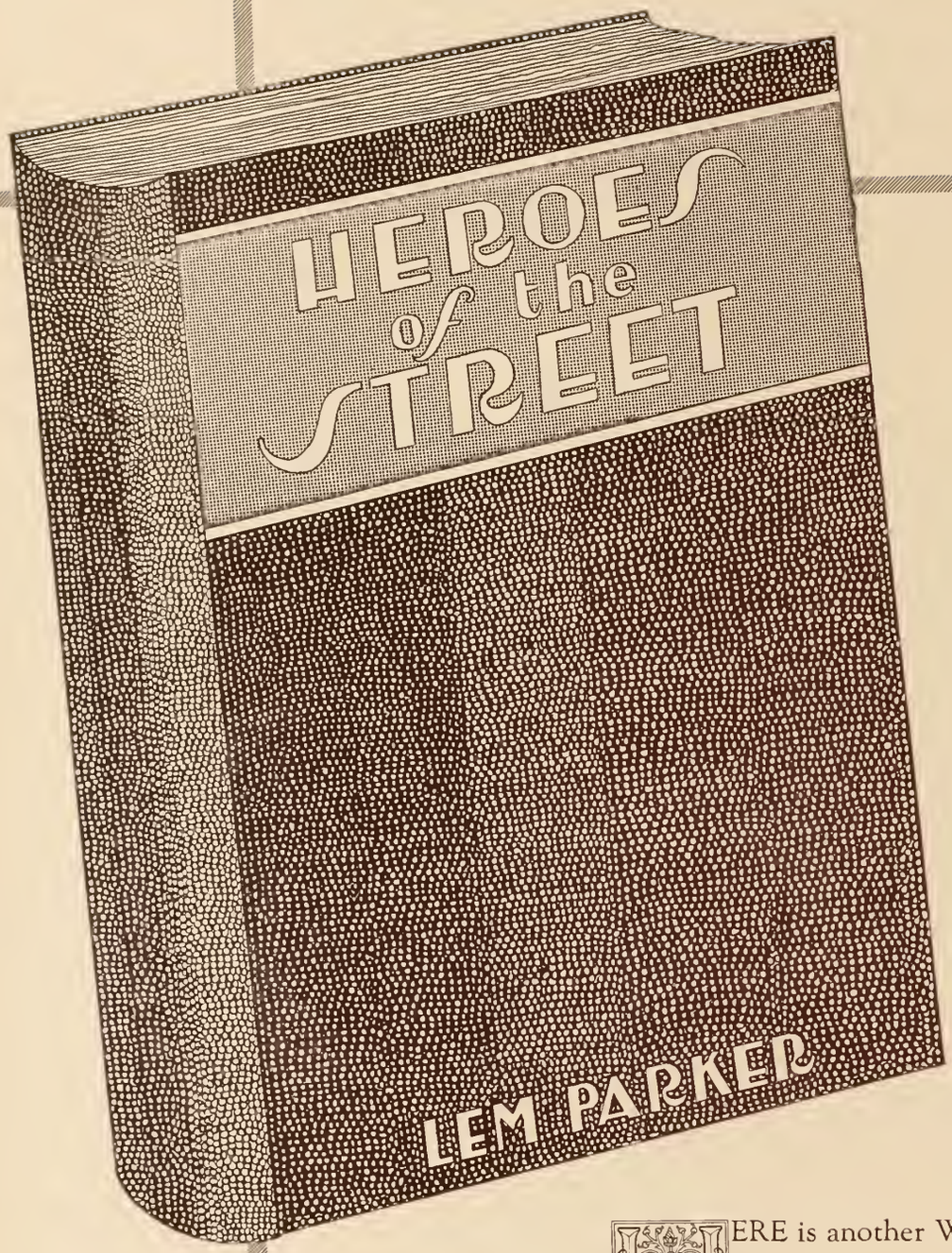
"Brass" has been staged in a most lavish and elaborate manner. It contains romance, pathos and comedy in profusion, and it is enacted by a strong cast headed by Marie Prevost.

A Harry Rapf Production

Directed by
Sidney Franklin

Adapted by
Monte M. Katterjohn

Warner Bros.



ERE is another Wesley Barry film achievement!

The setting of the story, adapted from the book and stage play that has enjoyed years of popularity, is the colorful and romantic slum section of New York.

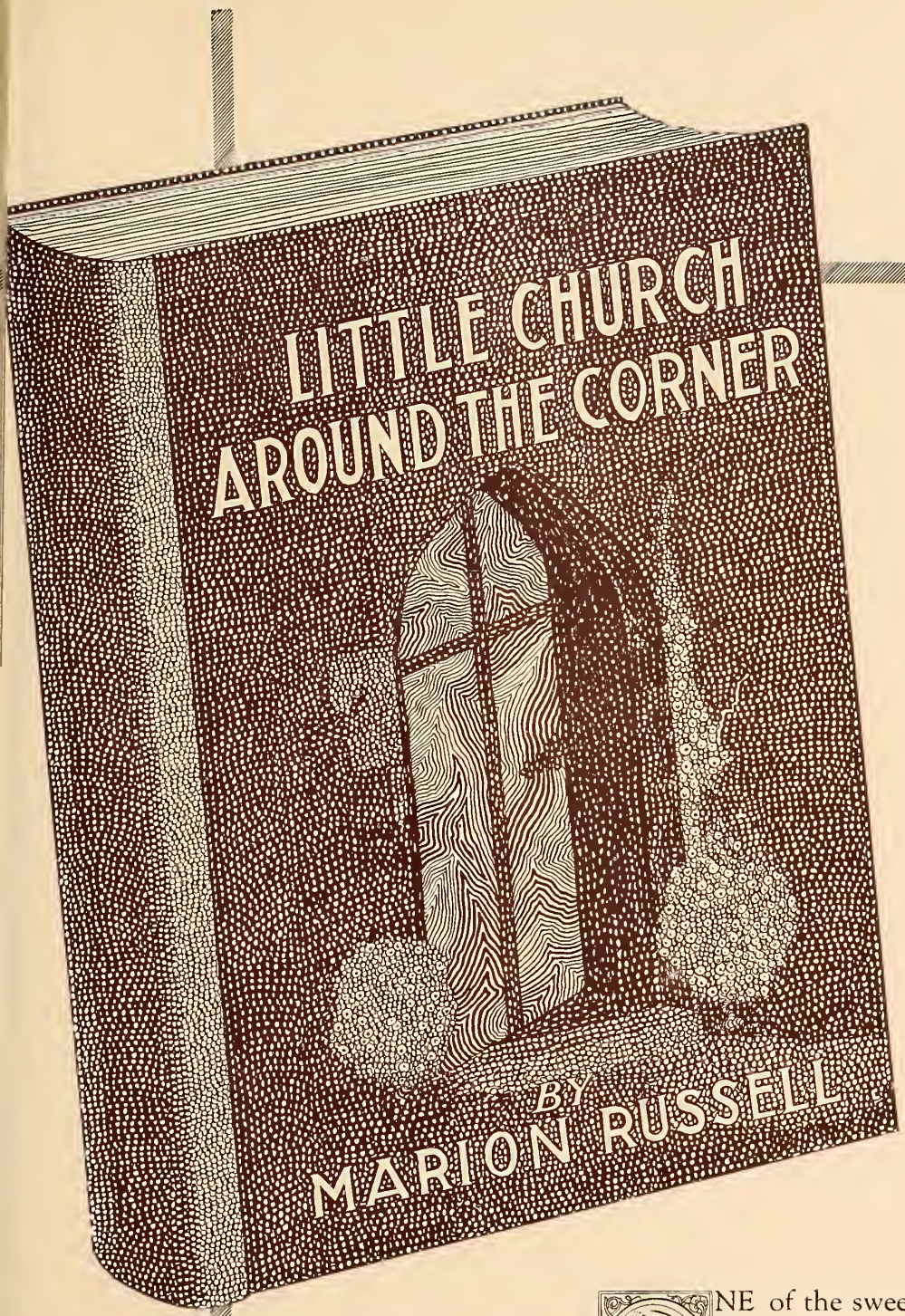
The popular freckle-faced idol is supported by an exceptionally strong cast including Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough and Aggie Herron.

A Harry Rapf Production

Directed by
William Beaudine

Adapted by
Edmund Goulding
Mildred Considine
Isabel Johnston

Warner Bros.



ONE of the sweetest stories ever told!

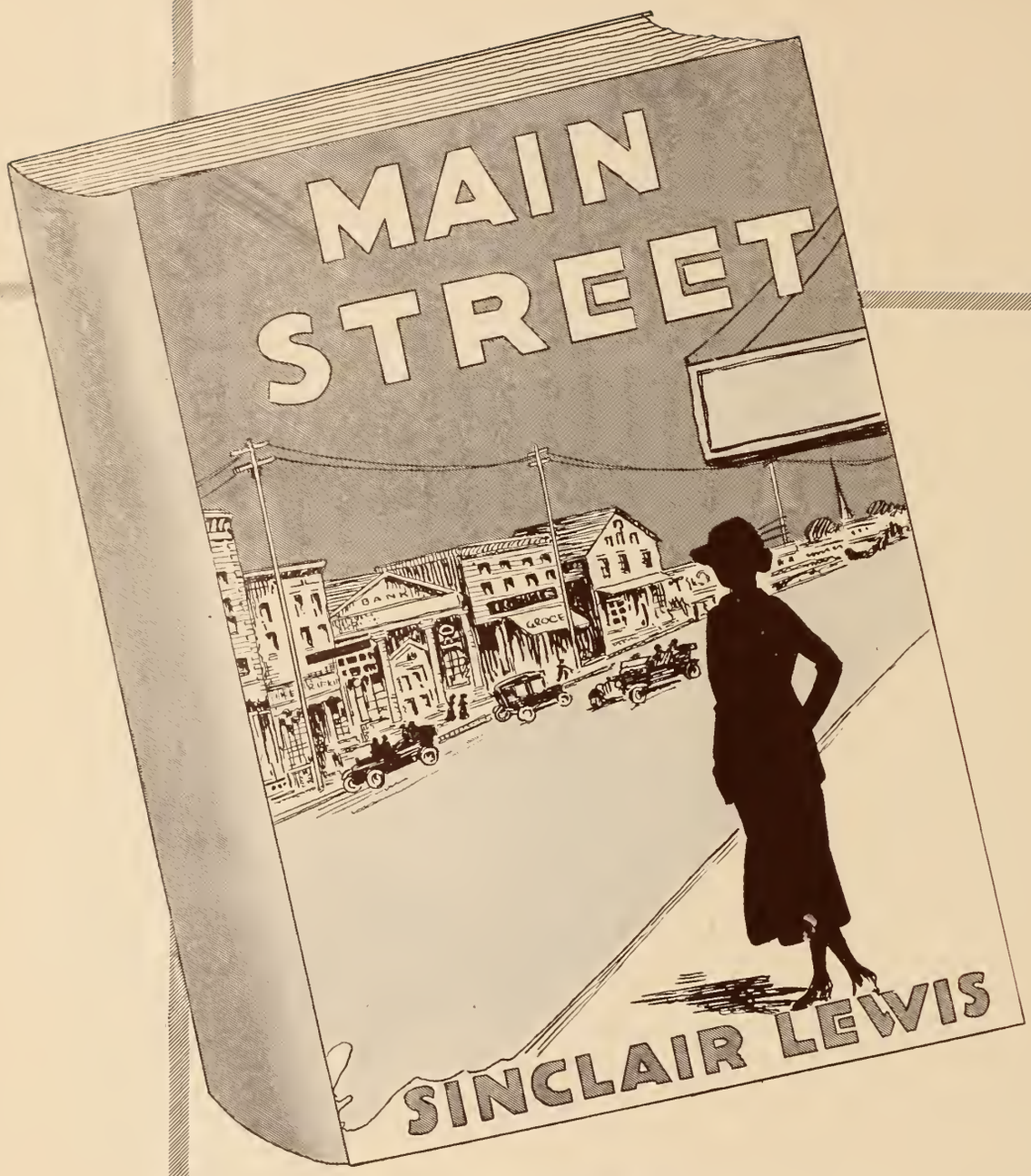
A homely human document with an appeal as broad as humanity itself. In its many years before the public, as a stage play and as a novel, the story has become known all over the world.

For real story value, lavishness of sets and a distinguished cast of players, "Little Church Around the Corner" will rank as one of the big box-office pictures of the season.

Produced by
Warner Brothers

Adapted by
Olga Printzlau

Warner Bros.



GREATEST novel ever written of rural America!

This splendid production will surpass the success of the fiction version and the stage play.

It serves to reveal the bitter clash of new, free ideas against the entrenched complacence of small town tradition. There's a Main Street in every town, and this is but one of the many exploitation hints on the box-office possibilities of this attraction.

Warner Bros.

Produced by Warner Brothers

Dramatized by
Harriet Ford and
Harvey O'Higgins

Adapted by
Julien Josephson

EXHIBITOR CO-OPERATION

OUR pictures have been sold ***100%*** throughout the country!

When you book the Warner Brothers productions, you are guaranteed —

Powerful money-making box-office attractions—

With an aggregation of celebrated screen players—

Backed by a national advertising and publicity campaign.

And when we receive your contract helpful advertising suggestions which will aid you in deriving the maximum results from our pictures will be sent direct to your theatre.

A perusal of the names of the exchanges on the following page distributing our productions will convince you that our features will be given first run showings in the most representative theatres throughout the country.

We have entered into a co-operative arrangement with these exchanges, and they have pledged themselves to give exhibitors booking our pictures the utmost co-operation.

Double-barreled guarantees mean double-barreled box-office receipts when you book a Warner Brothers production!

WARNER BROTHERS

Exchanges Distributing Warner Bros. Productions

Balaban & Katz
Second National Pictures
831 S. Wabash Ave.
Chicago, Ill.

Rubin & Finkelstein
407 Loeb Arcade
Minneapolis, Minn.

A. H. Blank Enterprises
303 West 2nd Street
Des Moines, Iowa

The H. Lieber Oompany
122 W. New York Street
Indianapolis, Ind.

Skouras Bros. Enterprises
New Grand Central Theatre Building
Grand & Lucas Sts.
St. Louis, Mo.

A. H. Fabian
Associated First National of New Jersey
729 Seventh Avenue
New York, N. Y.

S. & O. Pictures Corporation
298 Turk Street
San Francisco, Cal.
913 S. Olive Street
Los Angeles, Cal.

Independent Film Corporation
1319 Vine Street
Philadelphia, Pa.

Franklin Film Company
40 Court Street
Boston, Mass.

Warner's Exchange
601 Film Building
Detroit, Mich.

J. S. Skirboll
Iron City Film Corporation
119 Ninth Street
Pittsburgh, Pa.

The Standard Productions Co., Inc.
145 Marietta Street
Atlanta, Ga.

Creole Enterprises
1401 Tulane Avenue
New Orleans, La.

E. G. Tunstall
505 Toy Building
Milwaukee, Wis.

Big Feature Rights Corporation
Film Building
223 S. 3rd Street
Louisville, Ky.

A. L. Kahn Film Enterprises
115 W. 17th Street
Kansas City, Mo.

Kwality Pictures
2006 Third Avenue
Seattle, Wash.
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Skirboll Gold Seal Productions, Inc.
21st Street & Payne Avenue
Cleveland, Ohio

Specialty Film Company
107 S. St. Paul Street
Dallas, Texas

W-B Film Exchange, Inc.
1600 Broadway
New York, N. Y.

Regal Films, Ltd.
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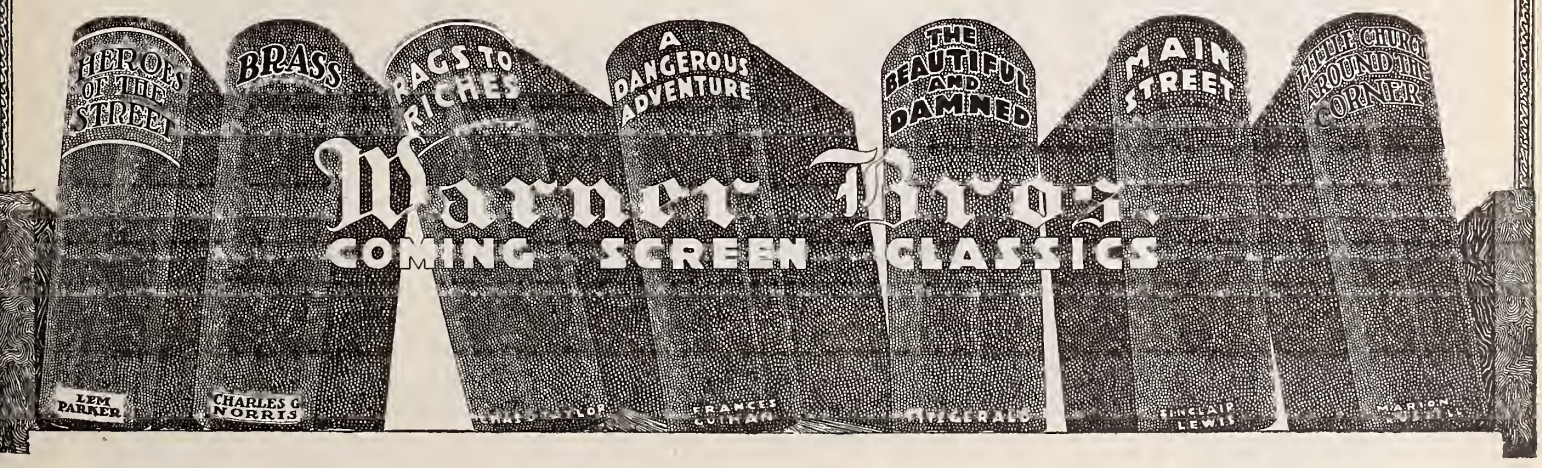
WARNER BROS DISTRIBUTE ALL OVER THE WORLD

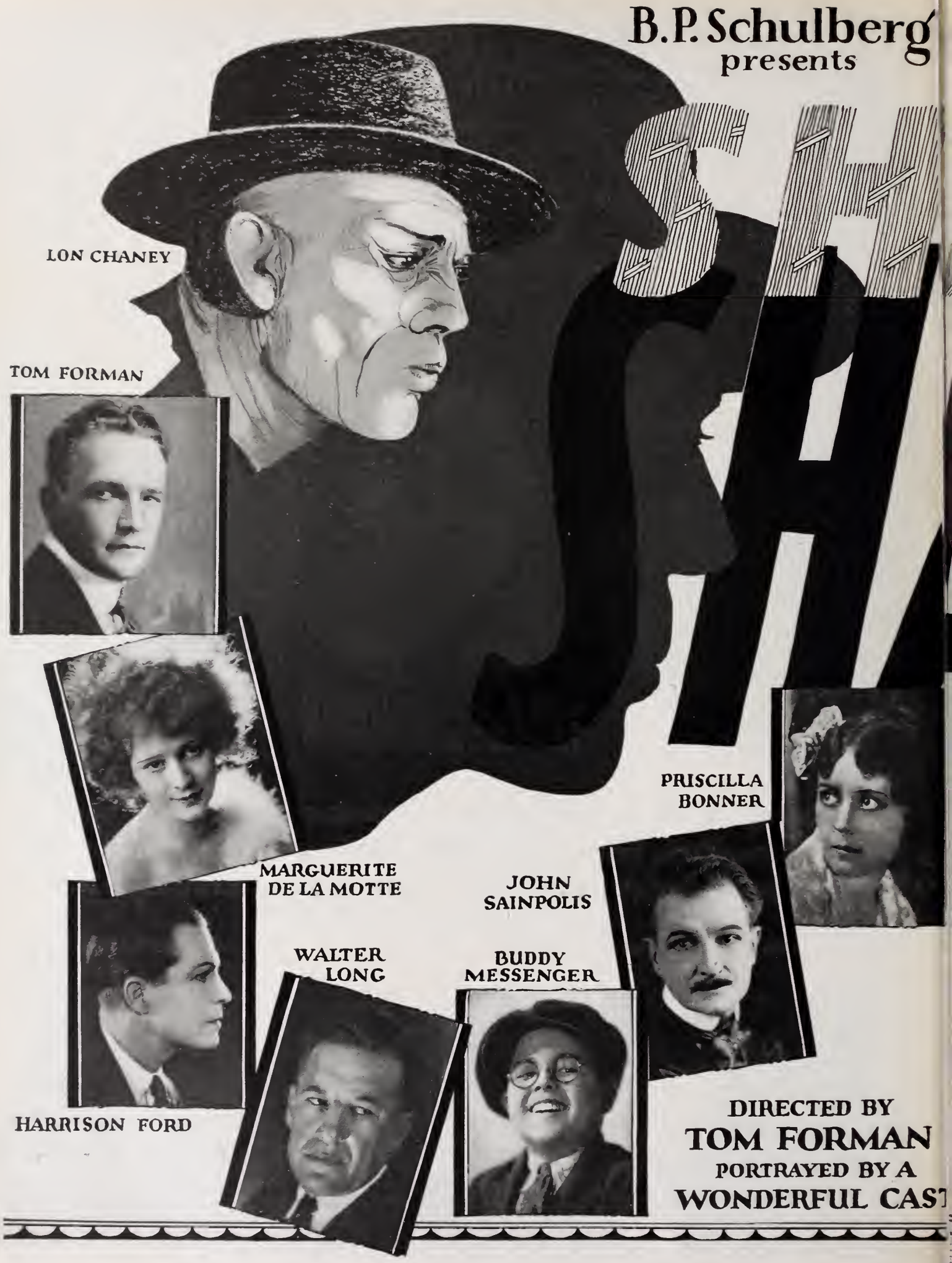
GUS S. SCHLESINGER
GENERAL MANAGER
FOREIGN DEPARTMENT

Sailing on the S. S. Berengaria, September 22nd. I Will visit London, Paris, Brussels, The Hague, Berlin and Vienna to negotiate for the foreign rights of the Warner Brothers Screen Classics.

London Headquarters: Savoy Hotel

Cable Address: Wanewar, N. Y. *Bentley's Code*




B.P. Schulberg
presents
LON CHANEY
TOM FORMAN
MARGUERITE DE LA MOTTE
PRISCILLA BONNER
JOHN SAINPOLIS
WALTER LONG
BUDDY MESSENGER
HARRISON FORD
DIRECTED BY
TOM FORMAN
PORTRAYED BY A
WONDERFUL CAST

A Tom Forman
production

ABOWS
ADOWS

The greatest story ever told in motion pictures!

adapted for the screen by
Eve Unsell and Hope Loring
from
WILBUR DANIEL STEELE'S
famous prize story

"CHING, CHING, CHINAMAN"

A great American photoplay by a great American author.
Produced for exhibitors who can afford only the best.
Ready for exhibition in October.

Produced by

Schulberg, Pres.: J. G. Bachmann, Tre

It's a Preferred Picture

576 Fifth Ave., New York

Presented by
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Through
ASSOCIATED EXHIBITORS
Arthur S. Kane, *President*

HAROLD LLOYD

IN

"GRANDMA'S BOY"

Proved Sensation of 1922-1923

WEEK OF SEPTEMBER 17th

Is Now In

19th Week	Symphony	Los Angeles
3rd "	Park	Boston
2nd "	Apollo	Indianapolis
2nd "	Castle	Chicago
2nd "	Sun	Omaha
2nd "	Liberty	Seattle
1st "	West End Lyric	St. Louis
1st "	Capitol	St. Louis
1st "	New Grand Central	St. Louis
1st "	Orpheum	St. Joseph, Mo.
1st "	Des Moines	Des Moines
1st "	Rialto	Newark, N. J.
1st "	Avon	Utica
1st "	Garden	Milwaukee
1st "	Majestic and Avon	Utica
1st "	Palace	Tarentun, Pa.
1st "	Orpheum	Jersey City
1st "	Lyric	Asbury Park
1st "	Park	Champaign, Ill.
1st "	Alcazar	Americus, Ga.
1st "	Rialto	Harrisburg, Ore.
1st "	Circle	Washington, D. C.
1st "	Pastime	Union Hill, N. J.
1st "	Lincoln	Union Hill, N. J.
1st "	Regent	Geneva, N. Y.
1st "	Pearl	Highland Park, Ill.
1st "	Lincoln	Massilon, O.
1st "	Majestic	Mansfield, O.
1st "	Schade	Sandusky, O.
1st "	Kerrage	Hancock, Mich.
1st "	Marshall	Manhattan, Kans.
1st "	National	Greensboro, N. C.
1st "	Broadway	Oakland, Cal.
1st Week	Virginia	Valley, Cal.
1st "	Roosevelt	West Hoboken
1st "	Central	Jersey City
1st "	Fulton	Jersey City
1st "	Tivoli	Jersey City
1st "	U. S. Co.	Hoboken
1st "	Englewood	Englewood
1st "	Columbia	Alliance, O.
1st "	Opera House	Kent, O.
1st "	Majestic	Grand Island, Nebr.
1st "	Capitol	Davenport, Ia.
1st "	Rialto	Clinton, Ia.
1st "	Grand	Darlington, Wis.
1st "	Strand	Oconomowoc, Wis.
1st "	Victory	Fayetteville, Ark.
1st "	Neptune Palace	Alameda, Cal.
1st "	Monarch	Porterville, Cal.
1st "	Black Hills	Hot Springs, S. D.
1st "	Tyro	Wray, Colo.
1st "	Star	Preston, Idaho
1st "	Gem	Tillanook, Ore.
1st "	Circle	Portland, Ore.
1st "	Union Ave.	Portland, Ore.
1st "	Quilna	Lima, Ohio

Has Finished

4 Weeks	Heilig	Portland, Ore.
3 "	Bijou and Capitol	Atlantic City
3 "	Princess and Rialto	Denver
3 "	Strand	San Francisco
3 "	Roosevelt	Chicago
2 "	Temple	Toledo
2 "	Mark-Strand	New York City
2 "	Alamo	Louisville
2 "	Grand	Pittsburgh

Hundreds of Reviews But Not a Single Criticism

Foreign Representative
Sidney Garrett

Physical Distributors
Pathe Exchange, Inc.

Announcement

DEPENDABLE PICTURES
MORRIS KOHN, PRESIDENT

Has Placed for Distribution by

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT..

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION

With a distinguished cast including

MAE MARSH

NORMAN KERRY WALTER MILLER
MARTHA MANSFIELD JULIA SWAYNE GORDON J. BARNEY SHERRY

Adapted by **Edmund Goulding**
from a story by **William Christy Cabanne**

Photographed by William Tuers

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

IT has the dramatic punch that audiences are strong for. A young recruit in the Royal Mounted is sent out to get his man. He sneaks back alone. He is disgraced and dishonored before the girl he loves. Then her faith rekindles his manhood and he fights his way to her favor. When, single handed, he wades into a snarling pack of lawbreakers and licks them with his bare fists, you'll know by the noise your audience is happy.

Produced by Charles Miller, who directed Dorothy Dalton in "The Flame of the Yukon," Norma Talmadge in "By Right of Purchase" and "Ghosts of Yesterday."

CHARLES MILLER PRODUCTIONS

presents

"THE MAN SHE BROUGHT BACK"

with EARLE FOX, DORIS MILLER AND FRANK LOSEE

If Your Patrons Like Royal Mounted Stories, PUT THIS ONE DOWN—

Motion Picture News, September 23rd, 1922.

A PLAYGOERS PICTURE

Wins New Triumph

Joseph M. Schenck
presents

Norma Talmadge

in

FIRST NATIONAL PICTURES

READ WHAT THE NEW YORK NEWSPAPER REV

Go and See It

"Miss Talmadge's wonderful acting is 8,000,000 candlepower as compared with other films we have beheld. Go to the Strand to see how it all comes out. You will like 'The Eternal Flame.'"—*New York Tribune.*

Strong—Unusual

"Unquestionably a fine picture. It presents the always competent Miss Talmadge with an excellent story, intelligent direction and an unusually strong supporting cast."—*New York Times.*

Remarkably Fine

"A great deal of beauty and dramatic strength. Miss Talmadge gives a remarkably fine performance. A sincerity of direction and splendor of background make it a real and holding drama. We have not seen Miss Talmadge in a more effective role. It contains a type of romantic acting seldom seen. It is destined to be a success."—*New York World.*

Overwhelms You

"More effective than usual. Miss Talmadge overwhelms hearts and in this lavish picture has upheld the standard she set in 'Smilin' Through.' And it is decidedly worthwhile watching her perform that feat."—*New York Sun.*

Excellent—Exceptional

"The characterizations are exceptional with an excellent cast. All the pomp and glory of the Court of Louis is brilliantly presented."—*New York Evening Telegram.*

"The dramatic interest is enough to set the modern woman in a whirl. More consister dramatic than 'Smilin' Through.' Suffici intense scenes to outfit several romances. M Talmadge is very moving, playing with ceptional variety in her different moods. T ladies will have to busy themselves w powdering their noses after the weeping over."—*New York Herald.*

It's Very Human

"It deals with elemental passions—hea that are human, very, very human. M Talmadge is wistful and lovely and her e speak volumes."—*New York Globe.*

Exceptional Acting

"Norma Talmadge has never played a p more sincerely. Exceptional acting with charming personality."—*New York Post.*

n Latest Picture!

Miss Talmadge is creating another sensation in her exceptional photoplay at the New York Strand, which is being filled daily by vast throngs. It is making as big a hit as "Smilin' Through" and the public and Press alike acclaim it as another masterpiece. You can take Managing Director Joseph Plunkett's word that it is a money making attraction.

"The Eternal Flame"

Personally Directed and
Supervised by Frank Lloyd

Adapted by Frances Marion from Honoré de Balzac's "La Duchesse de Langeais"; Photographed by Tony Gaudio.

A First National Attraction

"Brand me! Mark me for your own!" she cried to the lover she had scorned.

EWERS HAVE TO SAY OF THIS BIG PRODUCTION

Superlative Art

"Artistic in screening—it possesses an in-efinable something of superlative art that ves it the atmosphere of a classic. Fascinat-ig from beginning to end, and so beautifully nd splendidly staged. The cast gives the ory a perfect interpretation, in support of liss Talmadge who is one of our finest ramatic screen actresses."—*New York Mail.*

Very Enjoyable

"In every way an enjoyable picture. Norma almadge and Conway Tearle are fascinating nd every foot of the picture is interesting. ne of those pictures which keep people going the theatres."—*New York Tribune.*

Most Appealing

"Miss Talmadge does a most appealing piece of acting in a picturesque film. See it at the Strand."—*New York Morning Telegraph.*

Regal in Magnificence

"Love is the eternal flame, of course, from which Norma Talmadge's new picture takes its title and the picture should be considered under that title for a spectator to appreciate the adaptation fairly. Balzac made of the romance of the Duchess of Langeais and General de Montriveau a vibrant novel of the Court of Louis XVIII, while the film narrows the perspective to the Duchess and the soldier, almost exclusively. There are scenes of regal magnificence now and then, scenes in which the director must have revelled, but against them the figures of the lovers stand out as on a cameo, which is a tribute to the taste of the director, and adds much to the artistic merit of the picture. Antoinette, the Duchess who was driven to coquetry, is executed by Miss Talmadge with supreme skill. An actress of less force, of less experience, of less judgment in the delicacies of the art would have spoiled the rare opportunity for emotional expression and repression of which this star makes so much. Love was shown as a flame that glows and sears and consumes completely and this idea was stressed vividly throughout."—*New York Journal.*

What First National Big Time Attractions are doing!

Fresh news every week.

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King.

Frank L. Browne, Liberty Theatre, Long Beach, Cal., says:

"An exceptionally fine picture and star. Did a big week's business despite its being the hottest week of the year. Pictures like this one make friends for the star, the theatre and the industry. I wish there were more of the same calibre."

"HURRICANE'S GAL"

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar.

The Cleveland News says:

"Splendid screen entertainment. A whale of a tale."

The Cleveland Press says:

"It has as many thrilling incidents as three average movies."

The Seattle Times says:

"Undoubtedly one of the screen's most artistic offerings, filled with thrilling action and exquisite sea scenery."

The Seattle Post Intelligencer says:

"It involves some of the best acting of the cinema season."

The Seattle Star says:

"This film contains all the best elements of all the sea stories that have been told in films."

Charles H. Ryan, Garfield Theatre, Chicago:

"The type of picture my patrons like. Many stopped me to say how good it was. A real action picture of the sea with an interesting love story. Business good."

"TROUBLE"

Jackie Coogan—Presented by Sol Lesser.

M. Golomb, Franklin Theatre, Union Hill, N. J., says, as reported in the Exhibitor's Herald:

"Grab this. Pleased 100 per cent. You will sure make money. Very good."

Raymond Gear, Mayflower Theatre, Florence, Kas., reports:

"A good one both from entertainment and box office standpoint."

J. A. Hopkins, Arcade Theatre, Holtsville, Cal., says:

"Exceptionally good picture. Pleased 100 per cent."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer.

W. W. Booth, American and Strand theatres, reports in the Exhibitor's Herald:

"A wonderful production. Splendid acting, photography, direction and story. Should go good where better pictures are appreciated."

The Birmingham News says:

"A simple, strong and gripping story—novel treatment."

"THE CROSSROADS OF NEW YORK"

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

The New York Picture News says:

"This picture has one of the biggest and best casts ever assembled."

The Pittsburgh Press says:

"One of the season's most novel and entertaining comedy dramas. It is entirely different from anything that has preceded it."

The New York Star says:

"Some thrills, many laughs and a timely touch of human interest. Action good, picture well cast and directed."

The Seattle Times says:

"Now delighting enthusiastic audiences. It is another feature which, like 'Mickey' and 'Molly O.' has brought the comedy king to the front as a director of high class drama."

The Cleveland News says:

"Real old-fashioned melodrama. Contains romance, thrills, drama and comedy, and an imposing cast."

The Yonkers Herald says:

"An unusual photoplay. Not satisfied with the title of King of Komedy, Sennett set out to conquer the field of comedy drama with tremendous success. His latest screen offering as notable as previous successes."

The Los Angeles Times says:

"Sennett opus goes over as clever burlesque. It reaches highest point yet reached in this form of entertainment. Is sparkling satire and rollicking burlesque."

The Omaha Bee says:

"The 'Crossroads' has drama uppermost, leavened with humor and culminating in many unusual thrills. Sennett never before gave such an entirely unusual production."

A FIRST NATIONAL ATTRACTION

Motion Picture News

Independence

A GOOD picture is good no matter what its source.

Its goodness, for instance, isn't determined by the fact that it comes from an independent or a program producer or distributor.

And exhibitors want good pictures—more than ever this season because the public is more than ever apathetic and competition is more than ever keen—and times have been mighty bad. There's a lot of catching up to do. It's serious, all around.

Good pictures!—that's the first and highest consideration. The need is urgent—critical.

But—

—And this is important—there's something beside the immediate present to consider, there's a look ahead always to be taken if this business is to have a stable future; and it is necessary, *highly* necessary, that the independent producer get *all* the encouragement his product deserves, so that we may have many and capable independent producers.

It is necessary to the health of the box-office; and the box-office is the heart and arteries of the whole industry, high and low. Every company, every individual, is concerned with this great problem of holding the public favor.

* * *

There seems to be widespread confusion about the term "independent."

Throughout the history of the industry the word has been applied, at times of competitive crises, to all those who operated outside of a so-called "trust."

At present however, and fundamentally at all times, the word has a broader economic application.

"Neutral" is a better word.

An independent exhibitor, or distributor or producer is one engaged wholly in the ownership and operation of his own particular branch of the business, and with no such interest in either of the others.

An independent producer, in other words, produces only. He doesn't distribute or exhibit his goods.

* * *

It is of this independent producer we would speak here—

And of his importance to the industry at large.

* * *

We are engaged in the business of entertaining—in this country alone—many millions of people in several thousand communities with a daily and weekly change of program. No such magnitude, no such responsibility was ever before approached in the show business.

To this end an industry has been reared with an investment said to total a billion and a quarter dollars.

* * *

This huge investment, the present security of it, the responsibility for its future growth are swung, you might say, from the sources of production.

And the sources of production mean, primarily, the brains that conceive and build the pictures that will please the great public.

* * *

It is apparent to anyone that these sources of creative effort must not be kept narrow.

The book and magazine field today has thousands of contributing minds.

We need as many—if the public is to be pleased, as the picture *can* please.

* * *

How many dependable creators of good pictures have we today?

Make your own estimate.

Then multiply it by a hundred—and you won't have too many—

—If the public is to be pleased—and kept pleased.

* * *

There's too much similarity in pictures today, too much copying, however skillful.

The public is bilious with the sameness of the food it gets.

We hew too much to the narrow line.

The whole wide world is ours but we stick to studio walls and standards.

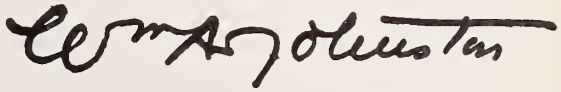
We've got to expand.

* * *

For this expansion, for this freshness of creative effort, we have got to look constantly afield, and far afield.

We've got to encourage the man, whoever or wherever he is, who feels the urge of production.

And the problem, we repeat, is the problem of all because we all as an industry will thrive only on public favor realized at the box-office.



VOL. XXVI SEPTEMBER 30, 1922 No. 14

PICTURES AND PEOPLE

THE echoes in New York of the Harry Charnas—Al Lichtman trip—Pittsburg - Cincinnati - Detroit - Cleveland—pronounce it an unqualified success.

It was good for the state rights market, it was good for the independent producer—and for the motion picture at large, because the largely attended banquets were as dignified as they were interesting, and the press in each city got a favorable impression of the enterprise and seriousness of this industry.

Several hundred exhibitors altogether were in attendance and a lot of good resulted from the close contact. Some New Yorkers we might mention got some new ideas of exhibitor conditions.

Everybody likes Harry Charnas, and everybody likes Al Lichtman; and everybody respects them roundly for their enterprise and ability and because they play the game absolutely on the square.

* * *

It was some eight years ago, we believe, that Harry Charnas got his first start in Cleveland. Today his offices cover almost the entire floor and he does as big a business throughout his territory as any of the National distributors. If all other independent exchanges were run like the Standard Film Service there wouldn't be any question about the size and solidarity of the state rights field.

We like Al Lichtman's speeches. His statements are liberal and sound—broad, like his experience in this field. He doesn't even brag about his own product, so we'll say here for him that "Rich Men's Wives" had a lot of nice things said about it by exhibitors who had run it. It seems to please everybody. Ben Schulberg should have been present and heard his child praised.

The only boasting Al did was over his associate, Ben Schulberg. They started in the film business together, have always been in the thick of it and now their original dream has been realized. They have their own company. We prophesy success for them because both deserve it.

"Shadows" is Schulberg's new picture, recently changed from "Ching, Ching Chinaman." The new title suggests itself to us as more suitable also.

It wasn't an easy matter to press-agent and handle the thousand worrisome details of this one night stand banquet tour through four cities. It took veterans to do it. So our hats are off to Linn Bonner and Frank G. Hard.

* * *

LOIS WEBER, who has held a conspicuous position as the only picture director of her sex, will have to share this honor with Julia Crawford Ivers. The Famous Players' scenario writer leaves in a very short time for the Hawaiian Islands with a company to make one of her own stories into a picture. Mrs. Ivers will have under her direction such players as Betty Compson, Sylvia Ashton, Ed. Martindale and Arthur Hoyt. It is the director's intention to make all the exteriors there and lights will be transported for some of the scenes.

* * *

JACKIE'S mother (there is only one Jackie) arrives in New York this week to be present at the metropolitan showing of "Oliver Twist," Jackie's recently completed feature production. This marks the first eastern trip of Mrs. Coogan in a year.

* * *

THE jaded New Yorkers who are accustomed to the huge advertising signs along the Great White Way—who occasionally look up and give them a passing notice in their hurried rush to the subway, stopped in their tracks the night that the Criterion flashed "When Knighthood Was in Flower." The sign announcing Marion Davies as star in the picture covers the entire front of the theatre. It is positively the biggest eye catcher which has ever advertised a play or picture. By comparison the signs advertising the wares of the dramatic producers fade into insignificance. It's candle-power is intense, sending forth a radiance during the nocturnal hours comparable to a full September moon.

* * *

WHEN a globe trotter steps into the rostrum he usually has something to offer. Here is E. M. Newman back from Africa with 30,000 feet of negative of his journey. Accompanied by two cameramen, he made a 7,000 mile trip through the heart of the dark continent from the Cape to Cairo—the trip taking five months.

"It was well worth the effort," said Mr. Newman. "I don't believe there is a single specie of animal in the African jungles that we failed to get on the film. We made cinema studies of 200 different tribes of natives."

For a year he will show the picture exclusively with his lectures. They will be released to the theatres, eventually. Mr. Newman's first lecture will be at Cleveland, October 9th, to be followed by an engagement at Orchestra Hall, Chicago, October 11th.

* * *

F. RICHARD JONES, the director of those three little maids from Hollywood, "Mickey," "Molly O'" and "Suzanna," all servants for Mabel Normand, has arrived in New York where he expects to remain until "Suzanna" makes her debut on the screen of one of Broadway's big nickelodeons.

* * *

D. W. GRIFFITH is living up to his title—"the man of mystery.". One never knows what this producer has up his sleeve or behind the walls of his studio. We have gleaned the information that he has finished the production upon which he has been working for the last five months.

The problem of the coal shortage has brought complications to his future plans. It has been his intention to make at least one or more pictures in this country before taking up his plans for the productions he intends to make abroad.

It is doubtful whether the Mamaroneck studio can be operated since it is only equipped for hard coal fuel, and the shortage may cause an immediate shutting down of the work there.

D. W. has not allowed any visitors at his studio while the new picture was being produced. Costly experiences with the advance news about his productions has recommended a conservative policy of information.

* * *

A DOG is always up to tricks. Those of you who saw the stage production of "Peg o' My Heart" will remember Michael. If you didn't see the play, doubtless you have heard of the canine, anyway, for no dog ever received more volumes of publicity. The little terrier has appeared in 2,000 performances of the play. A few days ago just when Laurette Taylor was in the midst of production of the screen version of the play, Michael deserted the cast abruptly. For the first time in his life he was late to rehearsal. He retired temporarily to become a mother. Which leads us to suggest—What's in a name?

DOUGLAS FAIRBANKS in Hollywood has sent "Douglas Fairbanks in Robin Hood" to New York. The film left Los Angeles in care of Harry D. Buckley. Nothing like having a traveling companion for these precious photoplays—seeing as how they represent a few bars of gold ingots.

* * *

J. GORDON EDWARDS, director general of the spectacular photoplay specials of the William Fox organization, returned from Palestine last week. He took an entire company with him to the holy land, and in the very places described in the Bible, he photographed the picturization of Wright Lorimer's famous novel, "The Shepherd King." The story deals with the life of David, beginning when he is a mere shepherd lad and kills the giant Goliath.

Mr. Edwards enacted a prologue to the principal story, showing Moses leading the tribe of Israel out of bondage, passing the Pyramids and the Sphinx.

Subsequent scenes were taken in and near Jerusalem and the battle with Giant Goliath was staged in the actual valley where the original combat took place. The giant Goliath was impersonated by a tremendous Egyptian, seven feet six inches tall, a well known character in Cairo, Egypt, who was engaged specially for the role. Miss Violet Mersereau, the leading woman of the cast of "The Shepherd King," also returned to America with Mr. Edwards. The remainder of the company returned to the William Fox studios in Rome, Italy, where other pictures will be made. Meanwhile, Mr. Edwards will remain in America for the first showing of "The Shepherd King" which will take place sometime during the winter after the task of cutting and titling has been completed.

* * *

THEY are making a scene out Hollywood way—which will represent one of the longest streets ever built for a motion picture. It is said to be nearly a mile long and depicts the tenement district of Chicago with buildings constructed on both sides of the street. The picture is "Chicago Sal," and among the players who will walk or ride up the lengthy avenue are Milton Sills, Alice Lake, Ralph Lewis, Claire McDowell, Richard Hedrick and others. Irving Cummings is the director.

* * *

ELLIS PARKER BUTLER, author of "Pigs Is Pigs," and other essays, satires and stories, has been engaged by Norma Talmadge to write a series of six advertisements for her productions. "Pictures is Pictures" these days with Norma. Have you booked "The Eternal Flame"? If not, why not?

* * *

ARTHUR S. KANE has left New York on a short business trip in the interest of Associated Exhibitors. His itinerary reads like "big time." Among the cities visited on the motor trip are Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Indianapolis, Cincinnati, Pittsburg and Philadelphia. Mr. Kane's chauffeur has been requested to make stop-over privileges at interesting points of the trip.

* * *

STRAIGHT from Lasky lots comes the information that Conrad Nagel will love or lose Pola Negri in "Bella Donna"—that Maurice Flynn will stand ready to do or die for Mary Miles Minter in "Sacrifice," and that Antonio Moreno will keep the home fires burning for Gloria Swanson in "My American Wife."

Hobart Bosworth in a scene from "On the Lap of the Gods," which was filmed at the famous Argonaut mine, the last scene being completed only a few days before the disaster which entombed forty-seven miners. A number of the men who were used as "extras" in the picture were among those trapped under ground

COSMOPOLITAN'S stupendous picture, "When Knighthood Was in Flower," has made screen history. It is not only Cosmopolitan's greatest achievement, it is one of the greatest achievements of the silversheet. A stirring story of the chivalrous days of Hampton Court, the producers remembered that the grandeur of the court life during the reign of Henry VIII must be duplicated in every way possible. It is a costly picture, but every penny has been spent wisely if lavishly.

It seems as if the sponsors said to themselves— "We'll keep faith with that colorful chapter of English history; we'll keep faith with Charles Major's vital and vivid romance; we'll keep faith with all the atmosphere, detail and background, not only as they pertain to the author's novel, but as they pertain to the court life of the Tudors."

Let us look into this production. What do we see? Thousands of people, ancient armor, a reproduction of the Hall of Hampton Court palace, Gothic tapestries, a tremendous street scene of Paris, and an array of costumes which must have cost a princely sum. The backgrounds have been re-created by Joseph Urban, whose genius in this direction has been appreciated before. Art dealers and collectors, authorities on armor, modistes, designers—these and many others whose services were necessary to reproduce the details carefully were called upon to make the picture genuine. But the greatest credit belongs to Robert G. Vignola for his masterly direction. He was given these rich gifts and he fashioned them into a gorgeous tapestry. Discretion has been his watchword throughout. And what a gift in itself is discretion!

The cast reads like a blue book of stage and screen. Marion Davies as Mary Tudor does the greatest work of her career. Lyn Harding's portrayal of Henry VIII is marvelous. He is Bluff King Hal to the life as Holbein and Shakespeare, Major and history have painted him. Wolsey is impersonated impressively by Arthur Forrest, while William Norris as the decrepit old King Louis XII of France, gives a fascinating performance. He has caught the eccentricities of the aged monarch—his make-up being a work of art, indeed.

With such a cast—with such opulence and display—with such colossal effects—with such a story, the picture version of the play and story stands as a monument for the industry. None have excelled it in its appeal to the eye, the heart and the imagination. Very few have equalled it.

* * *

RICHARD WALTON TULLY and "Omar the Tentmaker" are in New York, the picture being the second in which Guy Bates Post is starred. Mr. Tully, accompanied by his wife and daughter, will sail shortly for England, where he will produce "The Masquerader" on the London stage, as well as superintend the London premier of the play in picture form.

* * *

WHILE working on location recently, Arthur Trimble, a five year old actor, featured in two reel child stories, was nearly drowned in a diving scene and later in the day was thrown from a horse. Fortunately, no serious injuries. Isn't it about time that these yougsters had their doubles?

* * *

FRANCES MARION has completed the scenario of the life of Abraham Lincoln for the Rockett-Lincoln company. This is NOT an adaptation of John Drinkwater's play.

Optimism Keynote Among Independents

By CHESTER J. SMITH

A TOUR of the Independents these days sounds a new note, a note that is ringing throughout the industry, but one that has not rung for many months. It is the note of optimism that has replaced that of pessimism.

The Independent producer and distributor sees the bright light ahead. The little fellow and the big fellow see it in the immediate future. They figure the time is here that will either make or break them. There is none of them who expects the break.

Ready for the "Shoppers"

Much has been heard of "shopping for pictures." From all parts of the United States comes the word that the public is shopping for its pictures and the exhibitor is shopping for his pictures.

And so the Independent is ready now with a challenge. He is ready now to place his product against the big national producers and distributors and to stand or fall by the judgment of the exhibitor and the public. He feels that he has the goods and is willing to play it fifty-fifty against the opposition. If it is a survival of the fittest based on picture merit, the hat of the independent is in the ring and he can see nothing but prosperity from now on.

William A. Johnston, publisher of MOTION PICTURE NEWS, says in his editorial that the independent offers the salvation of the industry. The independent wants to be the savior and thinks he has the goods if he can get those goods displayed.

"If the exhibitor is on the level with us and will give us a break, you will soon see an improvement in pictures," is the trend of the statement coming from every independent office. "Each of our pictures is sold on its individual merit, unlike the program pictures of these big national producers and distributors. We have to make good with every picture to make a livelihood.

"Our product has improved to a greater extent than the other fellows. If it is a case of shopping, our show windows are open and we invite the closest inspection."

Unfortunately for the independent market there have been within its ranks unscrupulous producers and distributors, but it has been a long hard fight and not many of these have survived. Those who have and whose business methods have stood the test are certainly putting forth every effort to produce better pictures, for they realize the keen competition both in their own field and in the opposition forces and know that only better pictures can bring them results on their investments.

The independents with headquarters in New York want only the cooperation of the exhibitors, which has often been promised them but has not yet been realized to the extent it should. If it is a fact that the exhibitor is doing his shopping more carefully he must give a good share of his patronage to the independent market. Producers in this field have been sincere for the past year in their cleaning-up methods. They have supplanted the cheap, tawdry pictures with real productions of merit and if they can't get the latter over, then control of the industry must pass absolutely to the other fellow, which would not serve for the betterment of the whole industry.

Variety of Product Available

Among the independent releases for the 1922-23 season are included big specials, spectacles, features, serials, novelties and all sorts of short-subjects. There is a wide variety from which an exhibitor may select, and little excuse for a lack of patronage.

Take the Warner Brothers, one of the largest of the independents, for instance. Included in their list of coming productions are: "Rags To Riches" and "Little Heroes Of The Street," both starring Wesley Barry; "Brass," by Charles Norris, and one of the recent best sellers in book form; "Dangerous Adventure," in which Grace Darmond will be starred; "Main Street," "Little Church Around the Corner," and "Beautiful and Dammed." All of these have been produced or are in process of production. And then there are "School Days," which is proving its value as a box-office attraction wherever it is shown; and "Your Best Friend," with Vera Gordon.

The Al Lichtman Corporation, recently organized, promises some pictures of exceptional merit in "Rich Men's Lives," "Ching, Ching, Chinaman," "A Bird In A Gilded Cage," "Poor Men's Wives," and "When A Woman Marries." The Lichtman-Schulberg combination is highly respected throughout the industry, and it is reasonable to suppose they are putting forth their best efforts in every picture they handle or turn out.

The C. B. C. Film Sales Corporation recently started distribution of "More To Be Pitied Than Scorned," which has received favorable comment wherever it has been shown.

Charles C. Burr's "Sure Fire Flint," "I Am The Law" and "Go Get 'Em Gallagher" have been registering successes from the exhibitor's standpoint. The Aywon Film Corporation with "Wildness of Youth," now being distributed, and a number of other features appears to have some real winners. The Clark-Cornelius Corporation with a series of melodramas and "Laughographs" has what appears to be an attractive list.

Dr. Shallenberger, President of the Arrow Film Corporation, can be proud of the record made with "Ten Nights In A Barroom," one of the successes of the season. "The Innocent Cheat" and "The Splendid Lie" are among others of the numerous Arrow successes, which include a wide variety of subjects.

"Where Is My Wandering Boy," an Equity product is one that the entire independent field can be proud of. The Export and Import Film Company proves its desire to distribute better pictures by acquiring the big foreign spectacle, "Sodom And Gomorrha," and "Othello." The former is said to be one of the biggest spectacles ever produced in Europe. The story was prepared for the screen by Ladislaus Vajda and adapted by Michael Kertesz.

Lee-Bradford have made the statement that they were successful in getting twice as much money in Boston recently for "Determination" than they could have had a few months ago and promise eight additional pictures of exceptional merit for fall release.

Mr. Lee declares the recent slump in tl game has been a decided help to the indepe dents, and that it has broken the control c the big fellows. Nathan Hirsh, Preside of Aywon, has said in his observations h has found the exhibitor more willing to co operate with the independent than ever be fore and that they are re-ordering more tha ever before. "If you have the goods," h says, "you can sell them." That is the prin ciple upon which the independent market i functioning at present.

Invasion of Foreign Field

Where the independents have gained strong foothold in the past year has bee in the foreign market. William A. Brady theatrical producer, said in an interview re cently that the American independents ha a great chance to cut into the foreign mar ket because the big national producers her would not cooperate by handling foreign pic tures. Whether the increased business abroa on the part of the independents is a resul of this is hard to say, but the fact remain that the American independent product is being rather widely distributed in all foreig countries.

Pictures in large numbers are being shippe to France, England, Belgium, Argentine Cuba, Porto Rico, India and other countrie abroad. As an example of the possibilitie abroad six distributors from Argentine are reported to have been vieing with each other here for independent product.

Getting Behind the picture

Not only are the independents putting out a better product but they are getting behind their pictures to a greater extent than ever before. Real money is being dispensed in the exploitation and advertising of the independent pictures. They are vieing with the big fellows, and they are offering press books and exploitation ideas that are of real value to the exhibitor.

The old utter lack of organization in the handling of the independent product is being supplanted by an organized movement to bring results to the producer, distributor, and exhibitor alike. It is no longer a hit-and-miss game where the interest of the producer ceased as soon as his picture was disposed of. Service is the watchword of the reliable independent, and that service is now being continued as long as it can be applied to advantage.

The public and the exhibitor have long been crying for better pictures. The exhibitor has said for some time he knew he must support the independent producer and distributor. The latter claim to be doing their bit to bring about the desired improvement. It has about come to a showdown. Last week, no less a power among the country's exhibitors than National President Sydney S. Cohen declared emphatically for the Independent when he said, before the Massachusetts and New Hampshire state exhibitor organizations in convention at Boston, that distribution systems must be so changed that the independent producers will be given an opportunity to market their product among exhibitors.

Spokane "Go to Theatre Week" Successful

Despite Unfavorable Weather, Parade and Other Stunts Register With Public

DESPITE the fact that the elements seemed to have had an antagonistic attitude toward the movement, fifteen heatres of Spokane, Wash., celebrated the rst "Go to Theatre Week" in the city's his- ory eight days, August 26 to September 2, vith good results.

Opening on Saturday, August 26, "Go to 'heatre Week" bucked up against four days hat averaged more than 96 in the shade, un- isually hot weather for Spokane. On Wednes- lay, ten minutes before the parade which ex- ibitors had been working on for a month tarted on its route through the down town ection, the heavens broke loose and following ı half hour of heavy rain a hail storm played iavoc with the floats, marchers and thousands vho lined the downtown streets to see the parade. In spite of the heavy downpour and he fact that the plane which flew over the parade fell into the river when the hail stopped the engines at an altitude of 500 feet, he parade was run off on schedule time and io deviations from the original plans were nade from the time of starting until the line of over a hundred automobiles and floats dis- banded at the terminus. The spirit of the parade was one of the most commented upon eatures of the celebration.

On Saturday, Pilot Nick Mamer, driving a Casino theatre plane, flew over the city and listributed 20,000 programs for "Go To Thea- re Week." Each theatre distributed 5,000 or more programs during the preceding week and with department stores, hotels, clubs, parks and music dealers participating, it is doubtful if many Spokane people missed seeing the schedule of attractions for August 26 to September 2. Slides screened at all thea- res for two weeks previous were used up to and including Sunday August 27 and the city vas well placarded with special window cards and photographs and window tie-ups of various screen stars whose pictures were shown during the celebration. Ten window tie-ups were effected on current attractions. A band n a transport truck paraded the downtown and residential sections of the city at noon each day during the celebration. On Monday, Pilot Mamer and J. L. Johnston, special repre- sentative for the celebration, flew over the city for a stunt exhibition and distributed 250 passes to various theatres along with 20,000 programs.

Through G. E. Foster, photoplay editor of *he Chronicle*, Spokane's leading newspaper, ı movie stars' impersonation contest was con- ducted, a special column being devoted to the dea each day. The Spokane Press ran a spe- ial three page advertising section on August 26 and another on August 29. The *Spokes- nan Review* also gave the event considerable publicity. Fifty dollars of the five hundred dollar fund subscribed by the theatremen to advertise the fete was given the *Chronicle* as prizes for the best impersonations of stars and the Associated First National Exchange of Seattle contributed fifty dollars to be divided by *Chronicle* judges among the three heatres contributing the three best floats in he parade. Judges of the dual competition vere Harry Eagles, Paramount Pictures; Mrs. John T. Little, Spokane society matron and W. E. McMillan, Universal Film Exchanges.

First prize for floats was awarded to Dr. H. S. Clemmer of the Clemmer theatre who entered a rich red cloth float on which was mounted a throne occupied by a bejewelled beauty who posed for a moving picture made by a feminine cameraman whose tripod rested on the snowy surface of a miniature mountain at the other end of the display. Second prize went to O. W. Newton of the Rialto theatre, Hillyard, Wash., whose float was a canoe made of paper roses and containing six little girls in white dresses who tossed candy kisses as they paddled. Third prize was awarded George Terhune of the Rex theatre whose float was made to resemble a tropical scene from "The Idol Dancer," the First National attraction he featured during "Go to Theatre Week." A dancer who closely resembled Clarine Seymour and impersonators of Richard Barthelmess and Creighton Hale also rode in the float. Mr. Terhune also entered two decorated cars.

Manager Ray A. Grombacher entered twenty-two new cars bearing the impersonators of the *Chronicle* contest as the Liberty theatre display. Each car was decorated and bore a two by five canvas sign calling attention to some feature of Liberty theatre service or the name of some forthcoming attraction. Manager Stillwell of the Casino entered a "Monte Cristo" float on a huge 7½ ton truck; the Empress, Lyric and Majestic theatres had decorated cars. The American theatre had ten cars and six Northwest Mounted Policemen in uniform. Pantages had two decorated trucks and four cars, the Rotary and Ad clubs had decorated cars and Pathe, Hodkinson and Universal and the Alexander Film Laboratories had decorated cars. Pathe employees distributed 1,000 asters to people watching the parade and the Pathe cameraman took pictures of the parade for showing at the Casino theatre the same evening. Associated First National Pictures of Seattle entered a handsome float of white and silver on which Miss Ruth Harkins, prize winning beauty of the Inland Empire, dressed in a dainty pink crinoline gown of 1865 rode with a prize Siberian wolf hound tied to a leash. Miss Harkins distributed asters to the crowds and also tossed away several thousand miniature real photographs of First National stars. Over 300 vari-colored asters were used in the folds of the cloth on the First National float.

The Casino theatre's Curtis plane was appropriately decorated for flying low above the parade. Only skillful handling of his plane enabled Pilot Mamer to land in the river, just below the twin falls, without accident. Trying to alight in the stadium floor, Aviator Mamer noticed children at play there and in an effort to avoid killing them by suddenly alighting in their midst he fell into the river bed, causing considerable damage to the plane and narrowly escaping fatal injury to himself and companion, who was tossed headlong into the rapids.

Ad club, Rotary, Kiwanis, Lions and Chamber of Commerce club organizations gave the principal speaker's privilege to theatre men at each regular meeting during the week and at each event all theatre men of the city were present as guests of the clubs.

Members of the committees in charge of "Go To Theatre Week" were: Ray A. Grombacher and James E. Vesey, Liberty theatre; E. Clark Walker, Pantages; Dr. H. S. Clemmer and Hugo C. Lambach, Clemmer theatre; George Terhune, Rex; C. E. Stillwell, Casino; E. C. Schaffer, Class A; Charles Packeritz, Empress; O. W. Newton, Rialto, Hillyard; Major Laird and J. P. McGovern, American and J. L. Johnston, First National Pictures and manager of the celebration.

Blanche Sweet and John Bowers spent a few hours in Spokane during "Go To Theatre Week" en route from Marcus, Wash., to Los Angeles. Miss Sweet gave a message over the *Chronicle* radiophone.

Programs of all theatres participating:

Liberty—Mack Sennett's "Crossroads of New York" (4 days), John M. Stahl's "The Song of Life (3 days).

Clemmer—Thomas Meighan in "If You Believe It, It's So" (4 days), Anita Stewart in "Rose o' the Sea" (3 days).

Pantages—Charles Chaplin in "The Idle Class" (one week) and vaudeville.

Casino—Hobart Bosworth in "The Sea Lion" (all week).

Class A.—Norma Talmadge in "Smilin' Through" (all week second run).

Rex—"Last of the Mohicans" (three days), "The Idol Dancer" (first run, 4 days).

Lyric—Buck Jones in "Bar Nothing," Bill Hart in "Sand," Henry Walthall in "A Splendid Hazard," Wallace Reid in "Double Speed"; "While New York Sleeps"; Katherine MacDonald in "Trust Your Wife"; Tom Mix in "The Big Town Round-Up."

Majestic—Tom Mix in "Sky High" (3 days), "Unseen Forces" (one day), "Not Guilty" (one day), Marguerite Clark in "Scrambled Wives" (one day), Constance Talmadge in "Dangerous Business" (one day), Rodolph Valentino in "Moran of the Lady Letty" (one day).

Empress—"Heart of the North" (1 day), Constance Talmadge in "Lessons in Love" (2 days), Mildred Harris in "Old Dad" (2 days), Norma Talmadge in "Yes or No" (3 days).

American—Ackerman & Harris vaudeville.

Auditorium—Wesley Barry in "School Days."

Mayor Turns Down Plea from W. C. T. U.

MAYOR SAMUEL LEWIS SHANK of Indianapolis Tuesday turned down a request of a delegation from the Marion County W. C. T. U. urging that he close all theatres on Sunday. The women said they had a petition signed by twelve thousand favoring Sunday closing.

"I told them if they did have twelve thousand signatures the theatres could put out papers in their lobbies next Sunday and get one hundred thousand names in favor of Sunday shows," said the mayor.

The women threatened to bring suit to compel the mayor to enforce the Sunday closing law and the mayor's reply was to go ahead, that he would have to clamp the blue law lid on everything in town if they did and he hoped it would not come to such a pass.

Fox Launches Educational Brand

New Division of Company to Release Short Subjects, Starting on Sept. 24

AFTER a year of preparation and research, the Educational division of Fox Film corporation will be inaugurated on Sept. 24 with the release of six short subjects.

To pave the way for this far-reaching task, Mr. Fox one year ago turned over to the Educational division all the physical and executive resources of his establishment, including his studios, his equipment, and his staff of expert workers, with the entire technical department of laboratories, cutting rooms, scenario staff, title writers and competent artists; giving every possible facility for the turning out of the very highest type of educational films to meet the entertainment requirements of all exhibitors as well as the most fastidious demands of the educational field.

Mr. Fox called upon his two hundred and fifty cameramen in all parts of the world—men trained in all the skill of the filming art and alert for all possible subjects of educationaal value, with thrills and interest, to serve in bringing to the screen of the exhibitor a program of short subjects covering travel, geography, science, natural history, sports and athletics, history, invention, medicine surgery, progress in society, politics, music and art.

The regular motion picture exhibitor will now have within his reach a variety of rare and novel short reel subjects which he may advantageously add to his program and which will prove to be as attractive to the general public as the subject matter is varied and authoritative.

These subjects will run from four hundred and fifty to a thousand feet in length and will be packed from beginning to end with live matter of continuous action and universal interest.

Mr. Fox thus promises the public through the exhibitor the fulfillment of its demands in providing the right kind of entertainment—entertainment that is mixed with short doses of education—highly interesting information that is combined with entertainment served to the public in a way to both please and instruct. The practice of showing the Fox educationals will soon win for the exhibitor an enviable name among educators, clergymen, leaders of welfare work and the intellectuals in his community, and he will by this means win the approval and cooperation of the leaders of thought and social service everywhere.

Mr. Fox has entrusted the production of his Educational pictures to Herbert E. Hancock who is assisted by Mr. Frank A. Tierney. The Fox Educational Sales organization is headed and managed by Mr. Edward J. O'Donnell.

Hancock is a New Yorker. For 15 years he worked successfully on all the big metropolitan dailies—New York Herald, Evening Telegram, Sun, Evening World, Journal and American.

When the International Film Service was first formed, he was transferred and became manager of the Animated Cartoon department. Later on he was appointed feature editor. When the U. S. entered the war, Hancock joined the Creel Bureau in Washington, D. C. The war over, he blossomed out as an independent producer, and had already released two pictures when William Fox came along and took him over to organize and launch his news reel.

Frank A. Tierney, assistant director, was for many years one of the best known political reporters in this country. He was associated with Martin H. Glynn of the Albany Times Union for twenty-five years and served as Mr. Glynn's secretary when the latter was lieutenant-Governor and governor of New York state.

Jack Gilbert, star of "In Calvert's Alley" and Lulu Warrenton, in the Fox production nearing completion

"Lost in a Big City," an Arrow release, contains the above scene

Paramount Pep Club Holds Election of Officers

The annual election of officers of the Paramount Pep Club was held at the home office of Famous Players-Lasky, New York, Tuesday evening, September 12th. The following officers were chosen:

President, Eugene J. Zukor; vice-president, Melville A. Shauer; treasurer, E. A. Brown, and secretary, Bertha Wiener. The Board of Governors comprise: Elsie Hemmer, Florence McGovern, G. B. J. Frawley, Julian Johnson, Paul Morgan, George Spidell, Harry G. Wylie.

The report of the treasurer showed the finances of the club to be in a highly satisfactory condition, while the chairman of the athletics committee reported a most successful year.

The annual outing of the club was held at Asbury Park, N. J., on Saturday. Members to the number of four hundred left by boat at 8:30 for Atlantic Highlands, where a special train took the party to Asbury Park. There the members enjoyed dancing, bathing, golf and other amusements throughout the day. Both luncheon and supper were served at the Balconades at the Beach Arcade. The return trip was made by special train, the party leaving Asbury Park at 8:15.

'Remembrance" Booked for Showing at Capitol

"Remembrance," the Rupert Hughes picture, written, directed, edited and titled by himself, and the first of Goldwyn's "big twenty" productions for the new season, is to be shown at the Capitol theatre, New York, a week in advance of its national release date.

This is the picture which Goldwyn is confident will surpass in popular appeal and in boxoffice success the other big Hughes photoplay, "The Old Nest." It was shown, following a luncheon at the Astor hotel, last week to the entire membership of the Theatre Owners Chamber of Commerce and held the exhibitors enthralled by its drama and its humor.

An advance advertising campaign for "Remembrance" has been in progress in the New York newspapers for two weeks and will be continued until the showing is finished. The picture will be given special exploitation and a special Rothafel presentation.

Kann to Direct Publicity for Litchman

Maurice Kann, for four years assistant to the editor of *The Film Daily*, has been appointed director of publicity for the Al Lichtman Corporation.

Before entering the film publication field, Kann was a reporter for the *New York Journal of Commerce*.

Public Relations and the Picture Industry

Five C's Necessary for Success of Theatre Told by Public Relations Expert

By Turner Jones

THE Five "C's" of Cinema are far more important to the theatre from a box-office standpoint than the average manager is willing to admit and from the standpoint of goodwill, they are everything. The Five "C's" are:

CONFIDENCE
COURTESY
CO-OPERATION
CIVILITY
COME-AGAIN

The letter "C," as a Roman numeral, means one hundred, and if the first four "C's" are practiced sincerely, the fifth will take care of itself, and the letter "C" in Cinema will stand for 100 per cent success. Any public utility officer will tell you that all of the public relations work and publicity in the world won't help unless it is backed up with service, efficiency and the Five "C's," which are the fundamental basis of building goodwill for a theatre or an industry.

It is worthwhile to glance for a moment at the definitions of these words, since it would be impossible to over-emphasize their significance in this connection.

Confidence—Trust, belief, assurance, faith.

Courtesy—Politeness, favor or indulgence as opposed to right.

Co-operation—Association or collective action of persons for common benefit.

Civility—Polite education or training; hence good breeding, refinement, culture.

Come-Again—Is the cumulative result of the application of the first Four "C's."

All public relations requirements are summed up in those five words.

It is unnecessary to say that no goodwill is lasting unless confidence is its essence.

Goodwill is not to be gained unless uniform courtesy is shown, and here it may be pointed out that indulgence is part of courtesy. The theatre belongs to the public in a very real sense, since it can live only by the public and the public must be indulged often.

Co-operation, as has been stated, is the democratic principle upon which all of the Better Films program is based.

Civility, or refinement, is essential to the atmosphere of the theatre if we are to lift our industry above the plane and ethics of the old "Barnum-showman."

Every theatre employee should be instilled with these principles. The theatre's lobby is its show-window, and the manager, cashier, and doormen are its salesmen. Its business is as competitive as that of a department store. Competition today is largely waged with these Five "C's" as the weapons in the biggest businesses, and we need them badly in the theatre business.

In the larger cities we have compiled what we call "Policy Pass Lists." These lists carry the names of prominent men and women representing various enterprises and organizations throughout the city. Season passes are issued to each one. The importance of this lies not in the issuance of passes, but in the manner of issuance. With each pass goes a letter stating many facts, which we have discussed in these articles, and emphasizing the necessity for the theatre "to maintain a vital touch with public sentiment if it is to render an entertainment service to the community." These people are requested to criticize us and make suggestions.

The results of this "kitchen cabinet" pass list have been astounding. We hear of agitation before it breaks out. These people feel that they are having a say-so in the management of our theatres and consequently they often rally to our defense when most needed. This is at once one of the most economical and most effective means of establishing contact with community leaders.

We are now experimenting with theatre managers' clubs in a few cities. The idea is that all of the managers shall gather once a week for lunch, at which time some local personage will address them. Newspaper reporters will be present to tell the public through their paper's columns that the Rev. Dr. So-and-So, or Mayor ——— said this or that to the theatre managers. Thus we offer some of our bitterest opponents an opportunity to unburden themselves where it does us the least harm, yet gives them the greatest satisfaction. Further, this is a constructive step, since there are many improvements which we can make when they are brought to our attention.

The theatre's investment compares favorably with that of other retail concerns and its interests are equally as permanent. Therefore it is logical that the theatre should be interested, as any other business enterprise, in the development and growth of the community. With this in mind we encourage all managers to become members of local chambers of commerce and civic organizations. There is scarcely any civic asset to a theatre greater than to count its manager among the members of the Rotary, Kiwanis, or Civitan clubs.

Whether our manager is a member of such civic organizations or not, we encourage him to appear before them and talk on motion pictures. No contact with the public is as valuable as personal contact, and public opinion is born in these civic organizations. These are strategic positions for the representatives of the motion picture industry to present our story. We also encourage the exhibition of especially good pictures at the meetings of these civic clubs, as our contribution to their programs.

Probably no other company has carried this method of public relations work as far as has the Southern Bell Telephone Company. This organization has specially built demonstration sets which its representatives use before civic organizations in order to present the problems of the Central, the repair man and also to give the public an elementary knowledge of the mechanism of the telephone system. They also follow out this principle in window displays.

It would be well for the motion picture industry to borrow a leaf from the telephone company's book. Models of the old Zoetrope, Kinetoscope and the modern projector would make a most interesting display and deliver a story of the progress of an industry that was born less than fifty years ago.

As a further means of getting a direct contact with our patrons we sometimes advertise that "stills" of certain popular stars will be mailed to all who leave their names at the theatre office. With each "still" goes a little statement of policy, explanation of some irritating condition, or a few lines relative to our problems.

We spoke at some length in an earlier article relative to the "personalization of the theatre or company." It was pointed out that a corporation seems to draw attacks and slander, while an individual is not so quickly subjected to such malignity. The same is true, to a lesser degree, of the theatre. The Isis theatre may be cold, arrogant and inconsiderate, but the manager of the Isis can change this reputation. He can so humanize his theatre, inject his own personality into it and create a new atmosphere that a new reputation will be the result.

Where a theatre or corporation does business with thousands of people it is impossible to make effective contacts with each individual. Consequently the vast majority feel rather far removed from the theatre or corporation and feel that the human element in its management is distant. The lack of personal contact is one of the things which has made sales a difficult problem in big business, and the motion picture industry has suffered as much as any other from becoming big. "A soulless corporation" is a favorite epithet thrown at every concern by patrons who do not come in personal contact with the management. This difficulty may be overcome in a measure by the use of advertising to put flesh and blood into the "soulless corporation." The Pacific Gas and Electric Company is attempting this on a rather large scale.

Their ads show linemen clinging to the top of icy poles repairing lines, or their "hello girls" working late into the night to handle some emergency. Advertising can accomplish much in this way, but it is not sufficient in itself.

To accomplish this end it will be necessary for the manager to utilize every opportunity to meet and effect a contact with the public. With this in view we are planning to place the name of each manager, in the form of a neat gold and black sign, upon the box office where every passerby will see it.

(*Continued on following page*)

Business Fundamentals in Relation to Theatre

APPLICATION to the theatre of those fundamental principles that must regulate the policy of any business in its relation to the public, if it is to be successful, is explained and discussed in this article by Turner Jones, Public Relation Representative of the Southern Enterprises, Inc. This is the fourth and last of a series of articles written exclusively for the MOTION PICTURE NEWS.

What Southern Enterprises has done, other theatres can do, and this series of four articles presents a logical and effective working plan for the exhibitor who desires to become, if he is not already, an integral part of the life of his community. That, in a great measure, is the answer to the difficulties facing the motion picture industry today.

Public Relations and the Picture Industry

(*Continued from page* 1604a)

The old coffee distributors advertised their drink so universally and with so little regard for the health of the public that they aroused the antagonism of the physicians of the country. The Joint Coffee Trade Publicity Committee has been recently formed and charged with the duty of advertising to doctors and public alike the truth about coffee. They deal fairly, telling its ill effects as well as its good effects.

Any number of examples, similar to those mentioned, could be cited, but it would seem that sufficient has been said to indicate that a greater respect for the truth in motion picture advertising in regard to the suitability of the picture for adults or children, in regard to the type of pictures, and in regard to the admission prices, would be the best business policy.

In conclusion, be it observed that every contact with the outside public is a definite sales opportunity—an opportunity to sell your policies, your attractions, your sincerity, your difficulties and the motion picture as a community institution, and to receive in return a sympathetic understanding and fair play at the hands of the public.

Sufficient has been said to show the close connection and interdependency of sound public relations and politics. Unfortunately, we exhibitors have to enter the political arena occasionally, and we usually get pretty well fleeced before we are permitted to depart.

This is usually the case because of two facts: (1) We seldom have anything like cooperation and unity among ourselves, and (2) we seldom know anything definite about politicians.

Here in the South we are attempting to overcome these two obstacles by following a definite plan of procedure. First, we are trying to form state units of exhibitors to handle such questions. Usually the downfall of a business association comes about through internal dissensions on account of questions arising within the business. By confining the activities to what may be called our "foreign relations," we hope to avoid disastrous friction.

The next step is to have each exhibitor establish friendly relations with his representatives, whether they be in council or in congress. Each one is issued a season pass with a frank letter which states that the pass is given in order that he, "as a member of the government, may become thoroughly familiar with methods and policies of the motion picture industry," since he will be called upon to pass on matters vital to the industry. This frankness is disarming in itself and appreciated.

Each exhibitor is expected to secure full information upon all members of state legislatures and send it to a central office where it is recorded as follows in a loose leaf index:

Name, county, district, representative, senator, address, state, party, term, stand on censorship, stand on Sunday closing, business affiliations (type of business engaged in, relations with business concerns, such as investments, legal affiliations, personal connections, banking connections, etc.), political career (positions held in the past, factional affiliations, political friends, future aspirations, etc.), platform (election promises if significant), contact (through what individual or firm can this member be reached?), remarks.

This enables one to sit in the office and direct our political interests with fair accuracy and intelligence. It prevents duplication and wastage in many instances.

But of far greater importance than any of these points is the fact that when we are forced to enter a legislature we do so with clean hands, with frankness and a willingness to meet the other man half way. When a fight comes we know that we have done all in our power to present the facts of the case legitimately and fairly and we usually meet with a corresponding fairness.

The results of a year and a half devoted to this general program are concrete and definite. We have seen the agitation for censorship practically die out in four states and materially wane in two others. Civic and religious organizations have taken an active part in the defeat of regulatory measures in several instances.

We are beginning to see a more liberal and progressive attitude on the part of some of the leading newspapers and in a few instances this change is reflected in denominational publications. There is a more sincere note in the public's interest, and we feel that there is discernable a distinct growth of sympathy toward us.

To attain the goal which we have set for ourselves the intelligent assistance of every employe is essential, and with this end in view we have published a pamphlet, "Information for Employes," which seeks to give them the attitude of the company upon important questions, the company's policies and ideals, and an understanding of its growth in the past and its aims in the future.

After all is said and done, the man who makes contact with the public, whether it be the corporation's president or the theatre's doorman, is the one who determines the reputation of the concern. No amount of work with the public will avail if employes are *misrepresentatives* instead of *representatives* of those policies and ideals which serve as the company's or theatre's goal.

Virginia Censors Are Kept Busy

THE Virginia State Board of Motion Picture censors has examined a total of 293 separate pictures, representing 783,000 feet of film, since the Board entered upon its duties on August 1st.

The Censors work on the pictures from 9 A. M. to 5 P. M. each day, the average number of reels examined daily being about thirty-five, although forty reels have been disposed of on some days.

Evan R. Chesterman, chairman of the board, stated that an effort will be made to show some of the films at the State penitentiary and the Virginia Home and Industrial School for Girls, in Chesterfield county. In order to do this, it will be necessary for the board to move to the point at which the picture is to be shown, and to carry on the censorship there, as no picture can be shown more than once by the board.

No entire pictures have as yet been eliminated by the Virginia censors, but many scenes have been cut out.

Allen Creditors Ask an Extension

AN application has been finally and formally made to George S. Holmsted, K.C., Registrar in Bankruptcy, Osgoode Hall, Toronto, by the creditors of the Allen Theatres, Limited, for the granting of an extension of time to the company in which to satisfy claims.

This action was agreed to by a majority of the creditors of the company, it was announced, who felt that an extension would be preferable to selling out to another theatre company which has made several offers to buy the Allen theatre assets.

The application to the registrar in bankruptcy for his approval for an extension which was made on September 14, is the final legal move on the part of the creditors to provide for the solution of the financial difficulties in which Allen Theatres, Limited, had been involved.

Seventeen Companies Launched in N. Y.

With an aggregate capitalization of a little less than $700,000, the first half of September brought the incorporation of seventeen motion picture companies in this state. The records in the secretary of state's office here show the following companies as having been formed so far this month:

Shea's Incorporated, $100,000, Buffalo, Micha I. Shea, James Franklin, Thomas D. Powell, Buffalo; Emessen Pictures Corporation, $2,500 M. S. and P. B. Nathan, Elsie Langfelder, New York; Amalgamated Exchanges of America, Inc., $200,000, Charles Kranz, George M. Davidson, Harry Grossman, New York; Life Like Film Co., $50,000, Antonio Papano, Joseph Ornato, Alice Mary Belikios, New York; Dependable Sales Corporation, $10,000, Charles R. Rogers, Edward Smail, Edward Mackay, New York; Thomas Film company, $25,000, Louis and Sophia A. Thomas, New York; David Thomas, Washington, D. C.; Lee Film Corporation, $10,000, Henry Herzbrun, May Spero, Harry Lewis, New York; Murray W. Garsson, Inc., $5,000, M. W. Garsson, H. F. Lane, Samuel Harnick, New York; S. R. F. Amusement Co., Inc., $5,000, M. H. Sa e, Henry Fried, I. M. Racer, New York City; Marguerite Gale Productions, Inc., $100,000, Marguerite Gale, Charles B. Strunk, William D. Bosler, New York; Main Theatres Corporation, $100,000, Joseph Weinstock, New York; Joseph Joffe, Cedarhurst, L. I.; L. F. Naftalison, White Plains; Great Neck Theatres Corporation, Great Neck, $15,000, George A. Duck, David Baron, Great Neck; Joseph P. Bickerton, Jr., New York; The Dancing Dozen, Inc., $5,000, Lyman Hess, N. H. Cousins, J. S. Cohn, New York; Better Day Pictures, Inc., $500, F. S. Hutchins, R. A. Young, George C. Lay, New York; Primrose Pictures Corporation, $25,000, C. H. Rosenfeld, Celia Seid, M. M. Shapiro, New York; Seminole Film Productions, $25,000, I. C. Miller, James T. Bell, Samuel J. Cottman, New York; Akron Operating Co., Inc., $5,000, H. L. Watkins, John Kolvoord, Jr., J. A. Hopkins, New York city.

New Ad Cut System Inaugurated by Franklin

Makes Possible High Type of Advertising for All Theatres in Famous Chain

A NEW system of interchangeable unit advertising cuts was this week inaugurated by Harold B. Franklin, director of theatres for the Famous Players-Lasky corporation, which will make it possible for the smallest house in the chain to have advertising as distinctive as that of the houses which have their own artist.

This system consists of a special series of cuts, to be used in conjunction with the regular pressbook cuts, which will be furnished to each Famous Players theatre.

A considerable number of these cuts are name-cuts, made up in two shapes, rectangular and triangular. These cuts make it possible to accomplish an important result seldom gotten with type-set heads—that of trademarking the advertising of that particular theatre by having the name appear in distinctive lettering, the same day in and day out.

Furthermore, these cuts are being made up in a number of styles that will give variety, holiday appeal, and a community spirit to the advertising of the theatre, in that cuts are available with thumbnail illustrations appropriate to election day, Christmas, New Year's, Fourth of July, Labor Day, Thanksgiving, Mothers' Day and all such important dates, as well as one for the anniversary date of the house.

There are also special cuts reading: "Matinee," "Coolest Spot in Town," "Continuous," "Matinee Daily," "Exclusively Paramount Pictures," "A Super-special," and the like, in several styles and shapes.

These cuts are furnished in various sizes, and, in conjunction with the regular pressbook cuts and mats, make it possible for the exhibitor to prepare advertising of distinction, carrying a uniform style, and standing out strongly on the theatre page from mediocre type-set displays.

This plan marks a distinct advance in theatre advertising, since it places the small theatre without an artist or engraving plant in a position to prepare advertising that will compare favorably with that of any house in the country.

Specimen ad made up by Franklin.

Advertising Plan Has Many Unique Features

THE accompanying article sets forth a new plan put into effect this week by Harold B. Franklin, director of theatres for Famous Players-Lasky corporation, which should be of interest to theatre men everywhere.

This plan makes it possible for the smallest house in the Famous Players chain to carry advertising as high class as the largest house, at a minimum of expense and effort.

If this plan, or a suitable modification of it, can be made available to houses throughout the country, it should work a revolution in motion picture theatre advertising. Meanwhile, the plan merits the consideration of all owners of theatre chains.

Thanksgiving Name Cut.

It has the further advantage over the use of straight pressbook ads that it is flexible, and can be adapted to fit any space requirements and special conditions of any sort.

Proofs and cuts of all of these units are being sent to all Famous Players houses, together with numerous examples of advertisements made up with them. The letter which accompanies them, from Mr. Franklin, contains so much sound advice on advertising layout from one who knows, that portions of it are worth quoting:

"The object of furnishing you with a series of cuts is so that your newspaper advertising will be attractive at a minimum of expense. Most small town newspapers have not the facilities nor the compositors to properly set up attractive advertising.

"You will note that in getting up this sheet we have, in every instance, made use of portions of the various press books that are furnished for each production. Intelligent use of the press books, together with the special cuts, should give your theatre 'big time' advertising, providing judgment is used in selecting good copy and in the arrangement of the ad. We particularly wish to call your attention to the spacing and the abundant use of white space.

"In the preparation of your ads you are not to be guided by the amount of space we have taken in those on the sample sheet, for we feel that with judgment you can cut down your newspaper appropriation considerably in some instances, and still prepare effective and distinctive ads.

Ad Made up with Unit Cuts.

"Please observe especially the signature cuts in which various holidays are made part of the cut. The use of these various headings helps to promote a certain amount of civic pride, when properly connected with patriot days, etc. It also serves to give your ad interest that it might not otherwise have, and, of course, prevents monotony. While these special signature ads are shown in different styles, still they succeed in distinctly associating your theatre with a certain style of advertising."

There is a possibility that this plan, or a modification of it, will later be made a part of the Paramount pressbook service to all exhibitors.

Elaborate Renovation for Fox's New York Studios

An elaborate reconstruction of many features of the $3,000,000 building, housing the New York studio and offices of the Fox Film Corporation, is under way. Several thousands of dollars have been devoted to the new additions and decorations which are being installed.

The reconstruction began with an enlarged entrance on the Tenth Avenue side. New tile walls, mural fixtures, and pretentious woodwork form the embellishments here. The reception room has been similarly redecorated and a large oil-finished walnut standard case stationed in full view of all who enter the building.

Two new projection rooms have been erected one to be used by officials of the corporation, and the other for trade and private showings. These projection rooms possess all the latest theatrical appointments. The construction is such as to permit full ventilation and perfect view for each of the thirty possible visitors.

The advertising and publicity department has been provided with larger quarters, now occupying an entire section of the top floor The 54th Street Annex has also been the object of many improvements.

Little Coal Trouble Expected, Reports Show

Many Theatres to Use Other Fuel; Large Number Furnished Heat, News Correspondents Find

REPORTS from cities not heretofore covered in the fuel survey of MOTION PICTURE NEWS this week failed to materially change the appearance of the situation.

The survey has developed the fact that a surprising number of theatres are heated by municipal heating plants, public utilities companies, and central plants in the buildings in which they are located. A considerable number, too, use gas-steam boilers, oil or electricity.

Including the reports published below, information has been gathered from virtually every section of the country, and the outlook revealed has been far more cheerful than that predicted by the "calamity howlers." The reports have been mainly from the larger cities, of course, and it may be that the situation in the small towns will be more serious, but such towns as have reported have mostly signified their intention of burning wood or other substitute fuel in the event that coal could not be obtained.

This week's reports, in detail, follow:

KANSAS CITY, MO.: All downtown houses use city heat, and, as the city has an unlimited supply of coal, these houses are assured of heat. About twenty per cent of the suburban houses use oil for fuel. The Warwick has five months' supply on hand. The Ellsworth, Bancroft, Strand, Isis, Summit, Mozart, Palace, Empire, Bonaventure, Benton and Gladstone have amounts on hand varying from two weeks' to two months' supply. The Murray, Rainbow, Centre and Maple have none on hand but have coal ordered. The Circle, Alamo, Broadmour, Spillane, Bell, Penn Valley, Brooklyn, Diamond, St. John, Belmont, American, Linwood and Admiral have none on hand and none ordered.

FOND DU LAC, WIS.: Bijou has coal on hand to last until January 1. The Orpheum has ten weeks' supply. New Garrick has practically none. The Idea has heat included in its renting contract.

RENO, NEV.: Motion picture theatres here will not suffer from possible coal shortage or be forced to close down, as they will be heated by oil burners. This means of heating was tested last year in the Majestic, and it is planned to extend this to the Rialto and Grand this winter.

BRIDGEPORT, CONN.: Prospects of a shortage and of excessive prices is causing some worry, but few houses admit possibility of closing down. Poli's is understood to be protected by a standing contract, the Elite, Victory and Orpheum have none on hand and none in sight. The Strand, Hippodrome, Barnum, Park, West End and Liberty are confident of a supply. The Empire, Paramount, Dawe's, Bijou and Palace will burn oil if it becomes necessary. The Capitol has a supply of wood available, should it be needed.

HARRISBURG, PA.: Peculiar situation exists here, making fuel shortage out of question. The city is located on the Susquehanna river, which runs through the hard coal mining regions of the state, and has for years been depositing a supply of anthracite coal, of a size adapted to steam-making use, at the very front doors of the city. This fine coal, not much larger than sand, is dredged from the river. The principal theatres, including the Majestic, Orpheum, Colonial, Victoria and Regent, buy city heat, as do several of the smaller houses.

SAN DIEGO, CAL.: The fuel situation is one phase of the motion picture business which does not affect houses here, as the climate is such that none of the theatres have to worry about coal.

CINCINNATI, O.: In addition to previous reports, seven theatres, the Royal, Gifts, Ohio, Avenue, Rex, Gem and Main, are heated by gas, and hence express little concern over the possibility of a fuel shortage.

Final Results of Survey of Fuel Situation

ALTHOUGH the coal strike has been settled, the fuel situation is still a pressing one, since the lost production cannot possibly be made up before winter comes.

Hence, the NEWS is publishing this third and last installment of reports from its correspondents in every part of the country, giving in detail the source of heat used by theatres, supply of fuel on hand, plans for emergency heating, and the like.

This article, together with the two published previously, presents a comprehensive picture of conditions throughout the United States.

New Exhibitor Service by First National

Offers Free Advertising, Publicity and Exploitation Material for Fall Opening

ASSOCIATED FIRST NATIONAL PICTURES comes forward with a genuine innovation in the way of direct service to the exhibitor. The service is to be given free to franchise holders and exhibitors playing the First National product, and is instituted with a special eye to the assistance of the small-town exhibitors. The service consists in the distribution of a complete line of advertising, publicity and exploitation fanfare with which to feature the fall opening and announce in effective display the many attractions that are to come to the screen of the theatre during the new season.

The material, which is shipped in what is termed "a fall announcement package," comprises the following:

"A two color campaign press sheet, containing brief, concise news stories of First National attractions and stars for the coming year that can be used in newspapers as a program announcement by theatres that will play the First National schedule.

"Five rotogravure sheets in subdued, handsome colors. There is one each on Mack Sennett's 'Suzanna,' Richard Walton Tully's 'The Masquerader,' starring Guy Bates Post; R. A. Walsh's 'Kindred of the Dust,' and Thomas H. Ince's 'The Hottentot.' A fifth one is a composite of big scenes from many of the forthcoming attractions.

"A five-colored announcement sheet with a film strip of First National stars and featured players and a list of attractions to be released through First National.

"Sixteen 11 x 14 finely lithographed colored star portraits, including the following favorites: Norma Talmadge, Constance Talmadge, John Barrymore, Richard Barthelmess, Guy Bates Post, Katherine MacDonald, Jackie Coogan, Charlie Chaplin, Hope Hampton, Mabel Normand, Dorothy Phillips, Miriam Cooper, Buster Keaton, Anita Stewartt, Claire Windsor and Strongheart, the wonder dog.

"A slide enabling exhibitors to make a screen announcement of the coming annual opening display.

"A postcard to request cuts and mats reproduced in the press sheet from the First National exchange. The cuts and mats in this press sheet will be supplied without charge.

"Miscellaneous material consisting of program suggestions, samples of miniature star photographs to be given away at small cost, lobby strips with the pert and pertinent slogans from the First National symbol, 'Standing Room Only. A First National Attraction Today,' 'Look, Who's Here for the Whole Year,' the latter being especially appropriate for exhibitors featuring First National attractions and wish to sell their patrons on this standard of entertainment.

"Equally valuable with the element of timeliness for a fall display are the all-year advertising and exploitation possibilities that the announcement package offers. Some of the rotogravure sheets feature special attractions, but the composite one can be used throughout the year as well. In the case of the star portraits these are adaptable as long as the theatre contemplates using any attractions with these stars. Second only to the precedent established in a stupendous fall opening is the exploitation aid that these accessories offer."

To Arrange New Contract for Jackie Coogan

THE present contract for the services of Jackie Coogan, whose next picture, "Oliver Twist," is soon to be released, having nearly expired, his parents are now on their way to New York from the coast to make final arrangements with some Eastern producers, several of whom have made flattering offers for the services of the child star.

The last time the elder Coogans were here was over a year ago, when they entered into a contract for Jackie's services that has kept him busy ever since.

Valentino Troubles Are Aired in Court

Rodolph Valentino, through his attorney, rthur Butler Graham, recounted his troubles ith the Famous Players-Lasky organization efore the New York Supreme Court during e week.

Among the charges lodged by the star, in e hope of severing his connections with the roducing company was one that the latter ad mentioned the names of two women as -stars in the advertising of the picture, Blood and Sand," which he claimed was gainst the conditions of the contract.

Valentino also claimed he had been put to onsiderable physical disadvantage, and that e salary of $1,250 a week was inadequate. Ie said the company had given him a dressing oom smaller than a cell in a building reserved or "extras" though several dressing rooms ere available in the building reserved for tars.

His attorney also contended that a request or a couch in the star's dressing room reulted only in the placing there of a table, a tool and two small chairs. Because of this lleged treatment Valentino quit work last nonth and came to New York.

Famous Players-Lasky, through its attorneys, Guggenheim, Untermyer and Marshall, sked the Supreme Court for an injunction retraining Valentino from acting for anyone lse until his contract expires in February, 924. Decision was reserved.

Mrs. Samuel Katz, Wife of Chicago Exhibitor, Passes Away

The offices of the Tivoli, Chicago, Riviera nd Roosevelt theatres, of Chicago, were losed over the past week-end in tribute to he passing away of the wife of Exhibitor Samuel Katz. Particulars in further reference to Mr. Katz' bereavement were not available upon going to press.

Carter De Haven Host at N. Y. Luncheon

ONE HUNDRED AND TWENTY-FIVE leading exhibitors, representatives of the daily and the motion picture trade press greeted Carter De-Haven, whose two-reel comedies are now being released through the Film Booking Offices of America, at an informal luncheon at the Hotel Astor in New York on Monday, September 18th. Mr. De-Haven was the host of the afternoon.

The F. B. O. comedy star is making a Coast to Coast tour and in every city is renewing acquaintances with old friends and making a host of new ones. At the Hotel Astor on last Monday he kept his audiences laughing during the entire luncheon with a running fire of stories and "gags." The entire gathering was strictly informal and not a serious note was sounded.

$500,000 House Opens at Elizabeth, N. J.

The Regent theatre at Elizabeth, N. J., one of the handsomest and best appointed motion picture theatres in the country, erected at a cost of $500,000, recently opened with an all First National program. This big house forms another link in the New Jersey chain controlled by the Fabian Enterprises, of which Jacob Fabian, second vice president of Associated First National Pictures, Inc., is the head.

The Regent opened on Wednesday, Sept. 6th, with Guy Bates Post in "The Masquerader," Buster Keaton in "Cops," and other First National Attractions. The initial showing was an invitation affair. The mayor of Elizabeth, who was one of the guests of honor, made a talk in which he praised motion pictures and came out squarely in favor of Sunday picture shows. John K. English, president of the Elizabeth Chamber of Commerce, also spoke and presented George K. Robinson, the manager of the Regent, with a letter from the Chamber of Commerce.

Charnas Proves Lavish Host to Exhibitors

Harry Charnas, president of the Standard Film Service Company of Cleveland, the largest independent film exchange in the country, entertained all of northern Ohio motion picture exhibitors and their families last Wednesday evening at a dinner-dance, followed by a premiere screening of "Rich Men's Wives," the first Preferred Picture released.

There were approximately 450 guests assembled at the Carlton Terrance, the scene of the Standard Film party. Invitations were issued to every exhibitor in the northern Ohio territory. And every exhibitor had the privilege of bringing one guest. Never before has an independent exchange entertained on so lavish a scale nor has an independent exchange ever staged a premiere screening so elaborately.

"Rich Men's Wives," as Fred Desberg, of Loew's Ohio, Inc. said, "is a real picture. Every exhibitor present at the screening, and every competitive exchangeman who saw it, agreed that it contained every element for success. Film men were particularly enthusiastic over the Prizma title decorations.

Labor Troubles Loom for Toronto

Labor troubles are looming up for Toronto exhibitors as a result of the demand of theatre employes for the restoration of the 1921 scale of wages for musicians, projection machine operators, electricians, stage hands, and other organized workers.

A walkout was threatened on September 7, but it was averted by the arranging of a two weeks' truce by W. Covert, business representative of the projection machine operators. The differences are far from being settled. The locals pointed out that they had accepted a 10 per cent reduction in wages last winter when business conditions were causing the exhibitors considerable worry, but they now want the old rates of pay restored.

Canadian Producers Protect Pictures

At a conference of delegates representing the active and proposed Canadian producing units, held at Ottawa, September 16, it was decided to reserve for Canadian management the distribution of all productions made with Canadian capital on Canadian soil.

By the adoption of this policy, Canada does not establish a new precedent, but merely elects to exercise the same rights enjoyed by the United States, Great Britain, Italy and France, in regard to the marketing of their product.

The paramount factor in determining this move on the part of Canadian producers is the preferential tariffs and special commercial treaties in force between the Dominion and a majority of the foreign countries.

Schnitzer Baby F. B. O. Latest Star

Mr. and Mrs. Joseph I. Schnitzer are receiving congratulations on the birth of a daughter, who arrived on Sunday, September 17th. The F. B. O. vice-president brought the news to the Home Office on Monday morning, and there was general rejoicing throughout the big R-C building.

Little Miss Schnitzer will be called Joan.

John C. Flinn Elected President of A. M. P. A. Victor Shapiro Made Vice-President

AT the annual election of officers of the Associated Motion Picture Advertisers, held in New York City at the Cafe Boulevard, on Thursday, September 14th, the following ticket was selected for the new term:

President, John C. Flinn, of Famous Players-Lasky; vice-president, Victor Shapiro, of Pathe; secretary, Thomas G. Wiley, of Photo Repro; and treasurer, Horace Judge, of First National.

The Board of Directors comprises: Charles Barrell, A. M. Botsford, Arthur Brilant, Howard Dietz, Paul Lazarus, P. A. Parsons, Nat. Rothstein, Harry Reichenbach, C. L. Yearsley.

Managing Editor A. M. P. A. Bulletin, J. M. Loughborough.

Chancellor Chamber of Commerce, Samuel D. Palmer.

The only opposition in the ticket was for the office of vice-president, Mr. Shapiro running against J. W. O'Mahoney, of Educational, Mr. Shapiro being elected. Later his election was made unanimous by a rising vote.

Mr. Flinn succeeds C. L. Yearsley, who retires as president to become a member of the Board of Directors. After the result of the election had been announced Paul Gulick paid tribute to the splendid work done by Mr. Yearsley and the other retiring officers of the A. M. P. A. Mr. Flinn was then called on for a speech. He said:

"I feel a particular pleasure in being elected for the reason that I have been away from New York. To come back and be received like this is gratifying. I hope we can accomplish much during the coming year. I have been a member of the A. M. P. A. ever since it was started some six or seven years ago, and can look back with pride on its splendid record. While every other similar organization has disintegrated, the A. M. P. A. has stuck. There is a very good, definite reason for this. The officers you had heretofore stuck on the job."

"My hat is in the ring with John Flinn," said Mr. Shapiro. "I hope I shall be something more than John Flinn's only vice."

Harry Wilson, a publicity man from the Coast who attended the meeting, extended greetings from the Western Association of Motion Picture Advertisers.

Colored Picture Syndicate Formed

William Travers Jerome Announces Corporation to Develop New Process

ANNOUNCEMENT has been made by William Travers Jerome, former District Attorney of New York county, of the formation of a syndicate to develop and perfect a new process for coloringm otion pictures. The organization is controlled by forty-five business men who have subscribed $1,000,000. The process was invented by Daniel Frost Comstock, a scientist and engineer, who for several years has been a member of the faculty of the Massachusetts Institute of Technology.

The first public showing of a complete film under the new process, which is said to be the most inexpensive applied to moving pictures, will be shown in New York in October.

The Tecni Color, Inc., the name of the new corporation was chartered in Delaware on September 12, with a subsidiary concern in Maine called The Tecni Colored Picture Corporation of Maine.

Dr. Herbert T. Kalmus, a member of the industrial engineering firm of Kalmus, Comstock and Wescott of Boston is the president of the new company. William Travers Jerome is vice-president, and the directors are William Hamlin Childs of Brooklyn, Eversley Childs, president of the Bon Ami Company, N. T. Pulsifer, president of Valentine & Co., Thomas W. Slocum, of Minot, Hooper & Co., C. E. Danforth, a broker; Alfred W. Erickson, of the Erickson Co., Inc.; and Alfred Fritzsch of the Grinnell Company, Inc. Marcus Loew will be added to the directorate next Tuesday.

Among others who are interested in the syndicate are: Frederick H. Ecker, Vice President and Director of the Metropolitan Life Insurance Company; Horace S. Wilkinson, Chairman of the Board of the Crucible Steel Company; William L. Ward, the Republican boss in Westchester County; Henry A. Colgate, Secretary of Colgate & Co.; Austen Colgate, Second Vice President and Director of Colgate & Co.; Leroy W. Baldwin, President of the Empire Trust Company of 120 Broadway; Nicholas M. Schenck, Secretary of Loew's Theatrical Enterprises; H. Hobart Porter, the consulting engineer; James C. Colgate of 36 Wall Street, and Frank Foster of the Congoleum Company.

Lieber Will Open New Independent Office

The H. Lieber Company of Indianapolis, who have been handling their state right features in conjunction with First National attractions in that district, will open a new office within the next few weeks to handle independent films exclusively. They have purchased the entire Warner Brothers series, also special C. C. Burr attractions, and will continue to buy the biggest and best pictures available to the independent distributors.

They are entering into contract with the Cusack Company for billboard display on their coming attractions, which will surpass anything in the way of co-operation the exhibitor has ever had in this district, in the way of selling attractions direct to the public.

Mr. M. J. Doody, who will manage the exchange, in a letter to Motion Picture News states that the outlook is very promising for independent pictures in consideration of the exceptional product now on the market as practically all of the big pictures have already been sold in the key cities. He adds that business conditions in general have shown a decided turn for the better and that the next few months will entirely eliminate that malady which has generally been referred to as "grief."

Scenes from Cecil B. DeMille's Paramount picture, "-Manslaughter," his latest contribution to the screen

Gene Stratton-Porter Enter. Production Field

One of the most attractive and interesting production announcements for the fall and winter season comes from Gene Stratton Porter, who has just returned to Los Angeles from a summer vacation spent among the birds, flowers, and swamps of her beloved Limberlost country in Indiana.

Gene Stratton Porter

Mrs. Porter has decided that after many years waiting, she is ready to produce her own stories in pictures, under her own supervision. Her books include such successes as "The Harvester," "Michael O'Halloran," "The Girl of Limberlost," "Laddie," "Her Father's Daughter," "Freckles," "At the Foot of the Rainbow," "A Daughter of the Land," and "The Fire Bird."

"Michael O'Halloran"—the story of the best beloved and most widely known youngster of modern fiction—has been chosen for the initial production. It will be screened with an all-star cast, and a competent technical staff of skilled picture makers, at the Ince Studios, where Mrs. Porter will give it her daily personal attention. She will supervise the entire production.

Because Mrs. Porter has strenuously objected to the practice of many producers changing the theme and spirit of novels when adapting them to the screen, she has persistently refused offers from picture producers for the screen rights to her novels.

Business Picking Up in Atlanta Territory

Business is picking up in the Atlanta territory, according to word from M. Mitchell, manager of the Standard Productions, whose headquarters are in Atlanta. Writing to MOTION PICTURE NEWS he says: "May I not congratulate you on an independent issue? This kind of co-operation spells success for the independent pictures, and I am sure that the good work that you have started will produce satisfactory results.

"Business in the Atlanta territory is picking up and we are looking forward to a wonderful fall and winter season. Also wish to say that the Exhibitors are on the lookout for good independent productions and those with merit have no trouble in being exhibited in the big first run houses. We have been very fortunate in securing Warner Brothers' big independent productions and I do not hesitate to say that we are expecting to do big business with them."

Kansas Puts Ban on "Movie Cop"

"Any burlesque of an officer of the law or any scene which would tend to create disrespect for any law, Federal or State, or mitigate against its proper enforcement, shall be eliminated."

That is the resolution passed by the Kansas State Board of Review. The "movie cop" is doomed in Kansas. The ruling, according to members of the Censor Board, not only prohibits a comical role in police attire, but forbids "making light" of the Prohibition Amendment.

osmopolitan Leases London House

SIMULTANEOUSLY with the signal success of Marion Davies in "When Knighthood Was in Flower" at the New York Criterion comes the news by cable from London that Cosmopolitan has leased the Scala Theatre, where this historical picture will begin an indefinite run the first of October. The Scala is London's finest and most fashionable film theatre, and the fact that the Prince of Wales has given royal approval to this pictorial romance of English royalty means that it will become the vogue in England.

Jack Potter, of Philadelphia, who has become the representative of the Hearst publications abroad, took the film to London and was commanded to give a private showing at York House, the town residence of the Prince of Wales.

Pyramid Pictures to Film on West Coast

Production activities of Pyramid Pictures, c., will, according to announcement this week, extended to Hollywood, where two feature notoplays will be made with Ray C. Smallood in charge of production. "The Deerayer," James Fennimore Cooper's famous vel, and "What Fools Men Are," will be ade on the coast. In Pyramid's Astoria . I.) studios, George Terwilliger will make Wife in Name Only," by Bertha M. Clay, d a second director will make Joseph C. ncoln's "Captain Eri."

An official of the company said: "In exnding the scope of our production, activities ve outgrown one or two studios. We must ve ample room in which to move, and just rapidly as we can come to it, we shall put lf a dozen productions into work simultanusly."

A few scenes describing dramatic moments in "Missing Millions," starring Alice Brady.

Goldwyn Opens Branch at Indianapolis

Goldwyn Distributing Corporation has opened another new branch office. It is in Indianapolis, Ind., and is located at Nos. 438-440 Illinois street.

The name of the manager of the Indianapolis branch, and also of the new sub-office to be opened by Goldwyn in Milwaukee will be announced within a short time. It is expected that a third new exchange will shortly be opened.

The Oliver Morosco production, "Slippy McGee," contains these scenes

Harold Lloyd's "Dr. Jack" Shipped to New York

HAROLD LLOYD'S new feature comedy production, titled "Dr. Jack," has been shipped to New York, according to word from the Pathe home office. The picture was completed at the Hal Roach studios several weeks ago and was recently given a "try-out" before the regular patrons of the Strand Theatre, Pasadena, Cal. The Pathe home office reports that the consensus of verdicts on the new picture is "'Dr. Jack' contains more laughs than 'Grandma's Boy.' It is liikely that Lloyd's new multiple-reel comedy will be showing before the public before the end of the year.

In the cast of "Dr. Jack" besides Harold Lloyd and Mildred Davis, are Eric Mayne, John T. Prince, C. Norman Hammond and Oscar Morgan. The picture was directed by Fred Newmeyer from the story by Hal Roach, Sam Taylor and Jean Havez.

Gladys Walton's Latest, Bret Harte Story

Gladys Walton's latest feature picture, adapted by Universal from "M'liss," one of Bret Harte's most famous stories, will be released under the title "The Girl Who Ran Wild."

Universal officials explain that the title change was made, not because of any commercial motive, but because another film company requested it.

Years ago, so it is e plained, Mary Pickford made a picture called "M'liss." Although prints of this picture are no longer available, Universal was requested not to use the title and readily acceded to the request as a courtesy to the other company.

"The Girl who Ran Wild" has been completed and the first print received in New York from Universal City.

The picture will be released October 9, and constitutes the eighth unit of the "Winning Nine," Universal's first group of 1922-1923 attractions.

Pathe Lists October 1st Releases

Schedule Headed by Leo Maloney in "Deputized" and 12th Roland Episode

PATHE'S October 1st release schedule is headed by Leo Maloney in "Deputized," one of the Range Rider series. Horsemanship, some realistic two-fisted hard fighting, and a story of complications built around the jealousy of a misguided husband are presented as the high-lights of the new western. In the "The Abyss," the twelfth episode of Ruth Roland's serial, "The Timber Queen," the heroine is faced with some new thrillers, including her imprisonment in a shack mounted on rollers which is sent sliding down the hillside towards the brink of a deep chasm while the hero, outside, resolutely tries to break his way into the moving prison and effect a rescue.

The Hal Roach comedy released on October 1st, presents Paul Parrott with Jobyna Ralston in a comic reel of pageantry entitled, "Face the Camera." In the Aesop's Film Fable, "The Big Flood," it literally "rains cats and dogs." It is an animated cartoon with Farmer Al Falfa and the whole Paul Terry menagerie doing and suffering an ark-full.

"Pay Your Dues" is the Harold Lloyd reissue in this schedule. The comedian is inveigled into a secret society which employs imitation horrors wonderfully ingenious and abundant. "Snub" Pollard has his full share in these proceedings. But Bebe Daniels springs a few horrors of her own in time to save the victim's life and sanity, and he is able to turn the tables neatly on his tormentors.

Pathe Review No. 175 presents in its series of photographic views a charming "silhouette of Nature"; a bit of life in the Congo country, Africa; an object lesson in the visible effect upon individuals in a life crisis; a dog's own story of his best friend; and a beautiful Pathecolor example showing the olive harvest in Tunisia.

Noah Never Had an Ark It Was a Pyramid

O. C. Getsinger, archeological student, is in town with the first two of a series of animated diagrams dealing with the original sources of historical and Biblical facts and fancies.

The first of these takes up the origin and meaning of the signs of the Zodiac and the second deals with the making of the Pyramids of Egypt, one of which it seems, according to Mr. Getsinger, was built by Noah, as a refuge from the flood, instead of the wooden ship described in the Bible.

Mr. Getsinger's subjects are not without interest, but seem better suited to the class-room than the motion picture theatre.

Geo. H. Wiley, Incorporated, is handling the film. It was made under the personal direction of Mr. Getsinger, with the assistance of William Hopkins, artist and James T. Giboney, cameraman.

Cast Is Announced for New Leah Baird Feature

The fourth Leah Baird attraction for Associated Exhibitors is well under way. It is being directed by Wallace Worsley. Dorian Neve wrote the story, which at present bears the title, "All Mine." Prominent in the cast are Richard Tucker, Walter McGrail and Tom Santschi.

The above scenes in the Pathe serial, starring Charles Hutchinson, a George B. Seitz production, indicate why "Speed" is so named.

Two Lichtman Subjects to Be Released Shortly

October 15 is the release date set for "Shadows," the second release of the Al Lichtman Corporation. Incidentally it is the second picture to be made for Lichtman by B. P. Schulberg, president of Preferred Pictures, Inc.

The production is practically completed and reaches that stage almost simultaneously with "Thorns and Orange Blossoms" which Louis J. Gasnier is directing. The production title for "Shadows" was "Ching, Ching, Chinaman," the story of which was written by Wilbur Daniel Steele. The other picture is based on the novel by Bertha M. Clay and will be released about six weeks after "Shadows."

Two More Best-Sellers Are Acquired by William Fox

WILLIAM FOX continues his ambitious shopping tour among the high-class contributions to popular fiction. His latest acquisitions in the field of the best-sellers are Booth Tarkington's "Gentle Julia" and E. M. Hull's "The Shadow of the East," a sequel to Mr. Hull's now famous "The Sheik."

"Gentle Julia" is typically American in atmosphere and deals with a young woman in a fair-sized city, who is pursued by numerous swains. Each of these ardently presses his suit but in the end loses out. The book is to be made into a big Fox production. "The Shadow of the East" is the story of a young Englishman and his numerous affairs of the heart. The locales shift from Japan to England, thence to Africa and finally back to England again.

Scenes from "The Sin Flood," Goldwyn production, with a cast of notable screen players

Ince Announces Titles of Three Productions

PERMANENT titles of three of his eight forthcoming productions to be distributed by Associated First National Pictures, Inc., has been announced by Thomas H. Ince.

The picture which has been in production under the title "Jim," with Marguerite de la Motte, John Bowers and Milton Sills, from Bradley King's original story has been titled "What a Wife Learned," as a result of a contest conducted among exhibitors and motion picture editors, which was won by Harry W. Wilbur, owner of the Rialto Theatre, Fullerton, Calif.

The picture, which has been produced under the working title, "Some One to Love," and in which Madge Bellamy and Cullen Landis have the principal parts, has been titled "Ten Ton Love." The story is a tense human interest drama built around the affection of a circus elephant for an abused child of the circus.

"The Brotherhood of Hate," which was the working title of a drama in which Frank Keenan, Marguerite de la Motte and Lloyd Hughes have chief roles, has been finally titled "Scars of Jealousy." This was produced from a story by Anthony E. Rudd, under the direction of Lambert Hillyer.

French Performers Signed for Century Comedies

Julius Stern, president of Century Film Corporation, has cabled his home office from Europe that he has signed up the Renault brothers, a celebrated pair of French clowns. The Renault brothers will leave for this country shortly and will go straight through to Hollywood to begin their contract at the Century studios.

Scenes from the Fox production starring Al St. John, in "The City Chap."

Scene from "Confidence," the Universal production starring Herbert Rawlinson

Associated Exhibitors' October List

Martin Johnson Adventure Film, Kohn-Cabanne Picture and MacManus Feature

ANNOUNCEMENT is made by Associated Exhibitors of the three productions scheduled for release during the month of October. They are Martin Johnson's "The Head Hunters of the South Seas," set for October 1st; the Dependable Pictures attraction, "Till We Meet Again," produced by William Christy Cabanne and scheduled for October 15th; and the Edward MacManus production, "The Woman Who Fooled Herself," to be released October 29th.

In its statement describing the new Martin Johnson film, Associated Exhibitors writes as follows: "It includes scenes from the actual, every day life of the savage head hunters; a weird and frenzied tribal dance; some remarkable shark pictures, a strange tribe of pygmies who live in trees and climb about with the dexterity of monkeys, and, for perhaps the first time, a real earthquake recorded on film."

On September 15th Associated will present Morris Kohn's Dependable Pictures attraction "Till We Meet Again." This is a William Christy Cabanne production. The cast is headed by Mae Marsh, and includes Norman Kerry, Martha Mansfield, J. Barney Sherry, Julia Swayne Gordon, Cyril Chadwick, Walter Miller, Dick Lee, Tammany Young, Danny Hays and Fred Kalgren. It was adapted by Edmund Goulding from the story by William Christy Cabanne. It is said to contain a wide variety of scenes and large and costly sets as well as a gripping plot.

October 29th is the date set for the release of Edward A. MacManus' six-reel production, "The Woman Who Fooled Herself." From an original story by Charles A. Logue, this attraction offers as the featured players, May Allison and Robert Ellis. It was co-directed by Mr. Logue and Mr. Ellis. Others in the cast include Robert Schabel, Louis Dean, Frank Currier, Raphael Arcos and Bessie Wharton. The story deals with a beautiful Broadway favorite who is made the tool of American capitalists in their efforts to secure certain rich interests in South America. The production was made in Porto Rico.

Sales Representatives for Associated Appointed

Additional sales representatives for Associated Exhibitors were appointed last week. Harry Sigmond, well-known in the film circles of the Northwest, goes to the Seattle office. D. R. Davis, who has been associated with Pathe's St. Louis and Chicago offices, has been placed in charge of the St. Louis branch for Associated.

Walter F. Haynor, formerly Goldwyn manager at Washington, D. C., has been appointed an Associated Exhibitors representative in the Philadelphia territory.

Paul DeOnto, well known throughout the Middle West has been named an Associated salesman under Bert Mandelson at Kansas City.

Shapiro Made Manager of Boston Office

William D. Shapiro has resigned as Home Office Representative of the Fox Film Corporation to take charge of the Franklin Film Company in Boston. Shapiro is well known in the industry as he has been connected with it in various capacities for many years.

He started with the Fox Company in Boston seven years ago and after a year was made assistant manager in Boston. Shortly after he was promoted to foreign manager at the home office, where he remained about a year. From there he took charge of the Fox Cleveland office for two years.

Some of the scenes in "The Hands of Nara," in which Harry Garson presents Clara Kimball Young. The subject is on the Metro release schedule.

Goodman Production Booked to Play Cameo

"What's Wrong with the Women?" a Daniel Carson Goodman production being distributed on the state right market by Equity Pictures, opened at the Cameo theatre, New York, on Sunday, Sept. 17. The picture was booked at the Moss house by Sam Zierler of Commonwealth Film, the company distributing the feature in the New York territory.

"What's Wrong with the Women?" has also been booked over the entire U. B. O. circuit in New York. These are the first reports of big bookings on the picture received at the Equity office, although it is understood that negotiations are now under way in other territories where the picture has been sold which will assure it a representative first run in every key city.

Mr. Goodman's production will follow Marion Davies in "The Young Diana" at the Cameo. This new B. S. Moss theatre, while it is one of the smallest of the Broadway picture houses, is nevertheless looked upon as one of the most important houses in New York.

"What's Wrong with the Women?" is enacted by a cast including Montagu Love, Barbara Castleton, Rod La Rocque, Huntley Gordon, Julia Swayne Gordon, Wilton Lackaye and Constance Bennett.

Wm. Fox Revising Jane and Katherine Lee Comedies

Jane and Katherine Lee have been brought back to the screen by Fox Film Corporation in re-edited versions of some of their former successes. The pictures have been edited by Ralph Spence and cut down in two reels. The first of the series of the comedies is called "A Pair of Aces" and is made up of the funniest situations and bits of business culled from several of the original eight reelers.

"Notoriety" Will Have Special Showing

L. LAWRENCE WEBER and Bobby North are preparing plans for a special presentation on "Notoriety," the seven-reel feature recently completed by Will Nigh. The picture is now being cut under Nigh's supervision, after which unique art titles by one of the foremost artists of the day will be inserted. The presentation will celebrate the union of L. Lawrence Weber & Bobby North and Will Nigh, the director. "Notoriety" is Nigh's first picture for that distributing firm.

In the past, every one of Nigh's productions were deemed big enough to warrant a special showing. "Why Girls Leave Home," School Days" and "Your Best Friend," each were individually staged for private screening at the Astor Ballroom.

The cast of "Notoriety" includes Maurine Powers, Mary Alden, Rod La-Roque, Geo. Hackathorne, Richard Travers, J. Barney Sherry, Mona Lisa, Wm. H. Tooker, Anders Randolf and Ida Waterman.

New Universal Manager in New Zealand Chosen

Appointment of Clifford F. Eskell, well known motion picture man in Australasia, as general manager for Universal's New Zealand exchanges is announced by J. V. Bryson, Universal's export manager. Mr. Eskell's headquarters will be in Wellington.

The new Universal manager has been with the Universal for two years most of the time as manager of the New South Wales branch of the Universal exchange system in the Antipodes. Before joining Universal he was identified with distribution of motion pictures in Australia for about eight years.

Goldwyn Announces Changes at Branch Offices

SEVERAL changes at the branch exchanges of Goldwyn Pictures Corporation were announced this week, effective at once.

Nat Barach, for several years in charge of the Pittsburgh office, has been transferred to the Cleveland exchange, succeeding W. J. Kimes, resigned.

Lester Sturm has been appointed manager of the Pittsburgh office, replacing Mr. Barach.

Thomas W. Brady has been appointed in charge of the Buffalo branch office, releasing George A. Hickey, who will be assigned to more important work.

J. H. Hill, who has been assistant manager in the Kansas City exchange, has been promoted to be the manager of that branch office.

Goldwyn recently announced the opening of two new exchanges—in Milwaukee and in Indianapolis. No managers for these exchanges have been announced yet.

A. A. Schayer, formerly assistant manager at Denver, has been made manager of the Goldwyn exchange in that city.

Strong Supporting Cast for Dustin Farnum

An excellent supporting cast has been chosen for Dustin Farnum's next vehicle, "While Justice Waits," according to announcement from the Fox West Coast Studios.

Irene Rich, who played the wife in "A Fool There Was," the Fox special for the current season, has been chosen by Director Bernard J. Durning for the feminine lead. Her work was the subject of much praise by many of the New York critics. Durning has to his credit the direction of "The Fast Mail," another current Fox special.

Earl Metcalf, well known character actor, will play the role of George Perkins; Junior Delameter will play Hunt, Jr.; Frank Lee will be Jos; Hector Sarno, a man; Peaches Jackson, the man's daughter; and Gretchen Hartman will essay the character of Mollie Adams.

Don Short, who will photograph the picture and who has been a cameraman for many Fox stars in recent screen plays, is one of the co-authors of the story, which offers many unusual situations and promises the elusive "something new" so eagerly sought by picture exhibitors and fans. The other co-author is Charles A. Short, while the story was adapted for the silver sheet by Jack Strumwasser.

Cosmopolitan Players Sail to Europe

Cosmopolitan Productions sent a specially selected company to Europe Saturday on the President Harding, to film Blasco Ibanez's story, "The Enemies of Women," amidst the scenes where the author located his latest, and as many consider his greatest romance.

The members of the cast who sailed are Lionel Barrymore, Alma Rubens, Gareth Hughes, W. H. Thompson, William Collier, Jr., and Gladys Hulette. Alan Crosland, who will direct the picture, also sailed and the party in addition, includes Daniel Carson Goodman as company manager; Lynn Shores, assistant director; Ira H. Morgan, cameraman, and Harry Wild, assistant cameraman.

Goldwyn Appoints District Supervisors

SEVEN district supervisors, to oversee distribution, have been appointed by Goldwyn Distributing Corporation, in addition to its twenty-four branch managers.

The country has been divided into seven districts and each supervisor will have several exchanges in his territory. The supervisors were formerly managers of Goldwyn's branch exchanges. Their names and the cities where they will make their headquarters follow:

S. Eckman, Jr., New York; Ben Fish, Denver; J. A. Koerpel, Cleveland; H. Leonhardt, Los Angeles; Arthur Lucas, Atlanta; C. E. Maberry, Chicago; W. E. Truog, Kansas City.

Thomas Dixon Enters Field of Picture Production

Thomas Dixon, author of "The Clansman" and many other popular novels and plays, has begun producing for the screen the first of a series of photoplays based on his own stories. The new company is to be known as the Thomas Dixon Corporation, and has engaged space at the Tilford Studio, New York, where "The Beast," the initial subject of the group, is now being filmed.

Madelyn Clare and Robert Ellis have been cast in the leading roles. Helen Ware and Gustav Von Seyfertitz will also appear in important parts. It is announced that Mr. Dixon has arranged for a stage production of "The Beast" to follow its screen presentation.

William A. White, Arthur S. Bandler and Oscar F. Grab are said to be identified financially with the new producing company.

Export and Import Acquires Latest Negri Film

"Sappho," the latest Pola Negri film to be brought into this country, has been acquired by the Export & Import Film company. It is a modern, five part version of the world famous story.

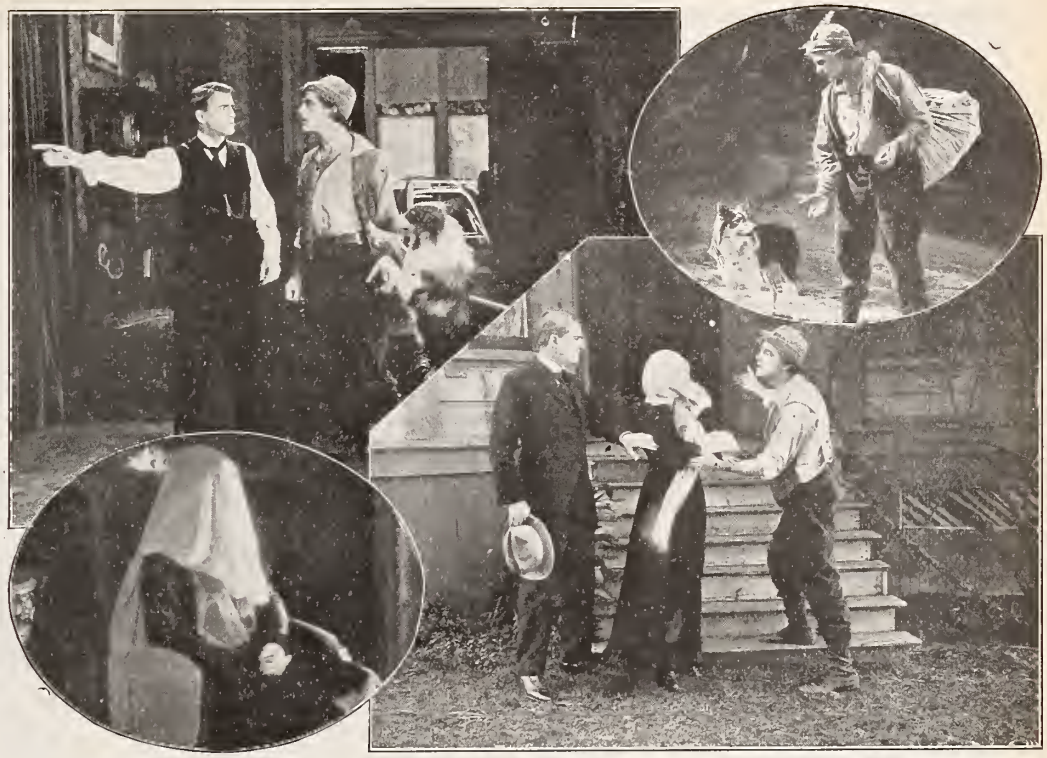
Miss Negri's visit to America will have especial significance in the distribution plans now being arranged for this feature. At the offices of Export & Import no information was given out as to whether the film would be placed on the independent market or distributed through some national organization.

It was stated that three national distributors were negotiating for the American rights to "Sappho." Release was to be definitely decided upon this week.

Myron Selznick in East to Complete Picture

Myron Selznick, president of Selznick Pictures Corporation, arrived in New York City from Los Angeles Monday, September 18. He was accompanied to New York by Elaine Hammerstein and Owen Moore, both stars in Selznick pictures.

His principal mission in New York at this time is to put the finishing touches on "One Week of Love," which was made on the coast and is being cut and titled for release soon after the middle of next month. Mr. Selznick brought the working print of the picture with him from Los Angeles. Miss Hammerstein and Conway Tearle are co-starred.



Scenes from "The Veiled Woman," a Hodkinson fall release, produced by Renco Film and featuring Marguerite Snow and J. Landers Stevens.

Lichtman Forms Southern Exchange

Makes Agreement with E. V. Richards for Distribution of Preferred Pictures

E. V. RICHARDS, general manager of the Saenger Amusement Co. of New Orleans, and Al Lichtman have entered upon an agreement covering the distribution of Preferred Pictures through the Al Lichtman Corporation in the eleven Southern States. Under the terms of the deal the Al Lichtman Southern Exchanges will come into existence.

The arrangement further provides for the formation of three subsidiary companies to operate under the direct supervision of Richards who makes his headquarters in New Orleans. The key points will be Dallas, Atlanta and New Orleans. One subsidiary unit will be known as the Al Lichtman Exchange of Dallas, and will handle sales in Texas, Arkansas and Oklahoma. The second will be known as the Al Lichtman Exchange of Atlanta, and will cover North and South Carolina, Tennessee, Georgia, Florida and Alabama. The third will be called the Al Lichtman Exchange of New Orleans, and will handle distribution in Louisiana and Mississippi.

Messrs. Richards and Lichtman are joint partners in the transaction. The deal swings behind the Lichtman company the full power and prestige of the Saenger circuit of theatres, one of the most powerful in the country, in view of the fact that Richards is vice-president and general manager of the Saenger Amusement Co.

Final arrangements and details were made by Richards personally in New York. E. C. Leeves, former district sales manager for Associated Producers in Texas, Oklahoma and Arkansas, was also here earlier in the week preparatory to starting for Dallas, where he will assume the general managership of the Dallas territory. He is now en route to start operations in that block of territory.

At a later date an office will be opened in Oklahoma City.

Henry Ginsberg, sales manager of the Al Lichtman Corporation, left for Atlanta Tuesday evening to arrange for the opening of an exchange there. From Atlanta he will go to New Orleans for a conference with Mr. Richards.

The New Orleans office will open for business next Monday morning. The others will start work as soon as possible. The tie-up is considered important in view of the support sure to be given the Preferred Pictures by the Saenger circuit, in its particular territory.

"Ching, Ching, Chinaman" Is Changed to "Shadows"

"Shadows" will be the definite title of the second release of Preferred Pictures through the Al Lichtman Corporation. The working title was "Ching, Ching, Chinaman," but it is believed that the new name will be a closer approach to the real character of the story, than the author's title. Wilbur Daniel Steele wrote the story, which is based on life in a New England fishing village. Lon Chaney as Yen Sin carries the principal role.

Well-Known Fun Writers Added to Sennett Staff

Word has been received from the First National home office to the effect that Mack Sennett's scenario department have been registering unusual activity in anticipation of the 1922-1923 Sennett producing campaign which is now opening. Three authors recently added to the staff are John Grey, Mell Brown, and Rex Taylor. This trio of writers have gained considerable attention for their ability to originate funny situations.

PROGRAMS FOR THE WEEK OF SEPT. 17TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Pagliacci," Capitol Grand Orchestra.
Musical — "Hungarian Fantasy," Liszt, Julia Glass, noted young pianist.
Current Events—Capitol Magazine.
Divertissements — "Deep River," sung by quartette, and "Une Tabiere de Musique," danced by Mlle. Gambrelli; "Broadway Rose," danced by Thalia Zanou and Alexander Oumansky; also Capitol Quartette.
Feature — Broadway Rose, Mae Murray, Metro.
Recessional—Capitol Organ.

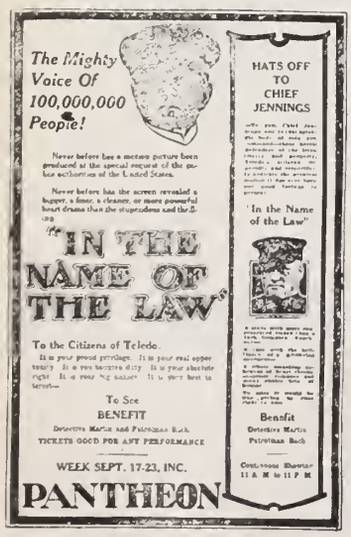
Criterion Theatre—
Feature—When Knighthood Was In Flower, with special musical accompaniment.

Rivoli Theatre—
Overture — "The Force of Destiny," Rivoli Orchestra.
Feature—Manslaughter.
Recessional—Organ.

Rialto Theatre—
Overture—"Lohengrin" and Riesenfeld's Classical Jazz.
Novelty — Through English Eyes, Post Nature Picture.
Current Events—Rialto Magazine.
Specialty—"Serenade," Arturo Cerino, French horn virtuoso.
Feature — Missing Millions, Alice Brady, Paramount.
Divertissement—Circassian Sword Dance, an original by Lillian Powell.
Comedy—Home Made Movies, Ben Turpin.

Forty-fourth Street Theatre—
Feature—Monte Cristo, Fox. Indefinite run.

Lyric Theatre—
Feature—A Little Child Shall Lead Them, Fox. Indefinite run.



The Pantheon theatre, Toledo, used the above copy for "In the Name of the Law"

Attractive ad which appeared in Los Angeles newspaper, announcing "Manslaughter," at Grauman's Rialto

Astor Theatre—
Feature—The Prisoner of Zenda, Metro. Indefinite run.

Cameo Theatre—
Overture — Selections from "The Chocolate Soldier."
Current Events—Camco News.
Cartoon—Aesop Fable.
Novelty—Fashion Hints, The Evolution of Style.
Musical—Violin Solo.
Comedy—Our Gang, in One Terrible Day.
Feature—What's Wrong with the Women?, Equity.
Recessional—Organ.

Mark-Strand Theatre—
Overture—Selections from "Carmen," Bizet.
Vocal—"Toreador," sung by Louis Roza, baritone.
Current Events—Mark-Strand Topical Review.
Vocal Prologue — "Evening and You."
Feature—The Eternal Flame, Norma Talmadge, First National.
Novelty—A Tony Sarg Almanac.
Recessional—Organ Solo.

SAN FRANCISCO

California Theatre—
Overture — Gypsy Airs and "I Wish I Knew."
Current Events—California Topical Review.
Vocal—"Songs of Yesterday."
Feature—A Fool There Was, Fox.
Comedy—Home Made Movies.
Recessional—Organ.

Granada Theatre—
Overture—Selections from "William Tell" and "When Winter Comes."
Current Events — Granada News films.
Added Attraction—Personal appearance of Edna Wallace Hopper, telling of her youth.
Feature—Borderland, Paramount.
Comedy—Pardon My Glove.
Recessional — Organ, "Rigoletto" and "I Wish I Knew."

Strand Theatre—
Overture—"Home Sweet Home" as played in different countries.
Current Events—Kinograms.
Feature—The Tailor Made Man, Charles Ray, United Artists.
Recessional—Organ.

Tivoli Theatre—
Feature—The Eternal Flame, First National; second week.
Next Week—Hurricane's Gal.

Loew's Warfield Theatre—
Feature — Broadway Rose, second week.
Next Week—Nero.

Imperial Theatre—
Feature — Manslaughter, second week.

SEATTLE

Coliseum Theatre—
Overture—"Light Cavalry."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Feature—The Eternal Flame, Norma Talmadge, First National.
Recessional—Organ.
Next Week—Broadway Rose.

Columbia Theatre—
Overture—"Roses from the South."
Current Events — International News.
Novelty—Starland Review.
Vocal—Solo, "Morning and Yoohoo."
Feature—Human Hearts, Universal.
Recessional—Organ.

Strand Theatre—
Overture—"La Paloma."
Current Events—Kinograms.
Vocal—"Love's Own Kiss."
Feature—Blood and Sand.
Recessional—Organ.

Blue Mouse Theatre—
Overture—Selections from "Mlle. Modiste."
Comedy—All Wet, Fox.
Feature—A Fool There Was, Fox.
Recessional—Organ.
Next Week—A Tailor-Made Man.

Liberty Theatre—
Feature — Grandma's Boy, second week.
Next Week—The Valley of Silent Men.

Winter Garden Theatre—
Overture.
Current Events—International.
Novelty—Screen Snapshots.
Comedy—Hear Them Rave.
Feature—No Trespassing.
Recessional—Organ.
Next Week—Gleam of Dawn.

LOS ANGELES

Superba Theatre—
Overture.
Current Events — International News.
Comedy — Hickville Romeo, Century.
Feature—Caught Bluffing, Universal.
Recessional—Organ.
Next Week—Confidence.

Clune's Theatre—
Overture.
Novelty—Starland Revue Number Five.
Current Events—Kinograms.
Comedy—A City Slicker, Lloyd Reissue.
Vocal — Tenor Solo, "Someone Else."
Feature—A Woman of No Importance.
Recessional—Organ.

Hill Street Theatre—
Overture.
Novelty—Sport review.
Comedy—Torchy Steps Out.
Feature—The Beauty Shop, Paramount.
Also Five Acts of Vaudeville.

Kinema Theatre—
Overture—From "William Tell."

Second week copy used by Ohio theatre, Indianapolis, on "Broadway Rose"

Appealing ad designed for advertising "Silver Wings" by the Metropolitan theatre, Washington

Current Events — International News.
Musical—"The Eternal Flame."
Novelty—Sport pictorial, How Do You Get Your Exercise?
Musical—Jazz soloist, medley.
Novelty—Topics of the day, Prizma Hindu Temple Dance.
Feature—The Eternal Flame.
Vocal—Tenor aria from "La Tosca".

Mission Theatre—
Overture.
Current Events—Fox News.
Cartoon—Out of the Inkwell Bubbles.
Vocal—"For the Sake of Auld Lang Syne" and "All Over Nothing at All."
Musical—Orchestra with violin obligato; three numbers.
Feature—My Friend, the Devil, Fox.
Recessional—Organ.

California Theatre—
Overture—Symphony Concert playing "The Mikado," "Rondo" and another number.
Current Events—Fox and International News.
Novelty—Screen Snapshots, Topics of the Day.
Cartoon—The Two Explorers, Aesop Fable.
Feature—On the High Seas.

Grauman's Theatre—
Overture — Selections from "La Boheme" and "Madame Butterfly," in variations.
Current Events—Pathe News.
Novelty—Organ with slides and voice, "True Blue Sam," and "Why Should I Cry Over You," Pathe Review, The Mud Pie Man, Fun from the Press.
Musical—Harp solo.
Prologue—Night scene on the desert, quartette singing three numbers.
Feature—Burning Sands.
Recessional—Organ.
Next Week—The Ghost Breaker.

Rialto Theatre—
Feature — Manslaughter, DeMille-Paramount, second week.

Miller's Theatre—
Feature—Just Tony, Tom Mix, Fox, third week.

Symphony Theatre—
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors, nineteenth and last week.

Loew's State Theatre—
Overture—"Il Guarny," orchestra.
Current Events — International News.
Scenic—Sunset Burrud.
Prologue—Re-enactment of duel scene in dungeon between Rassendyll and Michael with setting built for picture.
Feature—The Prisoner of Zenda, Metro.

Pantages Theatre—
Overture.
Current Events—Kinograms.
Serial—The Timber Queen, Pathe.
Feature—The Ladder Jinx, Vitagraph.
Five acts of Vaudeville.

ST. LOUIS

Missouri Theatre—
Overture—"Orpheus of the Underworld," "Pilgrim's Chorus," in variations.
Vocal—Solo, "Vest i la Giubba," Frank Ridge.
Feature—The Valley of Silent Men, Paramount.
Recessional—Organ.

New Grand Central, West End Lyric, Capitol and Lyric Skydome—
Overture—"Firefly."
Current Events — Topics of the Day; News and Views.
Musical—Organ Solo, "Sweet Indiana Home."
Novelty—"The Ballad of Fisher's Boarding House."
Specialty—Coster and Clements in Bits of Son.
Feature — Grandma's Boy, Harold Lloyd, Asso. Ex.
Comedy — The Two Explorers, Aesop Fable.
Recessional—Organ.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events—Fox News.
Feature—Monte Cristo, Fox, third week.

Columbia Theatre—
Overture—Columbia Orchestra.
Cartoon—Mutt and Jeff.
Comedy—Puppy Love.
Serial—The Timber Queen, Tenth Episode.
Feature — They Like 'Em Rough, Metro.
Also Five Acts of Vaudeville.

Delmonte Theatre—
Overture—Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Fress.
Specialty—Joseph Sheehan Opera Company.
Feature—Rich Men's Wives, Lichtman.
Recessional—Organ.

DALLAS

Palace Theatre—
Overture — Thirty-eighth Palace Symphony Concert.
Current Events—News Weeklies.
Novelty—Palace Tours, Scenic.
Cartoon—Aesop Fable.
Prologue—"In the Shadows."
Feature—While Satan Sleeps, Paramount.
Comedy—Oh Promise Me.
Recessional—"Nobody Lied," Organ.

Old Mill Theatre—
Current Events—News Weeklies.
Feature—Flesh and Blood. Fox.
Comedy—Educational.
Specialty—Old Mill Melody Men.

ST. PAUL

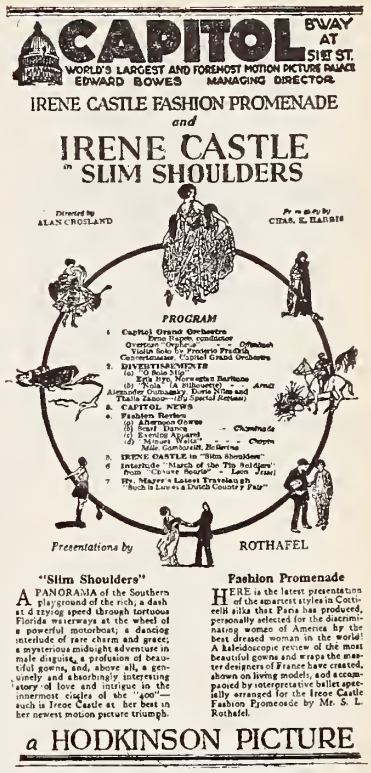
Capitol Theatre—
Overture — "Southern Rhapsody," Symphony Orchestra.
Current Events — Capitol Digest, News Weeklies.
Cartoon—The Boy and His Dog, Aesop Fable.
Musical—Heimann Weistine, local violinist; selections.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Recessional—Organ.

CINCINNATI

Walnut—
Current Events—Pathe News.
Feature—The Eternal Flame—Norma Talmadge—First National.
Next Week—Same.

Strand—
Current Events—Pathe News.

Large space ad used by the Temple theatre, Toledo, on "Her Gilded Cage."



The Capitol, New York, used this two-column display on "Slim Shoulders"

Feature—Monte Cristo—Fox—Second Week.
Next Week—The Masquerader.

Lyric—
Short Subject — Movie Chats — Urban.
Comedy — Pop Tuttle's Movie Queen.
Feature—Slim Shoulders—Hodkinson.
Next Week—The Ruling Passion.

Capitol—
Current Events—Capitol News.
Feature—Blood and Sand—Rodolph Valentino — Paramount.—Second week.
Next Week—Manslaughter.

Palace—
Current Events — International News.
Novelty—Topics of the Day.
Feature—Don't Shoot—Universal.
Next Week—The Siren Call.

DES MOINES

Des Moines Theatre—
Current Events—News—Selections from Pathe news reel—International.
Overture—Excerpts from old time songs, by Des Moines Theatre orchestra.
Short Subject—The Dying Detective—Sherlock Holmes mystery.
Feature—Grandma's Boy — Harold Lloyd—Ass. Ex.
Next Week—The Masquerader—Guy Bates Post—First Nat'l.

Strand Theatre—
News—Educational Kinograms.
Comedy—Treasure Bound—A Mermaid.
Feature — Blood and Sand — Rodolph Valentino—Paramount.
Next Week—The Bonded Woman.

Garden Theatre—
Comedy—A Rag Doll Romance—Camel comedy.
Feature—Rose o' the Sea—Anita Stewart—First National.
Next Week—The Five Dollar Baby.

Type ad used by the Strand theatre, Cincinnati, on "Monte Cristo."

CHICAGO

Barbee's Loop Theatre—
Novelty—Movie Chats.
Comedy—Charles Chaplin in His First Job.
Feature—The Hands of Nara, Clara Kimball Young.

Randolph Theatre—
Current Events — International News.
Comedy—The Radio Hound.
Feature—The Long Chance, Henry B. Walthall.
Coming Feature—Under Two Flags, Priscilla Dean.

Woodlawn Theatre—
Overture—Selected.
Novelty—Pathe Snapshots.
Specialty — Cello Solo, "Gypsy Airs."
Current Events—Woodlawn News and Views.
Vocal—Selected Melody.
Comedy—The Village Sheik.
Musical—"March Slav."
Prologue.
Feature—Her Gilded Cage, Gloria Swanson.
Intermission—Popular Selections.
Coming Feature — Grandma's Boy, Harold Lloyd.

PHILADELPHIA

Stanley Theatre—
Overture — Melodies from "The Firefly," Rudolf Friml.
Current Events — Fox and Pathe News, Topics of the Day, and Kinograms.
Prologue—In conjunction, the Stanley Company and Gimbel Brothers present the Semi-annual Fashion Review. The Dancer —Desha.
Scenic — Hy Mayer Travelaugh No. 9.
Feature—Hurricane's Gal, First National.
Next Week—The Ghost Breaker.

Stanton Theatre—
Feature—Monte Cristo, Fox.
Next Week—Manslaughter.

Aldine Theatre—
Current Events—Pathe and International Review.
Novelty—Starland Review, F. B. O.
Cartoon—Riding the Goat, Fox.
Feature—Your Best Friend, S. R.
Next Week—Rich Men's Wives.

Karlton Theatre—
Current Events — Kinograms and Pathe News.
Comedy—Dandy Dan.
Feature—The Storm, Universal.
Next Week — The Masquerader, First National.

Palace Theatre—
Current Events—Pathe News and Topics of the Day.
Feature—What's Wrong with the Women? Equity.
Next Week—Blood and Sand.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Movie Chats—Hodkinson.
Feature—What's Wrong with the Women?"—Equity.
Next Week—Gas, Oil and Water.

Regent Theatre—
Cartoon—Riding the Goat—Fox.
Comedy—Si Senor—Pathe.

Attractive copy employed by the California theatre, Los Angeles, on "The Kingdom Within"

Feature—Her Mad Bargain—First National.
Next Week—Above All Law—Paramount.

Victoria Theatre—
Current Events—Pathe News.
Comedy—Toonerville Top.
Feature—Moonshine Valley—Fox.
Next Week—In the Name of the Law.

Capitol Theatre—
Current Events—Kinograms.
Comedy—Still Going Strong.
Feature—A Motion to Adjourn—S. R.
Next Week — The Storm — Universal.

BALTIMORE

Century Theatre—
Overture — "Pomp and Circumstance" — Century Symphony Orchestra.
Comedy — The First Vacation — Carter De Havens.
Current Events — Century Topical Review—Selected.
Interlude—"Celebrated Pastorale" —Dorothy Coates, harp; Herbert Bangs, violin: Siegfried Hemberger, cello.
Novelty—Life in Amsterdam—Hy Mayer Travelaugh.
Prologue—Fifty years ago and today.
Feature — Nice People — Wallace Reid—Paramount.
Recessional—Organ.

Rivoli Theatre—
Overture—"Tannhauser" — Rivoli Symphony Orchestra.
Current Events — Rivoli News — Selected.
Vocal—Solo by Miss Marie Nicholson.
Prelude—"The Eternal Flame"—Violin solo.
Feature — The Eternal Flame — Norma Talmadge—First National.
Novelty — Rivoli Review—Screen magazine.
Comedy—Bone Dry—Paul Parrott.
Organ Recital—By Ernie Cooper and Henry Boehme.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Vocal—"Zenda"—Sung by Miss Alice West.
Feature—The Prisoner of Zenda—Metro.

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—Treasure Bound.
Prelude—Carminita and Spanish dance performed by Miss Jane Kirby.
Feature—Blood and Sand—Rodolph Valentino—Paramount

ATLANTA

Howard Theatre—
Overture—"Nice Music," a combination of popular selections.
Current Events—Pathe News.
Pithy Paragraphs—A reel of bright sayings.
Prologue—"Poor Butterfly," grand opera presentation under direction of Signor Volpi; Riely Eakin, soprano.
Feature — Nice People, Wallace Reid—Paramount.

"Kindred of the Dust" was advertised in this four-column display by the Kinema, Los Angeles

Metropolitan Theatre—
Overture—Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Prologue—"The Perfect Love," Don Ferrandou, baritone, and Inez Marvin, soprano.
Feature—The Prisoner of Zenda, Metro.

Rialto Theatre—
Overture—Rialto melody artists under direction of Chas. Gesser.
Current Events — International News.
Musical—Violin solo, "O Sole Mio."
Novelty—How to Grow Thin, Educational.
Feature—Love Is An Awful Thing, Owen Moore, Selznick.

INDIANAPOLIS

Circle Theatre—
Overture—"Grandpa."
Scenic—Pathe Review.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Musical—Egbert Van Alstyne, composer.
Feature—The Eternal Flame, First National.
Next Week—Kindred of the Dust.

Colonial Theatre—
Current Events—Pathe News.
Comedy—The Lander Lubber.
Feature—The Grim Comedian, Goldwyn.
Next Week—Mr. Barnes of New York.

State Theatre—
Current Events—Pathe News.
Novelty—Starland Review.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Next Week—Blood and Sand.

Apollo Theatre—
Feature—Grandma's Boy.
Next Week—Grandma's Boy.

CLEVELAND

State—
Overture—"Beautiful Galatea," by Von Suppe.
Current Events—Pathe News, Topics of the Day.
Scenic—Where Spray Meets Bough.
Cartoon—Felix at Sea.
Feature—Forget-Me-Not, Metro.
Specialty—Southern Jubilee Band, syncopated singing and dancing.

Stillman—
Overture—"Southern Rhapsody."
Scenic—The Message of Flowers, with a dancer to accompany the picture, and special lighting effects.
Feature — Broadway Rose, Mae Murray, Metro.
Next Week—Manslaughter.

Allen—
Overture—"Wagneriana."
Current Events — International News, Flain Dealer Weekly, Fun From The Press.
Comedy—One Terrible Day.
Feature — Nice People, Wallace Reid, Paramount.
Next Week—Rich Men's Wives.

Park—
Overture — 2nd Hungarian Rhapsody by Liszt.
Current Events—Fox News.
Comedy—Ma and Pa, Mack Sennett comedy.

Copy used by the Rivoli theatre, Baltimore, on "The Eternal Flame"

Feature—Domestic Relations, Katherine McDonald, First National.
Special—Style Show, living models, special sets.
Next Week—Pink Gods.

Strand—
Overture—"Poet and Peasant."
Cartoon—Mutt and Jeff.
Feature—Monte Cristo, Fox; third consecutive week.
Next Week—Fast Mail.

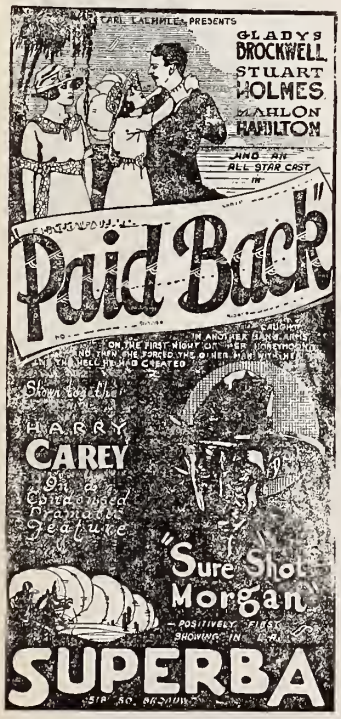
Standard—
Current Events — International News.
Comedy—Off the Earth, Century.
Feature—The Galloping Kid, Hoot Gibson, Universal.
Added Feature—Sure Shot Morgan, Harry Carey, Universal.
Next Week — Caught Bluffing, Frank Mayo.

KANSAS CITY

Newman Theatre—
Overture—"Poet and Peasant"—Suppe.
Current Events—Newman News and Views.
Musical—Organ Selections.
Comedy—365 Days—Snub Pollard comedy.
Novelt — Coon-Sanders' singing orchestra.
Vocal — Grace Nelson, Kansas City's Prima Donna.
Specialty — Mlle. Ollivotti and Arthur Burckley, in song hits from "Mary."
Feature—The Masquerader — Guy Bates Post—First National.
Next Week—Manslaughter.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ selections.
Feature — The Storm — House Peters—Universal.
Next Week—The Fast Mail.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.



This ad announced "Paid Back" at the Superba theatre, Los Angeles

Musical—Organ selections.
Feature—Orphans of the Storm—United Artists.
Next Week—Pink Gods.

Doric Theatre—
Overture—Selections.
Musical—Organ selections.
Specialty—Marjah, psychic wonder.
Feature — Too Much Business — Vitagraph.
Next Week—To be selected.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ selections.
Comedy—Pathe comedy.
Cartoon—Aesop's Fables.
Feature—Blood and Sand—Rodolph Valentino—Paramount — Second week.
Next Week — The Kick Back — Harry Carey—F. B. O.

WASHINGTON

Crandall's Metropolitan—
Overture—"La Burlesque."
Current Events—Pathe News, Topics of the Day.
Comedy—Golf, Larry Semon, Vitagraph.
Feature—Alias Julius Ceasar, First National.

Hand-lettered advertising layout used by Isis theatre, Denver, on "My Wild Irish Rose"

Loew's Palace—
Overture—"A Day at the Fair."
Current Events—Pathe News, Topics of the Day.
Comedy—Pardon My Glove, Christie.
Feature—The $5 Baby, Metro.
Next Week—The Siren Call, Paramount.

Loew's Columbia—
Current Events — International News.
Feature—The Prisoner of Zenda, Metro.

Moore's Rialto—
Overture—"The Blue Kitten."
Current Events—Fox News.
Comedy—365 Days, Pathe.
Feature—How Women Love, S. R.
Next Week—The Storm, Universal.

OMAHA

Sun Theatre—
Overture—Orchestral selections.
Current Events—Pathe News.
Special—Pathe Scenics.
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors.

Rialto Theatre—
Overture "Semiramide."
Musical—Julius K. Johnson at organ featuring "Love's Old Sweet Song."
Added Attraction — Charles S. Laird, basso profundo.

Three-column ad used by the California, San Francisco, on "Divorce Coupons" and "My Wife's Relations"

Comedy—Pardon My Glove.
Feature—Rich Men's Wives, Lichtman.

Strand Theatre—
Overture—Orchestral selections.
Current Events—Selznick News.
Feature — The Eternal Flame, Norma Talmadge, First National.

Moon Theatre—
Overture—Orchestral selections.
Current Events — International News.
Feature—The Kickback, F. B. O.

BUFFALO

Shea's Hippodrome—
Overture — "Capriccio Espagnol," Rimsky, Korsakoff.
Current Events—Hippodrome Review.
Feature—The Prisoner of Zenda, Metro.
Comedy—Home Made Movies, Ben Turpin.
Local Events—Courier Camera.
Next Week—Manslaughter.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature—The Fighting Streak, Tom Mix, Fox.
Comedy — Torchy Steps Out, Johnny Hines.
Novelty Local—Who's Who in Buffalo.
Next Week—The Bonded Woman, Betty Compson.

Lafayette Square—
Overture—Selections on organ by Preston Sellers, Jr.
Current Events—Fox News.
Local Events—Courier Camera.

The Lyric, Cincinnati, announced "Slim Shoulders" in this way

Feature—The Siren Call, Dorothy Dalton, Paramount.
Comedy—"Snub" Pollard.
Next Week—Undecided.

Mark-Strand—
Overture—"The Blue Moon."
Currents Events—Kinograms.
Feature — Don't Write Letters, Gareth Hughes, Metro.
Comedy—Plum Center Comedy.
Novelty—Abraham and Sarah, Bible series.
Next Week — The Cradle Buster, Glenn Hunter.

Olympic—
Double Feature Bill—(a) What's Wrong With the Women? Barbara Castleton, Equity. (b) Voices of the City, Lon Chaney.

Shea's North Park—
Feature—The Prisoner of Zenda, Metro.
Comedy—Home Made Movies, Ben Turpin.

Unique copy for "The Bonded Woman," used by Miller's theatre, Wichita

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Blood and Sand—

Two solid weeks of capacity business. Wonderful picture. Valentino draws large houses. Splendid newspaper notices helped fill the theatre. (Middle West.)

Played to packed houses the second week. Fine picture for Valentino. (Middle West.)

Good business second week and held on for third week. (Middle West.)

Went splendidly on second week run. (East.)

Opened to capacity business which sloped off a bit the last half of week. Turned away for four days. (East.)

Business rushing at times with some lockouts, but it wasn't as big as expected. Reason not known. No records broken. Being held over for second week's business. Some dissatisfaction was expressed at an unhappy ending. (Middle West.)

Fairly good business on this Valentino picture. Nice picture. (West.)

Valentino's greatest picture. Drew capacity houses throughout the week at 40c top. Held for second week. (Middle West.)

A great drawing card. A capacity business the first week. (Middle West.)

Business much improved with this one. (West.)

The Ordeal—

Business satisfactory. Picture did not seem to meet with entire satisfaction, however. Miss Ayres is not strong enough to carry through in picture of this type. (Middle West.)

The Siren Call—

A good feature. Dorothy Dalton well liked here. Good receipts. (Middle West.)

The Good Provider—

Good heart interest in this picture. Went over big at this house. (Middle West.)

North of the Rio Grande—

Bebe Daniels' popularity helped pull them in on this one. Box office receipts very satisfactory. (East.)

FIRST NATIONAL

The Eternal Flame—

As fine a picture as "Smilin' Through" and did enormous business the first week. (Middle West.)

Fairly good picture and fair business. (West.)

Business very good; splendid picture. (West.)

Very fine comment by patrons. Good business. (Middle West.)

Business good and maintained a good average for entire week. Picture seemed to give general and enthusiastic satisfaction. (Middle West.)

Red Hot Romance—

Poor picture and business very much off. (East.)

Kindred of the Dust—

Not much of a picture. Fair box office attraction. (Middle West.)

Many people thought this was the best of all recent pictures. Good business. (Middle West.)

The Crossroads of New York—

An average attendance turned out for this one. (Middle West.)

Good entertainment. Excellent patronage. (Middle West.)

Alias Julius Caesar—

Plenty of action and humor. A typical Ray hit. Good receipts. (Middle West.)

The Song of Life—

An average picture. Other attractions proving drawing power for week. (Middle West.)

Fool's First—

Had a very big week. Picture was put over with an elaborate style show with living mannequins, a runway and special attractions. (Middle West.)

This half page ad was used by the New theatre, when announcing "The Prisoner of Zenda"

FOX

Monte Cristo—

Business in second week justified another seven additional days. Capacity limitation of business at advanced prices. (Middle West.)

Three consecutive weeks of excellent business, in a house out of the beaten path. Unusually large matinees. (Middle West.)

Fine picture which drew the crowds. Held for second week. (Middle West.)

Did good business. Was first picture to be reviewed by local board of endorsement appointed by federation of women's clubs and was well recommended. It was thought that it might be held over until another week, but business did not warrant this. Was run in competition with two big features. (Middle West.)

Oathbound—

Picture and business both fair. (East.)

Business not so good. Competed with three big features. Otherwise picture pretty fair. (Middle West.)

A Fool There Was—

Good picture and fine business. (West.)

Not so good — business fair. (West.)

The Fighting Streak—

The picture played to a good week's attendance. (Middle West.)

Footfalls—

A long drawn out feature. Business fair. Patrons not enthusiastic over it. (East.)

Trooper O'Neil—

Just another Northwest Mounted story. It attracted average business. (East.)

For Big Stakes—

Ordinary for Mix; good action picture and played to fair houses. (Middle West.)

Just Tony—

Fair picture and business fair. (East.)

UNIVERSAL

The Storm—

Fine picture and business excellent. (East.)

Splendid picture. Tremendous outdoor scenes that pleased. Business better than it has been. (Middle West.)

Striking ad copy for "The Storm," as used by the Colorado theatre, Denver

Did a flop. Not properly exploited. Held second week. (East.)

Top O' the Morning—

Bright, interesting and entertaining. Business better than average. (Middle West.)

Confidence—

A good drawing card. Good attendance for the week. (Middle West.)

Human Hearts—

Fair picture and fair business. (West.)

Good picture; business fine. (West.)

F. B. O.

Son of the Wolf—

Enough red-blooded action in this one to satisfy any audience. Above average. Nice business. (Middle West.)

In the Name of the Law—

This one played to good crowds for a week's run. (Middle West.)

ASSOCIATED EXHIBITORS

Grandma's Boy—

Knocked 'em dead first week. Played to big houses. Lloyd's best. (Middle West.)

Third week — business good. (West.)

Packed them out onto the sidewalk and hailed by patrons and newspaper critics as the best comedy in years. Held over for another week. (Middle West.)

UNITED ARTISTS

Three Must-Get-Theres—

Good picture but would have done better if run as a shorter feature. (East.)

HODKINSON

No Trespassing—

Fairly good feature and business. (West.)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

The New Linden, located on Belmont Avenue, has reopened after being thoroughly redecorated and improvements made in equipment and furnishings.

L. M. Rubens, who has been confined to the Presbyterian Hospital, Chicago, for some weeks, has undergone a third minor operation and now is reported as definitely on the highway to recovery. His many friends were glad to learn that no further operations will be necessary, and that the popular president of the Illinois Motion Picture Theatre Owners will be able to be out again within two or three weeks at the outside.

Joe Friedman, of Celebrated, is enthusiastic over Al Lichtman's first release, "Rich Men's Wives," and declares it the fastest booking picture that Celebrated has ever handled. Edward Grossman, Mr. Lichtman's representative in the territory, has just returned from a trip to Indianapolis and other Indiana key centers, and reports the picture has been booked into all of them, and in Chicago it has been booked into The Chicago Theatre, Woodlawn, Stratford, the entire Lubliner & Trinz circuit, including the Senate and Pantheon, as well as many other houses. The compelling heart interest of this fine picture has been particularly commented on by exhibitors, who declare it will be one of the greatest box office attractions for women ever screened, and that it brings tears to the eyes of "hard boiled" theatre men, which is a real proof of a picture's power.

Louis Bloom, former owner of the Crystal Theatre, 63rd and Ashland Avenue, has purchased the Lawndale, on Grand Avenue, from Tony Arado.

President Kempner, of Kempson Pictures, was in Chicago this week, conferring with General Manager Bush. Mr. Kempner expects to leave for New York the latter part of the week, visiting several exchanges en route, and Mr. Bush also is scheduled to make a swing around the circuit, visiting Kempson exchanges in the west.

Goldwyn Pictures took possession of their new Milwaukee office in the Toy Building this week, and this new exchange will be in operation within a few days, with Manager Joe Hickey in charge. Goldwyn will maintain a force of inspectors and others necessary for the physical distribution of films, as well as a sales force at the Milwaukee exchange, and expects to be able to greatly improve its service to Wisconsin exhibitors.

Clay Roberts, recently connected with the First National exchange at Salt Lake City, has become a member of Manager Steinson's staff of salesmen, and will cover central Illinois for Vitagraph.

Joe Koppel has been appointed manager of the Astor, the handsome three hundred seat loop theatre which opened a few weeks ago.

Harry Grampp has purchased the Lincoln Square Theatre, at Decatur, where he also operates the Avon Theatre, and will make his headquarters in that city. The Lincoln Square is a fifteen hundred seat house, according to Bob Lucas, who looks after the interests of the Grampp Circuit in Chicago.

H. H. Hurn, formerly branch sales manager of the W. W. Hodkinson Corporation at Cincinnati, has been appointed central division sales manager and will make his headquarters in Chicago. Mr. Hurn is widely and favorably known throughout the central west as a film executive, and will be a welcome addition to Chicago's film row. W. F. Seymour, formerly central division sales manager, has been transferred to the post of eastern division sales manager.

The Orpheum, at Bay City, Michigan, is now being managed by Charles Menzing, who is well known in Chicago film circles as manager of Windy City houses. The Orpheum, which is a Butterfield house, will be remodeled to include a mezzanine floor, a rest room for women, play room for children, and a smoking parlor for men. It will also be enlarged so that its capacity will be eighteen hundred seats.

Maude George, who has just completed a tour of twenty-eight cities, where she made personal appearances in connection with the showing of "Foolish Wives," passed through Chicago last week, en route to Los Angeles, where she is to start work in a new Von Stroheim directed picture.

Frank Thielan, of the Thielan Circuit, which operates motion picture houses in Galesburg, Bloomington, Ottawa, Elgin, and Aurora, is at St. Joseph's Hospital, Joliet, suffering from the effects of a severe injury, which he received last week. Mr. Thielan was walking along the street in Joliet when a heavy stone fell from a building in the course of construction, and struck him on the head, fracturing his skull. Fears were expressed that the injury might prove fatal, but physicians now state that he may pull through and be himself again. Fifteen pieces of bone were removed from his head during an operation following the accident and pressure on his brain relieved.

G. A. Durlan has been appointed manager of Famous Players-Lasky's Milwaukee exchange, taking the position made vacant by the resignation of A. E. Bernstein.

Hobart Henley, one of the directors actively engaged in production work for Universal, passed through Chicago, en route from the Pacific Coast to New York, last week. Mr. Henley states that this Fall points to one of the busiest seasons of the industry. After a two weeks' stay in New York he will return for further work at Universal City.

Ben Garretson, known to film row as an energetic and able publicist, is about to move to Joliet, where he plans to open an up-to-date dance hall about October 15th.

Lester Sturn, having become associated with Goldwyn's Pittsburgh exchange, Tom Norman will cover the Milwaukee territory for Fox.

Sales Manager Larson, of Russell's Productions, is in the east, where he has sold the state rights for several territories for some of his company's latest productions. W. D. Russell made a flying trip to Cleveland this week. Both Mr. Russell and Mr. Larson expressed themselves as encouraged over the outlook for state right business this Fall and Winter. They believe that good independent pictures will find a ready market.

District Manager Herbert Given, of Famous Players-Lasky Corporation, has completed plans for the opening of a branch at Peoria on October 5th, with Milton Hirsh, who has been connected with the Milwaukee branch, in charge. This is in line with the Famous Players' policy of building up the sales force in this state and facilitating the shipment of film to down state cities. The same policy is being carried forward in other states and in both Pennsylvania and South Dakota new exchanges have been opened, which, with the addition of the Peoria branch, brings the total number of thirty-four.

Jones, Linick & Schaefer are planning to open their new McVicker's early in October, as, notwithstanding the remarkable speed made in building this house, it is impossible to get certain details finished to give premier performance on September 18th, as originally planned. The production department for the new house has been established in a suite of offices on the seventh floor of the Masonic Temple, and each day Aaron Jones presides over a conference at which S. Barrett McCormick submits ideas for presentations, H. Leopold Spitalny, musical director, outlines musical accompaniments, and Zimmerer paints artistic and colorful settings. It is said the plans for the first two months' campaign at the new McVicker's are now practically completed.

J. J. Collins, who recently sold his Apollo Theatre at Ottawa, Illinois, and purchased the Marquette of La Salle, Illinois, which he renamed the Peck, was, with his wife, a guest of the Universal exchange at Chicago last week. Mr. Collins is making plans for the Peck, which will assure the town of La Salle of first class motion picture presentations.

Short Subject Sales Manager Astrachan, of Universal, is showing a lot of speed these days and is proud of the contracts being brought in by his salesmen. The Orpheum and Ascher's Palace at Peoria have both signed up for International News, day and date, seven days a week. The Majestic Theatre at Chicago is also playing the International News, and other Orpheum houses in the territory are signing up. Another important short subject contract was that made with Ascher Brothers, who will play the Century Comedies every week in their entire Chicago circuit of sixteen theatres.

The National Screen Service has opened Chicago offices at 732 S. Wabash Avenue. H. C. Young, who has been connected with the company for several years, is in charge. The National Screen Service already is making announcement trailers for more than forty theatres in Chicago, which it has been serving from its New York office, and in order to facilitate service in the central west, has established this branch in Chicago.

Frank Young, formerly connected with Goldwyn, is now selling Universal product in Chicago and suburbs.

Harry Weiss, who is now occupying the manager's chair at the First National Exchange in St. Louis, has forsaken the old fishing hole in Logansport, Indiana, and now can be found on Sundays at Spanish Lake, Missouri. Harry sends word that the only difference between catching fish in Indiana and Missouri is that in the latter state the fish look up to the slogan of "show me."

A. "Milo" De Haven, well known theatre manager, whose presentations, atmospheric prologues, etc., have made him a well known figure in the industry from coast to coast, is vacationing at his cottage at Benton Harbor, Michigan. Mr. De Haven, it is understood, has offers from several large theatres to become managing director, but will not announce his future plans for a few days, as he desires to have an opportunity to rest up before resuming his business activities.

Exhibitors' Service Bureau—Pages 1614-1620

Conducted by J. S. DICKERSON

Decorations used in the inner lobby of the Blackstone theatre, Pittsburgh, a simple but an appropriate display for "The Fast Mail"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Poster frame in the lobby of the Tivoli theatre, Chattanooga, on "The Eternal Flame"

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central theatre, New York.

Illustrating decorations on marquee of the Park theatre, Youngstown, Ohio, during the run of "Monte Cristo"

Week of Advance Publicity Devoted to "I Am the Law"

Corsicana, Texas.—One week in advance of play date of "I Am the Law," slides were run on the screen of the Palace theatre, announcing the coming of the picture.

For several days in advance a local grocery company loaned the theatre space on the sides of all its trucks to carry one-sheets about the picture. The town was billed heavily with regular accessories.

In the lobby Manager W. W. Grist erected in one side a large cabin which carried a sign over the entrance, "R. N. W. M. P." painted in the rustic style. Also, in the lobby stood a star some six feet tall which acted more as a six-sheet frame than anything else. The title of the picture was painted on this star in such a way that it balanced perfectly. In the center of the star attractive still photographs were mounted, giving to the star another duty—that of a still photograph frame.

In front of the theatre was painted on the street two large white lines designating the non-parking space. This space was further designated by two posts, both carrying a large star, the title of the picture painted thereon. A local drug store co-operated with Mr. Grist by allowing him to paint signs on the soda fountain mirrors, telling the public about the picture at the Palace theatre.

In the newspapers there appeared, one week in advance, a series of teaser ads.

Chicago Theatre Arranged Tie-Up and Proved It Can Be Done

CHICAGO, Ill.—Both in the scope of circulation and the intensity of interest the tie-up arranged by the Chicago Theatre with the Chicago Daily News on "The Masquerader," stands prominently among big exploitation events. It marked the first time in recent memory that a paper of such huge circulation gave such an unstinted tie-up, and among the few times that a big city paper has gone in for motion picture exploitation wholeheartedly.

The story was run in serial form by the News, which advertised it from all its delivery trucks and created its own slogan for the story. It sold the serialization to its subscribers as "A Drama of Tangled Lives."

Adds Scenario to Stunt on "Crossroads of New York"

Tulsa, Okla.—Home made movies with local comedians have been all the rage since "The Crossroads of Louisville" started the idea of exploiting "The Crossroads of New York" with a local take off. It remained for the Rialto theatre, Tulsa, Okla., to broaden the scope of public interest by having the fans take part in the scenario writing as well.

Manager W. M. Smith offered a prize for the best scenario for a short comedy to be enacted by a local cast. It wasn't that he didn't have the men who could write one themselves but he thought that this angle of enlisting public interest was worth the money.

Some 25 scenarios were turned in and, in conjunction with the Tulsa *Tribune* the stunt was worked to a successful conclusion eclipsing the exploitation possibilities on the attraction that were initially visualized by George Sine of Louisville.

Ballyhoo which was used in exploiting "Fools First," at the Ada Meade theatre, Lexington, Ky.

Co-operation of Newspaper Assists in Coogan Resemblance Stunt

Montgomery, Ala.—Manager H. C. Farley, of the Empire theatre, secured the cooperation of the Montgomery Journal in putting on a Coogan resemblance contest and parade for "My Boy."

On Sunday, Monday and Tuesday before the picture opened on Thursday the Journal carried illustrated stories on the front page inviting all the boys—and girls, too—in Montgomery to get in on the fun.

The first prize was $10.00, the second prize $5.00 and all who entered the contest were given free admission to see the picture. The entrants, numbering over 100, collected at the Journal office at 3:00 p. m. on opening day. Mr. Farley furnished appropriate banners and they staged a parade from there to the theatre. A girl won first prize and a boy second. Sex of contestants was not specified, it only being required that they look like Jackie Coogan.

Mr. Farley also tied up with the Boys' Department of a local store by which he got a window and mention in the store's ads in return for 100 passes. The theatre distributed the passes to their customers, not more than one to each customer, as long as they lasted.

The above illustrates exploitation ideas executed by George Rea, manager of the Forum theatre, Hillsboro, Ohio, when playing "Pay Day," "The Sawmill" and "The World's Champion"

Explaitatian array used by the Quality theatre, Independence, Kansas, an "The Silent Call"

Lobby Display for "I Am the Law" Results in Drawing Crowds

Ft. Smith, Ark.—The lobby of the Palace theatre, under the management of J. B. Robinson, took on the atmosphere of ice and snow for the play date of "I Am the Law," when the lobby was cloaked in white cloth, representing snow, and electric light bulbs were frozen in cakes of ice.

Directly in the center of the lobby was a miniature display showing trees, hillsides and everything as if covered in a mantle of snow, but the most effective feature of the display was the frozen lake made from a block of ice, on the inside of which were electric light bulbs which were seen to burn. Mr. Robinson arranged with the ice company to freeze an electric light bulb along with still photographs from the picture, in a huge block of ice. When placed in the lobby in connection with the display, with the bulb connected to the electric circuit so that it burned, it developed an altogether different effect from anything seen before in Ft. Smith, and attracted sufficient attention that receipts proved the investment worth the time and expense involved.

Window display which was secured by a tie-up with a furniture dealer in Allentown, Pa., an "While Satan Sleeps," which was the attraction at the Strand theatre a half block away fram the store

Colorful Decorations Used when Presenting "Fascination"

DENISON, Texas. Novel electric arrangement proved a business stimulator for Manager E. E. Collins, of the Rialto, when he exploited "Fascination."

The entire front of the theatre was boxed in with beaver board. This beaver board was painted a "fiery" red with small ornaments and Spanish designs painted in yellow. There were eight openings besides the entrance and exits to the theatre in this beaver board display. Behind these openings hung electric lights, each a different color with the entire group connected to the electrical theatre sign. As the sign flashed on and off, so did these lights, and the fact that they were concealed by colored tissue paper attract considerable attention from the outside.

Directly in the center of the lobby stood a cut-out of Mae Murray taken from the six sheet. This cut-out was dressed up in silks and satins according to the Spanish days. Behind the cut-out and acting as a background was a circular desk covered with red stain. This same display was used in Dallas at the Palace Theatre some weeks before the run in Denison.

Best Smiles for Six Days Boost "Smilin' Through"

Janesville, Wis.—The manager of the Apollo theatre, Janesville, Wis., had the city smiling for six days steadily as part of his tie-up on "Smilin' Through" with the Janesville *Daily Gazette*.

The paper had a cameraman out in an automobile snapping smiling citizens in its search for the best smile each day. Prominent personalities figured in the daily news stories run in connection with the feature and it was one of the best attractions for the paper that had ever been run. It helped work up "optimism" business for the picture and created a better spirit throughout the business section with its message to go "Smilin' Through."

Exhibitors Judge Best Make-up Imitating Star of "Trouble"

Madison, Wis.—Two hundred children under twelve years of age, all dressed in cast-off clothes, "daddy's old breeches" and a cap with the bill to one side, loose sweater and safety-pinned suspenders, imitating Jackie Coogan, describes the method used by Manager A. P. Desormeaux when "Trouble" was the attraction at the Strand. The "exploiters" all saw the show free. Two of them, four and twelve, respectively, were awarded prizes for being the most effective imitators of the young star. A department store furnished a dress for the little girl who won, and a men's furnishing store donated a "Jackie Coogan" suit for the four-year-old boy.

Motion pictures were made of the contestants and the judges, who were managers of the five theatres here, which were run the first three days of the week following the showing of "Trouble." This brought crowds of relatives and friends of the contestants, and both local daily newspapers found room for many human interest stories of the contest.

Windaw display advertising "Trouble," at the Rivoli theatre, LaCrosse, Wis.

Street ballyhoo lined up in front of the Rivoli theatre, LaCrosse, Wis., ready for the exploitation march on "One Clear Call"

Copped Diogenes' Stunt But Went Him One Better for "Trouble"

LA CROSSE, Wis.—Manager William Friese copped Diogenes' stunt but he went the old Greek one better in putting over "Trouble," at the Rivoli Theatre. The exhibitor sent out a man with a lantern on the streets and the sign "I see TROUBLE coming." So far that stuck to the lines of classic history; but Manager Friese also gave his ballyhoo artist a magnifying glass, so that he could see trouble long before it saw him.

And when he saw "Trouble" coming he ran to meet it and a large percentage of La Crosse's population did likewise.

The Jackie Coogan impersonation contest is old but it still works wonders. They used it as part of the campaign on "Trouble." By actual count 175 youngsters thought it worth while to get out the old overalls and doll up like Jackie Coogan for the sake of getting in free to see the picture. Some of the contest Jackies were girls; but little questions like braids and skirts didn't bother them when it came to seeing "Trouble" for nothing.

How Manager Frank J. Miller of the Modjeska theatre, Augusta, Georgia, made use of a cut-out in exploiting "Fascination"

Florida Exhibitor on Job Puts Over Timely Exploitation

Lakeland, Fla.—To Manager B. B. Garner, of the Casino theatre, goes credit for a campaign on "Our Leading Citizen." In addition to a newspaper contest and a lobby display, both executed in the most approved fashion, he put over a novelty co-operative page consisting of a tie-up, made with the Lakeland Telegram, by which the paper got right behind a contest to determine Lakeland's leading citizen. Twenty dollars in prizes was offered for the best letters nominating the leading citizen of Lakeland and stating reasons for the choice. Representatives of the various civic organizations formed the committee of judges.

This contest went over so big that it became the town topic for days. The rival paper took it up and wrote a long editorial on the qualifications for a "Leading Citizen." And the editor ended up by saying, "Anyway, we are going to see the picture at the Casino that has caused all this speculation."

The only expense of this contest was $20.00 for prizes. It gave front page publicity for over a week in one paper and the editorial in the other.

For the novelty co-operative page Mr. Garner lined up fourteen merchants. Each ad carried a partly obliterated photograph of some prominent citizen of Lakeland. And each merchant offered a prize for identification of the photograph in his ad and the best letter setting forth the qualifications for the leading citizen of Lakeland. Mr. Garner took a space on the page and offered as his prize $2.00 worth of tickets to the Casino. This was the only expense to him.

The lobby display was a "campaign headquarters" with desks, chairs, banners, campaign slogans, ballot boxes, etc.

Poster Developed Into Lobby Display

EL PASO, Tex.—A lobby display for "Across the Continent," Manager J. M. Edgar of the Palace, used a cut-out from the six-sheet poster showing Wallace Reid speeding across the continent with an audience of men and boys laughing at the car he drives.

Above this display was a sphere, representing the world, around which was built a race track on which Reid and his Dent speeded. The flash told the passer-by the idea that the Palace was a cool, snappy place full of excitement and fun.

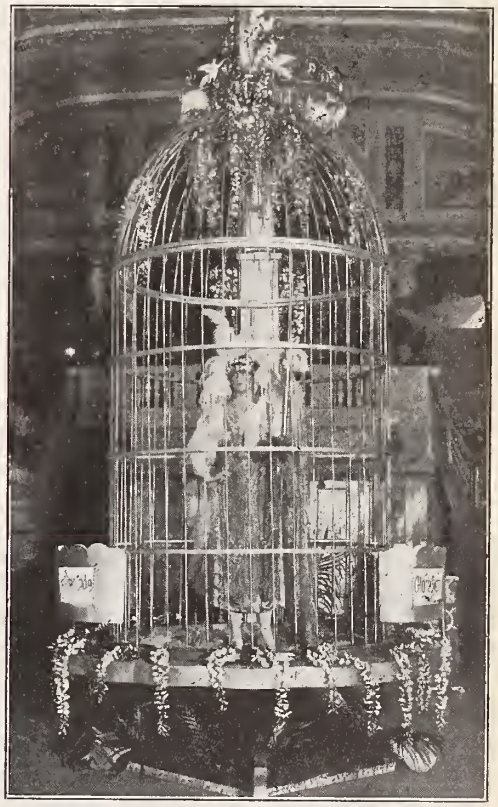
The local Ford agency came in for a co-operative newspaper ad, the first the border city has ever seen.

Improved Lighthouse Attracts Spot Shows on "Reported Missing"

EL PASO, Texas.—In the lobby of the Palace Theatre, during the run of "Reported Missing" stood a lighthouse, made from Upson board, and so painted that it resembled stone. This tower was the full height of the lobby and in its top was placed a search-light that is spot, which revolved and by use of mirrors a continual stream of light played on the street directly in front of the theatre. Where the light hit the pavement was painted the title of the picure.

Around the base of this lighthouse Hart had placed large rocks, which fitted in unusually well with the painted scenery in the background. Then a small boat, with sails all set was rigged up in the water around these rocks so that it appeared shipwrecked.

High above these displays hung an aeroplane, which was connected to a motor and ran or flew all the day.



Decorations for "Her Gilded Cage," used by manager J. T. Clancy, of the Capitol theatre, Hartford, Conn., included the erection of this huge gilded enclosure, which was set in the center of the main lobby

This attractive bower, representing a scene in "Nice People," was arranged by J. T. Clancy, manager of the Capitol theatre, Hartford, Conn.

Effective Tie-Up with Shoe Store for "The Woman Who Walked Alone"

Little Rock, Ark.—Manager George Waters, of the Capitol theatre, secured an appropriate tie-up when exploiting "The Woman Who Walked Alone," by enlisting a local shoe store's cooperation. The advertising of the attraction was combined with that of the Kempner shoe store, attaching the name of "The Dorothy Dalton Model for Ladies" to their footwear, having secured an alleged wire of endorsement from the star, which was duplicated and placed in all windows carrying the Kempner slipper, combined with photographs of Miss Dalton in attractive frames. It was also announced through the newspapers and on advance slides that during the run of "The Woman Who Walked Alone" special matinees would be given for the ladies, and that each lady attending would receive an autographed "Fanphoto" of the star. Neat cut-outs of the star and display mats in the lobby furnished an atmosphere altogether in harmony with the general scheme of exploitation.

"Request Week" Acclaimed As Exploitation Stunt

SAN DIEGO, Cal. As a mid-summer stunt the management of the Superba theatre put on a week of "request" features, making a daily change. While of necessity the repertoire included some of the popular films which had already had a showing in San Diego, many people were attracted by the presentation of such a variety of the prominent pictures which have been released in the past few months. Manager W. E. Jones added some special musical numbers to the daily programs. The pictures shown included "The Mollycoddle," "The Idol Dancer," "The Kid," and other popular returns. Short comedy reels were given in connection with the features.

Silent Cowboy for Lobby in Advance of "Sky High"

SOUTH PITTSBURG, Tenn. Manager Ogg of the Imperial Theatre secured a model which he dressed in cowboy costume and placed in his lobby four days ahead of showing "Sky High."

"Two for One" Stunt Wins Popularity in Ohio

MT. VERNON, Ohio.—H. V. Smoots, manager of the Vine Theatre, one of the Harris and Smoot houses, reports that for the past two months the use of a coupon, printed in their newspaper advertising, offering two seats for the price of one to the attraction playing on a certain date, stirred up sufficient interest to warrant continuing the use of same. The ads are "keyed," so that the management is able to gauge what paper earns the most returns. The coupon reads: "The Vine"—then in large type—"2 for 1," under which the date coupons may be used is given.

Lobby Display Played Part in Exploiting Meighan Feature

Abilene, Texas.—The lobby of the Queen theatre was the big factor in getting people in to see "If You Believe It, It's So," according to Manager Hugo Plath who, acting upon the suggestion sent out by the exploitation department, got busy with his keyhole saw and sandpaper and made cut-out letters to go across the front of the lobby.

These were hung on wires in such a way that to anyone passing they seemed to be hanging in the air. The letters were painted in the most brilliant colors and spelled out the title and the star in the picture.

Then under the letters stood a large cut-out of Thos. Meighan in a pose as if making an address. Often the accessory paper lends itself to attractive cut-outs and serve just as well as an art display that would amount up into figures that would be prohibitive. This manager has always been very conservative, yet the displays in front of his theatre have always been attractive and in keeping with the high standard set by the pictures shown.

Front of the house arrangement used by the Midway theatre, Montreal, Canada, during the run of "Smilin' Through"

Lobby display arranged by Manager De Sales Harrison of the Howard theatre, Atlanta, Ga., on "Fool's Paradise"

Rex Theatre Features a Floral Lobby

SPARTANSBURG, S. C. Manager A. C. Cowles, Rex Theatre, arranged with a local florist for a display in his lobby in connection with "The Wonderful Thing." And flowers, both cut and potted plants, were banked around a large cut-out from the twenty-four sheets in the center of the lobby.

On the last night of the showing all cut flowers were given away to the lady patrons of the theatre, one flower to each lady.

This display was secured at the cost of running a slide for the florist during the two days' run of the picture.

W. G. Carter, manager of the Princess theatre, Greenville, Tenn., decorated his lobby as above shown for "The Song of Life"

Decorations and Streamers Combined Dress Lobby of Palace

Dallas, Texas.—An advance campaign on "The Man From Home" was begun by the Palace theatre several days prior to the showing by placing insert cards in prominent locations around the city.

The lobby front was made by a local Art Department and consisted of a beaver board arch, representing the covering of an Italian villa. By means of scenic drops, a background was furnished on which was painted a view of the Mediterranean Sea, with Mt. Vesuvius in the distance.

Purple paper streamers floated in the breeze in front of the theatre, which were kept blowing by the use of fans pulling the air out from the theatre.

A prologue entitled, "The Venetian Night," consisted of a scene in Venice at night, with the moon rising. A Venetian boatman was seen standing in the distance, who rendered appropriate vocal selections.

Exploiting Local Personages Wins Publicity and Favor

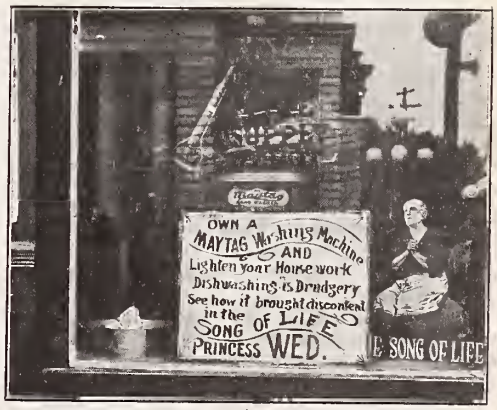
BUFFALO, N. Y.—"Who's Who in Buffalo," is the new local film stunt being put over by Al Beckerich, manager of the Loew State. Prominent business men are "shot" and back and side views are shown on the screen. Patrons who guess the names of the list shown are given money pirzes. The next week the front views of the men are shown and the winners of the past week announced. The same stunt is being used Niagara Falls by Herman Lorence of the Bellevue.

Discussion on Marriage and Men Used to Exploit "The Storm"

SEATTLE, Wash. — Twenty-four prizes for the best answers to the question "Should a Girl Choose a City Man or an Outdoors Man," were awarded a few weeks ago by the Seattle Star, an evening daily, cooperating with the Columbia Theatre in putting over advance exploitation on "The Storm."

Manager R. W. Crane believed that the problem of Manette, in the photoplay, was a theme worthy of public discussion, and therefore made arrangements with the newspaper to carry on the contest for several weeks before the engagement of "Th Storm" began.

For many days the contest editor of the Star was deluged with letters upon the subject.



Illustrating how Manager W. G. Carter of the Princess theatre, Greenville, Tenn., secured a window display and tie-up with a washing-machine, in exploiting "The Song of Life"

Window display illustrating a tie-up secured by the Stanley theatre, Philadelphia, advertising the book and the picture "Blood and Sand"

Exploitation for "Molly-O" Serves Also to Clean up Town

Electra Fla.—Old tin cans were legal tender at the Liberty theatre, and they came at a rate that was surprising.

It was a part of the plan of Manager H. D. Morgan of the Liberty to aid Mayor William Calvert. A receptacle was made of twelve-inch boards about ten feet long, and placed just in front of the curbing at the Liberty. There was a big placard bearing the sign. "Boys—Bring twenty cans and get a free ticket to "Molly-O."

The cans started coming in early, and they continued all day long. It seemed surprising that so many old cans could be found in one community. At any rate, it is reasonably sure there is a considerable depletion of cans in back yards and alleys.

New Englanders Mystified by Visit of "Antinea"

BOSTON, Mass. An exploitation stunt which aroused the interest and curiosity in New England was recently devised in connection with the showing of "Missing Husbands."

It consisted in a visit to that city of "Antinea," a mysterious young woman, who claimed that her body contained the spirit of the ancient "Antinea, Queen of the Egyptians," whose fascination is revealed in "Missing Husbands." She carried with her a message of freedom for her sex, and gave newspaper interviewers a lively story of her opinions on the modern woman.

The leading dailies played up prominently the arrival of the mysterious and beautiful young woman, and most of them published her photograph. Her secretary was kept continually busy arranging appointments with the press representatives clamoring for interviews with Antinea, at her luxurious suite at the fashionable Copley-Plaza Hotel in Boston. Her intended talk to Boston women on historic Boston Common aroused great interest.

"Man glories in his sex triumphs," voiced the mysterious beauty. "Women should glory in hers and not struggle to disguise her exultation as she does."

"Antinea's" contention that she was the reincarnation of the ancient Egyptian queen aroused as much curiosity as her rather liberally-inclined views on the future of her sex.

Miniature Church Forms Lobby Display for "Little Minister"

CHICKASHA, Okla. A reproduction of an Episcopal Church composed the lobby display in the Rialto Theatre when "The Little Minister" was presented. A cut-out of Betty Compson and John Hackathorne stood directly in front of the entrance to the church. At night the display was so arranged that lights seemed to shine through the transparent windows. In the background was seen a trellis.

The sign across the front of the lobby announced the standing of the contestants in a movie contest being held.

Natives Who Passed Crossroads See Themselves on Screen

ATLANTA, Ga. Manager Willard C. Patterson of the Metropolitan Theatre, employed a method of exploiting "The Crossroads of New York" by having a motion picture taken of several "crossroads" in Atlanta, and calling it "The Crossroads of Atlanta" and then in his advertising, invited Atlanta's populace to come and see themselves in pictures. The picture was made by a local scenic house, and consisted of showing several of the busiest sections of Atlanta's downtown section and close-ups of several social and civic leaders.

It was very easy to get the impression from the advertising that a photographer had secretly caught a close-up of each Atlantan, and, of course, this had the desired effect upon business.

Contest Brings Publicity for "Our Leading Citizen"

Jacksonville, Fla.—Manager Guy Kinimei of the Arcade theatre succeeded in getting considerable publicity for "Our Leading Citizen" by convincing the editor and editorial writer of the *Journal* of the contest possibilities in the title.

The paper ran a six inch two-column announcement on the front page of the afternoon edition reading in part as follows:

"Our leading citizen—who is he? Is he the man who merely boasts that he has amassed the most money? Is he the man who wields political influence but only for his private gain? Is the mayor our leading citizen? Is the president of our chamber of commerce the real leader of the community?"

The *Journal* offered $5 for the best letter submitted, not to exceed 200 words, and twenty pairs of tickets to the Arcade for best of the others.

Lobby display used by H. B. Clarke, manager of the Strand theatre, Memphis, Tennessee, for the play date of "Trouble"

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Siren Call"

(Paramount—Five Reels

(Reviewed by Laurence Reid)

YOU won't find anything new in plot or characterization in this picture. It takes Dorothy Dalton back to the day when she made a regular appearance as a dance hall girl. Inasmuch as no actress ever equaled her vital and vivid portrayal, let it be said that the star makes the offering a crisp melodrama through her spirited acting. The plot is very familiar. All the old-time ingredients are in their accustomed places. There is the dance hall and there is the girl and the motley throng includes a gambler husband, a vicious trapper and the usual derelicts of the frozen North.

The trapper finds a baby whose parents perished. He gives it to the girl for adoption, and straightway her redemption is in sight. The thrills creep in here and enliven the picture through its conclusion. The reformers are also in the plot. And they burn the dance hall (a picturesque episode). We must discover the gambler and his wife presiding over a store which the husband eventually sells to the trapper. The physical action continues for the villain is killed by the heroine. The hero, a young prospector pursues the faithless husband and the subsequent shot reveals an exciting touch as they fight on a raft in mid-stream. Naturally the youth triumphs and happiness is complete when the gambler eventually loses his life.

Some may call the picture commonplace. But the star and a good supporting cast make its moments interesting for those who love melodrama in the raw. You will probably recognize every scene as having been "shot" before. What of it? The primitive touch will always be found in the frozen spaces. And a picture of the North should live up to it. It seems good to see the star in the type of role which established her popularity. As long as she can play the primitive woman better than anyone else—let her sponsors place her in the character occasionally. At least she will do her part, even though the story is old stuff. David Powell, Mitchell Lewis and Edward J. Brady give convincing performances.

The Cast

Charlotte Woods, a dancer.....Dorothy Dalton
Ralph Stevens, a prospector.....David Powell
Beauegard, a trapper.....Mitchell Lewis
Edward Brent, a gambler.....Edward J. Brady
Gore.....Will Walling
Eleanor Du Bois.....Leigh Wyant
Irishman.....Lucien Littlefield
Judge Green.....George Williams

By J. E. Nash. Scenario by J. E. Nash and Philip Hurn. Directed by Irvin Willat. Produced by Famous Players.

The Story—Trapper finds a baby in the frozen north and takes it to dance hall girl as a bribe to win a kiss. The girl is the wife of a gambler, but she adopts the child and sells her kisses to provide a bank account for the infant. The reform element burn the saloon and the girl and her husband open a store. This is sold to the trapper. The girl kills him and the worthless husband is pursued by a young prospector. And the girl finds happiness with him after the death of her husband.

Classification—Melodrama of far north, typical of Dorothy Dalton's releases of two and three years ago.

Production Highlights—The atmosphere. The exteriors. The acting of the star. The burning of the dance hall. The fight on the raft.

Exploitation Angles—Get out your far north atmosphere, such as snow shoes, moccasins, etc., for a lobby display. Play it up as a typical Dalton attraction.

A garden scene in "East Is West" with Constance Talmadge as Ming Toy, who is the star of the First National attraction

"The Orderly"

Pathe—5373 Feet

(Reviewed by Eugene Carlton)

REMEMBER your attitude towards the first foreign-made picture you ever saw? Too overburdened with detail to be dramatically interesting, to be sure, but yet the European atmosphere commanded curiosity. That is just about the status of "The Orderly," a production which distinctly is French from beginning to end, opening with a suicide and closing with a murder—all over a woman, which is more conclusive proof that it is French.

Technically, there is nothing in the production unusual—just the simplest of simple plots, but exterior backgrounds, portraying beautiful French scenes, and some good photography in spots aid the picture to place among the "also rans" at least.

That a woman who had married a colonel as a result of mere appreciation of kindness, should later betray his trust in her when she finds the young handsome, "one and only," is nothing startling, while the eventual suicide of the wife and the murder of the "other man" conforms with the expected regularity of events about as consistently as the "nineteenth hole" after a hard match on the links. Paul Hubert displays unusual ability in assuming the role of the "other man," as far as looking and acting deceitful is concerned, but that just about lets the entire cast out.

The Cast

Jeanne.....Mme. Nathalie
Col. de Limousin.....K Colas
Phillip.....Paul Hubert

From the story by Guy de Maupassant.

The Story—A colonel's wife has committed suicide, the reason being unknown to him. Following the funeral he finds a letter from her, telling him how he had promised to care for her after her mother's death, how she later had married him, but that she did not really love him and had become infatuated with a young officer and, fearing the worst, had taken her own life. The colonel calls his orderly to him and asks the identity of the lover. The orderly hesitates and is shot by the colonel.

Classification—A love triangle containing less than the average amount of human interest.

Production Highlights—Picturesque scenes, showing Notre Dame and Eiffel Tower; the scene where orderly is called before colonel and killed.

Exploitation Angles—The unusual scenic value of the production and the fact that it is a foreign picture should attract interest if properly played up.

Drawing Power—A success in the big houses only. A poor bet with anything other than a highly cultured audience.

"The Price of Youth"

Arrow Film Corporation—Five Reels

(Reviewed by D. I. Gest)

HERE is a pretty little story of love and youth and villainy and heart throbs that will fit excellently into the average programme. Supervised by Ben Wilson "The Price of Youth" is one of the best pictures of its class turned out during the current season. It does not rank with the superdramas of the larger producing units and probably never will be featured on Broadway but it has plenty of dramatic interest and makes pleasing entertainment.

Neva Gerber as Adela Monmouth is in a part well suited to her particular style of beauty. She handles the many trying situations that fall to her lot most charmingly. Jack Pratt as Spencer Trayes also does an artistic job in portraying the polished villain that infests the big cities waiting to prey upon the pretty country girls that come in search of musical or artistic careers. Spottiswoode Aitken in the role of Gregory Monmouth gives a presentation that shows real ability.

The plot of "Price of Youth" has often appeared on the screen. It is the old story of a country gentleman whose wife had deserted him for a musician. Then daughter shows the maternal fondness for music which forces father to tell his story for the first time but without revealing the name of the villain. Father dies of shock when the brother is killed and daughter does not learn the man in her mother's case.

Although it rarely happens in real life it always seems necessary in pictures to have the very same villain seek to befriend the daughter so that he can force himself on her. And the hero never fails to return from Canada or somewhere else at the proper time. He would probably do so even today when the shopmen have the railway schedules shot to pieces. At any rate he does so in "The Price of Youth."

The Cast

Adela Monmouth.....Neva Gerber
Gregory Monmouth.....Spottiswoode Aitken
Owen Barwell.....Ashton Dearholt
Hugh Monmouth.....Charles King
Doctor Holt.....Joseph Girard
Spencer Trayes.....Jack Pratt
Kerenski.....Pietro Sosso

Directed by Ben Wilson. Produced by Berwilla Film Corp. Distributed by Arrow.

The Story—When Adela Monmouth insists upon a music career, her father tells how his wife ran off with a musician. The son is killed, and the shock causes the father's death. Adela never learns the musician's name. In New York she meets reverses and is befriended by Spencer Trayes, Wall street broker. He pretends to invest her small funds but she learns the truth when he makes violent love to her. When told that Trayes is a sharper Adela agrees to help trap him. When Owen Barwell, her brother's chum, arrives at the lodge where she holds Trayes prisoner and informs her that Trayes was the man who stole her mother's love.

Classification—Pretty little love drama. Not too heavy.

Production Highlights—When Monmouth tells the children of his wife's desertion. Trayes' attempt to force his love on Adela, revealing the source of her income. Barwell's arrival at the lodge and unmasking Trayes as the man who stole love of Adela's mother.

Exploitation Angles—Play up the title and Miss Gerber. She is sufficiently popular to attract many patrons. Can work tie-up with music stores on theme and with druggists, modistes, clothing dealers, etc., on title.

"Skin Deep"

First National—6500 Feet

(Reviewed by Charles Larkin)

THIS is a picture with punch plus. It's different. It grips. It reminds us that we have, at least most of us, forgotten a great duty—to help the disabled former service man back on his way "up." While it is entertaining us. it is making us think.

We see a "ten-minute egg" from the underworld going through the fire of hell in the front line trenches, where he displays superhuman bravery. He of the hardboiled qualities comes home. The cops still hound him. Finally he's railroaded to jail. He makes a sensational escape, but is seriously injured in a fall from an airplane. Taken to a disabled soldier's hospital, he is brought back to health and with the aid of plastic surgery, his crime smeared visage is changed to more respectable proportions. He is treated so kindly by everyone that he becomes a new man. He goes back unrecognized to his underworld lair and aids the district attorney to "clean up."

In the viewing of this colorful tale, we are carried through a series of thrilling scenes which comes to a climax when Milton Sills as Bud Doyle, leaps over the prison wall to the roof of a moving train and thence up a rope ladder to an airplane. Talk about punch! It's only one of the stirring moments. There's a host of other scenes equally exciting.

The Cast

Bud Doyle	Milton Sills
Ethel Carter	Florence Vidor
Sadie Doyle	Marcia Nanon
James Carlson	Charles Clary
Dr. Langdon	Winter Hall
Joe Culver	Joe Singleton
McQuarg	Frank Campeau
Mrs. Carlson	Gertrude Astor
Baby Carlson	Muriel Dana
The Aviator	B. H. deLay

By Marc Edmund Jones. Directed by Lambert Hillyer. Scenario by LeRoy Stone. Photographed by Charles Stumar. Personal supervision Thomas H. Ince.

The Story—Deals with the complete change in identity of the ringleader of a gang of crooks. The transformation is effected by plastic surgery following the injury of the crook in an airplane accident while he is trying to escape from jail. His wife and another crook had "railroaded" him into prison. The man returns to his old haunts. He learns how his wife and her friends are planning to double-cross him and also of a plot to steal a disabled soldier fund. He aids the district attorney in cleaning up the political crooks and weds the daughter of the doctor who "brought him back."

Classification—Something new in high class melodrama, replete with thrills, subtle characterization and exciting incident.

Production Highlights—The work of Milton Sills in the role of Bud Doyle. The uniformly excellent supporting cast. The opening scenes in the trenches. The escape from jail by jumping from the walls to a swiftly moving train and thence to the rope ladder of an airplane. The changing of Bud's face. The raid on the political crooks. The holdup and robbery of the doctor in his home and the theft of the soldier fund. The fine moral of the story.

Exploitation Angles—This is one of the finest pictures ever produced which gives exhibitors opportunity to tie up with American Legion posts. Dress the ushers in uniform. Dress your lobby with war and crook articles combined. If there is a flying field in your city, arrange with the aviator to drop heralds from the sky. Play up the fine cast, the thrills, the big train-airplane escape. This picture will stand up under the biggest campaign you ever put on.

Drawing Power—Suitable for high class theatres everywhere. Should be a clean-up if properly exploited.

Scene from "Lorna Doone," screen version of the famous classic produced under the direction of Maurice Tourneur.

"The Yosemite Trail"

Fox—Five Reels

(Reviewed by Laurence Reid)

DUSTIN FARNUM is deserving of better things than this old school melodrama which takes him and the spectators back to the early days of the nickelodeon. In the first place it carries a hero who is actually a coward at heart and he eventually loses all sympathy for his strange conduct in performing the self-sacrifice to the limit.

In the first place he calmly steps aside when his cousin double-crosses him in drawing for the privilege of the first proposal. This makes the character heroic—a pose which never leaves him. The self-sacrificing young man goes away, but returns after a year to find his rival mistreating his wife. Her husband has become utterly worthless and to keep up his double-crossing tactics he contrives to make the hero suspected of being the robber of the stage coach. And with the law hard on his heels the righteous hero is ready to sacrifice his life for the girl.

The picture has some compensation in its backgrounds, the exteriors presenting many gorgeous shots. Also there are a few thrills if you haven't been surfeited with the eternal chase as it is found in westerns. But try as he might, Dustin Farnum cannot make this hero real. It is an unconvincing story—with an unconvincing characterization. The players must have appreciated its weakness for they don't act with any show of spirit. The titling is not up to present day standards.

In all, a picture which goes back many years, although the production is meritorious in itself. Such two capable players as W. J. Ferguson and Frank Campeau are lost completely here—their talents never having a chance for real expression. The star needs vital material. He will do his part when given the opportunity.

The Cast

Jim Thorpe	Dustin Farnum
Eve Marsham	Irene Rich
Ned Henderson	Walter McGrail
Jerry Smallbones	Frank Campeau
Peter Blunt	W. J. Ferguson
Sheriff	Charles French

By Ridgwell Cullum. Scenario by Jack Strumwasser. Directed by Bernard Durning. Photographed by Don Short. Produced by Fox.

The Story—Youth and his cousin both love the same girl. They draw for privilege of first proposal and the former wins. However, the cousin double-crosses him and wins the girl. The hero goes away, but returns a year later to discover that his rival is mistreating his lost sweetheart. The husband has become a bandit and after a time is eliminated, thus paving the way for the happiness of the other.

Classification—Melodrama on triangle theme.

Production Highlights—Fine backgrounds.

Exploitation Angles—Play up Dustin Farnum. He is your big bet here. Use stills of him and fill up your program with interesting short subjects.

Drawing Power—Will possibly draw in small houses.

"When Knighthood Was In Flower"

Cosmopolitan-Paramount—Twelve Reels

(Reviewed by Lillian Gale)

A WORTHY example of photoplay excellence is "When Knighthood Was in Flower," an achievement which marks an important milestone in motion picture annals. Teeming with reality, startling in historical atmosphere, custom and detail, it is a vivid, impressive and colossal spectacle, the acme of directorial perfection, the pinnacle of cinematographic accomplishment.

Undertaking to adapt Charles Major's famous novel, founded upon historical incident allied with the reign of King Henry VIII, was nothing short of a Herculean task at the outset. It stretched the imagination to visualize the possibility of reproducing the necessary background period and palatial requisities. Nevertheless, the efforts of all concerned have combined in delivering a motion picture accurately adherent to the thrilling tale of romance and adventure, overwhelming in suspense, an innovation that will win new followers of the screen and gratify the ambitions of the most altruistic patrons of the motion picture theatre.

The cast is composed of a number of genuine notables, each of whom deserve individual comment and personal praise, which only the lack of space prevents. In the role of Mary Tudor, Marion Davies is delightful. She is the madcap princess personified. Not in the history of her career has she ever delivered a performance to compare with her splendid work, having scored in a number of difficult scenes to a point commanding recognition. And it must be said that Lynn Harding as King Henry VIII, William Norris as the decrepit King Louis of France, and Forrest Stanley as Charles Brandon, the hero-knight, seem to have stepped from out the pages of the book, so life-like and precise are their characterizations.

The most lavish sets ever designed even by Joseph Urban lend valuable assistance in making this capital performance a marvel. Sponsored by Cosmopolitan Productions, Robert G. Vignola, his assistant Philip Carle and the working staff have brought a 1922 masterpiece to the screen.

"The King is dead." Long live "When Knighthood Was in Flower."

The Cast

Mary Tudor	Marion Davies
Henry VIII	Lynn Harding
Louis XII	William Norris
Charles Brandon	Forrest Stanley
Duke of Buckingham	Pedro de Cordoba
Sir Edwin Caskoden	Ernest Glendinning
Duke Francis	William H. Powell
Cardinal Wolsey	Arthur Forrest
Duc de Longueville	Macy Harlam
Will Sommers	Johnny Dooley
King's Tailor	William Kent
Grammont	Gustav von Seyffertitz
Sir Adam Judson	Charles Gerrard
An Adventurer	George Nash
Sir Henry Brandon	Arthur Donaldson
Queen Catherine	Theresa Maxwell Conover
A french Lady-in-Waiting	Flora Finch
Lady Jane Bolingbroke	Ruth Shepley

From a book by Charles Major. Scenario by Luther Reed Directed by Robert G. Vignola, assisted by Phil Carle. Settings by Joseph Urban Produced by Cosmopolitan Productions.

Classification—Spectacular, historical drama, with a background of pomp, ceremony, and accurate description of how women in the reign of King Henry VIII were at the mercy of his selfish lusts and ambitions.

Highlights—The scene showing Mary Tudor at the altar in prayer, when appealing to stay the execution of her lover. The elopement episode, when, following the death of King Louis, Charles Brandon seeks the welfare of the Princess, and they ride away in the most realistic storm ever staged on the screen. Mary's duel with the ruffian of the tavern. Mary's scene with the King when she begs for the life of Charles Brandon.

Exploitation Angles—Serves as an excellent tie-up with dealers in outfits for riders, dealers in furs, wearing apparel antiques, house-furnishings and book-stores.

"Manslaughter"

Cecil De Mille-Paramount—Eight Reels

(Reviewed by Laurence Reid)

LOOKING aside for the moment from the spectacular side of this newest De Mille achievement—its reproduction of decadent Rome under the Caesars, its lavishness displayed in the cabaret sets, and the opulence suggestive of the manner in which the idle rich live—looking aside from all these typically De Mille effects, we must give him credit for building the most direct action which has graced the screen in many a day. It is direct story telling, think what you may of the theatrical character of the plot. It moves and by moving holds your attention through a chain of events dramatic, perhaps impossible, but which points a moral notwithstanding.

Alice Duer Miller's "Manslaughter" is a story of the craving for excitement among the young wasters of the present day. De Mille doesn't waste a scene nor a subtitle in emphasizing the fact that the dancers and drinkers must pay the pipers and bootleggers.

The pretty, wealthy and high strung disciple of speed and jazz has been arrested for stepping on the gas. She bribes the officer. And when he attempts to arrest her again—to give her back the bracelet, she swerves the car into a side road and he is catapulted through space when he is unable to make the turn on his motor-cycle. Here is the outstanding scene of the picture. A tremendous punch. She is indicted for manslaughter and the prosecutor sends her to jail for her own good. This breaks his moral fibre. He becomes a sodden drunkard. Yes, it is theatrical here, but there is no denying that it is completely absorbing. When the girl gains her freedom, her forgiveness—her regeneration comes as a redeeming spark to him. He rises from the depths and happiness is indicated for both. We won't argue about the theme whether it is logical or not. What we will say is that De Mille has accomplished something in direct story telling.

The Cast

Daniel O'Bannon.....Thomas Meighan
Lydia Thorne.....Leatrice Joy
Evans, her maid.....Lois Wilson
Gov. Stephen Albee.....John Miltern
Judge Homans.....George Fawcett
Mrs. Drummond.....Julia Faye
Adeline Bennett.....Edythe Chapman
Drummond, a policeman.....Jack Mower
Eleanor Bellington.....Dorothy Cumming
Bobby Dorset.....Casson Ferguson
Dicky Evans.....Micky Moore
Butler.....James Neill
Prison Matron.....Sylvia Ashton
Brown.....Raymond Hatton
"Gloomy Gus".....Teddy
Prisoners.....Mabel Van Buren, Ethel Wales, Dale Fuller
Wiley.....Edward Martindel
Doctor.....Charles Ogle
Musician.....Guy Oliver
Miss Santa Claus.....Shannon Day
Witness.....Lucien Littlefield

By Alice Duer Miller. Scenario by Jeanie MacPherson. Directed by Cecil B. DeMille. Produced by Famous Players.

The Story—Wealthy girl craving excitement is arrested for manslaughter and convicted of the crime. The district attorney, her fiance, prosecutes the case to the limit—his object being to save the girl by sentencing her to prison. It breaks his heart to obey his duty. So he becomes a sodden drunkard. The girl serves her term and forgives him. And his redemption is assured. Happiness comes to both.

Classification—Indictment of the craving for excitement, told dramatically and to the point. Drama of serving duty rather than love.

Production Highlights—The direct story telling. The scene when policeman is killed. The Roman scenes. The lavish sets. The work of a large and competent cast.

Exploitation Angles—Use the names of author, scenario writer and director. Also the principal players. Play up as DeMille's best. Use the title and the theme for copy. Go to it. It is worth it.

Drawing Power—Good for every kind of house—the big ones, the little ones. Particularly a good attraction for the large cities.

Virginia Valli and House Peters, in two leading characters of the Universal Production "The Storm"

"Against the Law"

Epco-State Rights—Six Reels

(Reviewed by Laurence Reid)

THIS is a French picture telling a highly complicated story of crime and retribution with so much action crowded into its six reels that one becomes puzzled in following its hectic ramifications. There is evidence of bad editing because of the jumpy character of the plot. One scene the action is in Paris—to be immediately followed by an episode off the coast of Spain. And you have to use your 'think-tank' to guess at the identity of the characters. Particularly puzzling are the opening reels, when the figures are introduced haphazardly. After a time you catch the substance of the plot—which concerns an international crook and his wife, an adventuress attempting to steal and blackmail their way through the port cities of Europe.

The action is serial-like in its plotting and counterplotting, but the scheme of the story is the effort to pass the wife off as an heiress to a rich estate—the real heir having lost his life on a liner while the international crook, an American, uses a Parisian dummy figure for the missing man. This crook stops at nothing in his mad plotting. Murder, arson—all the crimes imaginable swoop forth from his master mind. There are some daring rescues and some thrills here and there. But the players act and act and act without any repression whatsoever. Moreover they are badly made up. The crook himself is the principal offender.

The story presents scenes which are duplicated, too. A ball room is used in Paris which bears a marked resemblance to the interiors of a London home. The lighting is poor—which indicates that the French are not so advanced in technical matters as producers on this side of the big pond. The main fault of the picture is its crowded action. Carefully edited—with much of this "over-shooting" eliminated, particularly the scene when the heroine is "gassed," the picture would carry a greater value.

The Cast

Ron Brandeau.....Lee Parry
Doris Vale
Strella Costo

Author and director unknown.

The Story—International crook and his wife play a game of intrigue—the scheme of which is to mulct wealthy men of their money. Blackmail and theft are their principal crime. Eventually they are caught.

Classification—Wild melodrama of theft and blackmail, arson and murder.

Production Highlights—Scene of rescue of heroine and child.

Exploitation Angles—Go carefully on this if you bill it. Simply play it up as a melodrama of action.

Drawing Power—Small neighborhood houses and second class downtown houses may like it.

"Missing Millions"

Paramount—Six Reels

(Reviewed by Laurence Reid)

HERE is a clever crook story for you! Trust Jack Boyle, author of the "Boston Blackie" tales to know his underworld—trust him to keep his plots moving straightforward without losing momentum! So "Missing Millions" enters the category of better pictures. It is a Boston Blackie story, too, but the colorful crook has an accomplice here in Mary Dawson, played with a fine show of spirit and understanding by Alice Brady—the role being the best which she has had in years. And she makes the most of it.

The pattern of the picture has been used before. This is nothing against it, for in this day of keen competition it is difficult to strike anything original. If a producer can discover a note of novelty on an old theme—it is quite sufficient after all. And this is what "Missing Millions" discloses—a different treatment of the high-strung girl who plots to ruin her father's enemy.

The director has adroitly extracted sympathy for the two crooks by showing the Wall Street magnate promising to release the girl's father from prison in return for his stolen jewelry—and then allowing the victim to die. You are with them even though they stop at nothing to mete out vengeance. There is much gold bullion coming by ship. This will save the financial wizard from ruin. The crooks proceed to get busy on the steamer and manage to carry the gold away. There are some surprisingly good touches here—and the spectator is in for fifteen or twenty minutes of keen excitement.

There is no let-down in the action. It builds easily and surely and is compact all the way. The conclusion, however, seems rather mild in view of preceding incident. The heroine has a moment of conscience and returns the gold—her reason being that the innocent purser is suspected of the theft. There are no false heroics attempted here. The story is logically developed and every dramatic value is extracted by Joseph Henebery.. David Powell makes a suave Boston Blackie—his personality being ideal for the type. The cast comprises such capable players as Frank Losee, William B. Mack and Riley Hatch.

The Cast

Mary Dawson.....Alice Brady
Boston Blackie.....David Powell
Jim Franklin.....Frank Losee
John Webb.....Riley Hatch
Handsome Harry Hawks.....John B. Cooke
Thomas Dawson.....William B. Mack
Daniel Regan.....George LeGuere
Mrs. Regan.....Alice May
Sir Arthur Cumberland.....Cooper Cliffe
Donald Gordon.....Sidney Dean
Claire Dupont.....Beverly Travers
Frank Garber.....Sidney Herbert

By Jack Boyle. Scenario by Albert Shelby LeVino. Directed by Joseph Henebery. Photographed by Gilbert Warrenton. Produced by Famous Players.

The Story—Girl plots with crook to seek revenge upon Wall Street operator for imprisoning her father. The magnate is deaf to their entreaties but promises to release him if they will return his stolen jewelry. He fails to keep his promise, and they bring him to a financial crash. Eventually the girl returns her theft.

Classification — Crook melodrama written around the Boston Blackie characterization. Filled with bright touches.

Production Highlights—Progressive action. The able work of Alice Brady, and the fine support contributed by David Powell, Frank Losee, Riley Hatch and William B. Mack. Scenes aboard the steamer. The suspense.

Exploitation Angles—Bill this as an exceptionally fascinating crook melodrama. Mention Jack Boyle. Your steady patrons are familiar with his stories. Play up the action and suspense. Feature the star and a cast which comprises several favorites.

Drawing Power—Good for all localities and any type of house.

"A Woman's Woman"

Albion Productions, Inc.—Eight Reels

(Reviewed by Charles Larkin)

HERE we have Mary Alden parallelling, if not eclipsing her work in "The Old Nest." We predict for this production much favorable comment and real success at the box office. It is a picture of the "home" type which will appeal to all classes of theatregoers. It reflects life as it really is in countless homes in this country. Folks like to have their faults and follies shown them on the screen. When they see "A Woman's Woman," a lot of them are going to do some very deep thinking.

In the interpretation of the role of Densie Plummer, wife and mother who sacrifices everything to her family except her own ideals and thoughts, Miss Alden adds another laurel to her histrionic crown. It's a character of wonderful heart appeal. It is vibrant with reality. Densie lives. She is a screen replica of thousands of other "unpaid domestic drudges" who are continually being forced into the background of our social fabric. American womanhood will thank Miss Alden for throwing this bombshell on the shadow stage. It will blast many into a realization of their own personal deceit and selfishness.

The picture is a directorial triumph for Charles Giblyn. He has brought forth a number of tense moments, one being when the mother overhears her daughter accuse the father of going around with another woman and the mother's realization that the crisis has arrived in her life. Another is the scene between the father and "the woman," where confessing his financial ruin, the latter turns him out. Still another is that in which the brother seeks out the man who ruined his sister and is shot dead during a combat with the man. Then we come to the scenes showing Densie's personal triumph in Washington and finally the high light of her career, the making over of her home, the death of her son being the magnet that draws the wayward back to the fold. It's all very fine and all America will want to see it. The rest of the cast does well.

The Cast

Densie Plummer.....Mary Alden
Harriett Plummer.....Louise Lee
Sally Plummer.....Dorothy Mackaill
John Plummer.....Holmes E. Herbert
Kenneth.....Albert Hackett
Dean Ladbury.....Rod La Rocque
Sam Hippler.....Horace James
Iris Starr.....Cleo Madison
Rex Humberstone.....Donald Hall
Senator James Gleason.....J. Barney Sherry

By Mrs. Nalbro Bartley. Directed by Charles Giblyn. Scenario by Raymond Schrock. Photographed by Jacques Bizeul. Distributed by Allied Producers and Distributors corporation through United Artists' exchanges.

The Story—Shunted to one side by every member of her family, except her son, Densie Plummer decides her family does not need her and sets out to develop her own personality. She succeeds, becoming a national figure. But, in the meantime, her family, without her guidance, disintegrates. Her son's death brings her to the conviction that the trouble with her own people is that they lack a home. She gives up her career and again becomes the home-maker.

Classification—A delightfully told story of home, abounding in heart interest.

Production Highlights—The work of Miss Alden in the role of Densie Plummer. The all-star cast. Charles Giblyn's direction. The fine moral of the story. The artistic interiors and exteriors.

Exploitation Angles—Tell the world that this is Mary Alden in another "Old Nest" triumph. Play up the names in the big cast. Tie up with the women's clubs in your town. Give a private screening for them—they'll give the picture a lot of mouth-to-mouth advertising. This one will stand up under the most extensive exploitation campaign.

Drawing Power—Just the type of picture everyone likes. Therefore it can be shown with success anywhere.

Scene from "A Tailor-Made Chauffeur," second of the 1922-3 series of Hallroom Boys Comedies, C. B. C. Film Corporation

"The Snitching Hour"

Clark Cornelius—Five Reels

(Reviewed by Laurence Reid)

THIS comedy gives a neat little slap at prohibition. Even the strongest disciple of Volstead will have to admit after seeing it that liquor serves its purpose especially if an inebriate can walk around in a bland manner and stumble upon a pair of crooks at work. The piece takes you right into the cellar and introduces you to Arthur Housman, who has gained some publicity as a gifted interpreter of the rum hound. The star has played some bits for other producers—his portrayals of late centering upon the gentleman jag. He doesn't overdo it. And if there is a role which can be overplayed it is the stage or screen drunk. Housman knows when to use repression. And if he can't make his feet behave, at least he is not indulging in grotesque acrobatics, eye-rolling and arm-waving and other antics of the exaggerated drunk.

The comedy doesn't really amount to anything. It serves its little hour, although compressed into three reels it would carry a greater momentum and consequently more high jinks. Doubtless it will appeal more to the boys around the clubs and fire houses than it will to their wives and sisters. But it is so innocent in its design that a worthy churchgoer cannot take exception to its plot and characters.

A rajah owns a valuable ruby, which is sought by an adventuress. His daughter is giving a house party and her BOY FRIEND comes much overpowered by hootch. He wanders aimlessly about and is so careless with his feet that he spoils the pretty plans of the crooks and discovers the ruby himself. He really extracts sympathy and admiration—because his manner is so apologetic—or polite. There is subtle comedy throughout the piece and it will be appreciated by those who see it. In the supporting company are Nita Naldi, who is playing the adventuress in several pictures, and Gladys Leslie.

The Cast

Bunny.....Arthur Housman
Lois Dickerson.....Gladys Leslie
Mr. Dickerson.....Frank Currier
The "Countess".....Nita Naldi
Larry.....George Lessey

Story and Scenario by Lewis Allen Browne. Directed by Alan Crosland.

The Story—Treats of a Rajah's ruby which is hidden in a marked bottle in his wine cellar. He is susceptible to the wiles of an adventuress, posing as a countess. Her object is to secure the jewel. At the house party, the daughter's suitor is intoxicated, and due to his condition he blunders about, spoiling the plans of the crooks, and discovers the ruby.

Classification—Romantic comedy with a touch of melodrama.

Production Highlights—The good comedy portrayal by Arthur Housman as an inebriate. The pleasing story, light but amusing in a quiet way.

Exploitation Angles—Play up Housman as a new type of comedian. Get out some snappy copy about hootch, bootleggers, etc. Use a teaser campaign as the best angle for exploitation. If you have played "Blood and Sand" use Nita Naldi's name. Folks will recognize her as the adventuress of the Valentino picture.

Drawing Power—Good for neighborhood houses and small downtown theatres.

"Confidence"

Universal—4787 Feet

(Reviewed by Laurence Reid)

THE author of this story has been reading "Get-Rich-Quick-Wallingford," for his characterization is nearly identical. But in order to get away from the original he has burlesqued the plot—or perhaps it was the director who supplied the slapstick. There is much rural comedy of the Sennett brand—a trick Ford being used for a taxicab—a Ford, "by heck," which does away with traffic cops because the "stop" and "go" signals are attached to the car and manipulated by the driver. The sheriff belongs to the Keystone family and others who are representative of the hick" comedy include the sheriff, the fat boy, the fat girl, the "constabules," and some typical native sons and daughters—one of them being the wealthy skinflint who is determined that the village will continue its humdrum existence.

Herbert Rawlinson plays a traveling salesman, sent to get the account of the village Croesus, and the entire plot revolves around an exchange of bags. The hero drops his valise in the aisle of the pullman and the villain to escape the law, picks it up and exchanges his own—there being a cool million tucked away inside. Then it's a chase upon the part of the crook to get his bag again. The hero is fired but opens his bag and discovers himself rich. So surrounded by the officers he takes it to the bank for safe keeping.

Here is where the Wallingford touch is introduced. A silk-hatted confidence man, cut according to the Chester pattern, schemes with the erstwhile salesman to put the town over. They will promote some frenzied finance—boost the town and invite factories to come there and operate. So the gullible villagers dig down in their pockets and give freely. One cannot take the picture seriously, because the director is emphasizing the hick comedy and burlesque. A slight romance intrudes occasionally, giving Harriet Hammond, from the Sennett lots, a chance to appear in smart frocks rather than a bathing suit. The picture ends with the pursuit of the financiers by the sheriff in the trick Ford—and some trick camerawork is employed here, registering the speed of the cars. The hero returns and plays square. And the real crook confesses. There are some bright moments. But you'll have to accept it as burlesque because of the rural hokum.

The Cast

Bob Mortimer.....Herbert Rawlinson
Miriam Wiggins.....Harriet Hammond
Professor Lang.....Lincoln Plumer
Homer Waldron.....William A. Carroll
Josiah Wiggins.....Otto Hoffman
Ephriam Bates.....William Robert Daly
Elmer Tuttle.....Hallam Cooley
Henry Tuttle.....John Steppling
J. D. Sprowl.....Melbourne McDowell
Henry Taylor.....Gerald Pring
Bige Miller.....Robert Milasch
Mrs. Waldron.....Margaret Campbell
Constable Kittering.....Sam Allen

By Bernard Hyman. Scenario by Raymond L. Schrock. Directed by Harry A. Pollard. Produced by Universal.

The Story—Traveling salesman has confidence in himself and wins the friendship of the villagers. He is fired but is astonished upon opening his bag to find himself immensely rich. So, taking a real confidence man into his confidence, he puts over several projects to build up the town. It turns out that the money belongs to a real crook and the hero is in the good graces of the town after being held under suspicion by the sheriff.

Classification—Comedy balanced with theme of frenzied finance, showing considerable rural hokum.

Production Highlights—The rural comedy, some tricks used being entirely novel.

Exploitation Angles—This is a rural comedy-drama and play it up with a snappy teaser campaign. You can use a good line of argument around the title for teasers, etc.

Drawing Power—Good for small town houses, and small neighborhood houses.

"The Hardest Way"

Joan Film Sales—Six Reels

(Reviewed by Charles Larkin)

FANNY WARD is an object lesson for our feminine populace. She proves that it is possible to appear attractive and youthful looking no matter what one's age may be. And Fannie is much over sweet sixteen. Fannie is the one excuse for this production which is decidedly too long for the plot material. Miss Ward has a large following in this country, being remembered for some very creditable work several years ago. This picture was made in France and we are given some attractive views of Paris boulevards and gardens.

Miss Ward has a role calling for much emotional display. In fact there's too much of it. There's no comedy relief whatever and one becomes impatient with the effort to drag the action out to its unwarranted length. The foiling of her father's attempt to murder the man to whom he owes a large sum with the result that she brings suspicion upon herself when caught in the room by the latter starts the trouble. Her father then takes his own life and exacts a promise from the daughter that she never divulge the true facts. The terrible time she has in trying to carry out this promise and keep her own name pure forms the backbone of the story.

The production suffers in comparison with our American product. The direction is mediocre and the photography and lighting below par. One gets tired of reading the overabundance of subtitles. Miss Ward wears some attractive gowns in the picture. There are some views of Chateau-Thierry—but they are of the graves.

The cast is made up of foreign players. M. Signoret as Jules Surret is the only convincing member of the personnel. The feature would be decidedly improved if edited down a few reels.

The Cast

Jack Baldwin	Rex McDougal
Ellen Olcott	Fannie Ward
Jules Surret	M. Signoret
Paul Renard	M. Regnard
Richard Olcott	Howard Stanton
Mme. Renee	Ruth Kellogg Waite
The Captain	Wilifred Glenn
The Doctor	Sudworth Fraser

Adapted from story by Henry Kistemaeckers.

The Story—Ellen Olcott's father is ruined through his passion for card playing. He loses to Surret, his friend, while taking the latter on board ship to London. He gives Surret a worthless check. Attempting to get it back, he goes to Surret's cabin, armed. His daughter stops him from carrying out the murder and returns to the cabin to get the gun which has fallen on the floor. Surret discovers her and finding the pistol believes she tried to murder him. The father commits suicide. He tells the daughter not to reveal the truth. Her efforts to carry out this promise despite the threat of Surret to inform her fiance of her unworthiness take up the rest of the action.

Classification—A heavy society drama produced on foreign soil with a French cast.

Production Highlights—The star. Her gowns. The Parisian backgrounds. The discovery of the girl in Surret's room after she has saved him from being murdered by her father. Injury of Surret. His overhearing of the girl read the letter in which her dead father commanded her not to reveal the true facts surrounding the attempt on Surret's life.

Exploitation Angles—Your one best bet on this one is Fannie Ward.

Drawing Power—Might go over where you change them every day.

Scene from "The Jellyfish," Producer's Security Corporation release.

"Honor First"

Fox—Five Reels

(Reviewed by Stuart Gibson)

THIS is a mixture of old ones. In the first place, the war is its foundation, its underlying theme, and the opening scenes are in the trenches. There will be, of course, a backswing of the pendulum from the reaction against war stories and pictures; but that time has not come yet, and the feeling of revulsion against dramas of the war, on the part of audiences fed up on war—itself the greatest drama of the age—is hard to overcome, no matter how good the subject matter may be. And the subject matter in "Honor First" is not startling either in its newness or its presentation.

Its motifs of brotherly sacrifice, of mistaken identity, of Parisian Apache plots, of a deep-dyed scheme to palm off an unsuspecting young woman as the long-lost daughter of a wealthy Duke—all were fine old ideas in their day. Each served a useful purpose in many a picture. Surely it would seem that now they might be allowed to rest.

In regard to the acting, "Honor First" is much better. John Gilbert, as the scoundrelly Lieutenant Du Bois and also his admirable brother Jacques undertakes a dual role with a large degree of success. Renee Adore makes a charming damsel in distress, and Shannon Day is satisfying as the deux ex machina through whom all is made to end with that degree of happiness demanded by motion picture-goers. But try hard though they do, it is impossible for them to lift this production far from the dead level of mediocrity.

The Cast

Lieut. Honore Du Bois / Jacques Du Bois	John Gilbert
Moira	Renee Adore
Piquette	Shannon Day
Moira's father	Hardee Kirkland
Tricot	Wilson Hummel

Direction, scenario, photography, etc., uncredited.

The Story—Jacques Du Bois finds his brother Honore a craven coward, takes his place on the field of battle and wins honor and glory. Recovering from wounds, Jacques finds himself a famous hero with a wife not his own. The situation grows desperate when she shows her love for him. Honore, in seclusion, is enraged by the turn events take, has his brother thrown in the river and resumes his old place in life, though unconvincingly to his wife. Jacques is rescued and turns up to expose the deception and foil a money-making fraud by Honore. A second attempt to kill him results in the stabbing of Honore by mistake.

Classification—Drama of the great war, sacrifice and duty.

Production Highlights—The battle scenes. The love scenes between Moira and Jacques. The fight with the Apaches. Scenes in the underworld cafe.

Exploitation Angles—The star capably portrays a dual role, and the leading lady is lovely and well-known. But don't dwell on the picture.

Drawing Power—Might go in some neighborhood houses.

"Diamond Carlisle"

Clark-Cornelius—Five Reels

(Reviewed by D. I. Gest)

"DIAMOND CARLISLE," a story of the Northwest and the mounted police should please audiences that delight in much shooting, scrapping and the accompanying love for the girl that reforms the bandit man.

The picture starts out with plenty of action, ushering in the "hero" escaping from the sheriff and his posse. And right about that time one of several impossible situations are interjected into the picture. "Diamond Carlisle" is surrounded by the sheriff's men, yet is able to tie a bundle of bullets into a hemp rope so that they will pop off at regular intervals when he sets fire to the rope, and makes his getaway.

Situation Number Two that proves a puzzler for students of psychology and things of that sort is why a bold bad bandit boy and a slicker with the paste boards when he hits a lumber camp should suddenly decide to play straight. Of course love is a wonderful thing but there are certain kinks in the human make-up that even Dan Cupid couldn't iron out that quickly. At any rate we don't raise that sort of bandits in the big towns. The last puzzler is why the famed Northwestern Mounted Police should be so easily tricked by merely switching clothes with a dead man.

But those are mere details. "Diamond Carlisle" on the whole is a good picture of its kind. George Cheseboro as the hero gives a fine portrayal of his character. Alfred Hewston as "Lopez" makes a very good villain of the type that is too frequently seen on the screen, and Iva Brown handles the part of Mae Boyd excellently. It is about time we quit having Mexican villains. How can we ever hope to live on good terms with our Southern neighbors.

The Cast

"Diamond" Carlisle	George Cheseboro
Lopez	Alfred Hewston
"Black" Meyer	Milburn Morante
Belle	Peggy Weightman
Dick Boyd	Frank Caffray
Mae Boyd	Iva Brown
Mrs. Boyd	Mary Hawley
Virginia Boyd	Virginia Morante

The Story—"Diamond" Carlisle, card-shark and bandit, by a trick escapes from pursuing sheriff and posse after enabling his companion, Lopez, a murderer, to make a getaway. Lopez double-crosses "Diamond," carrying off his horse. In Canada "Diamond' is hired by "Black" Meyer, a gambler who seeks to break Dick Boyd, a lumberman. Boyd needs $10,000 and holds up Carlisle. Later Carlisle returns the money in spectacular style and, escaping, meets Lopez. They battle in a log flume and Lopez is killed. Carlisle then switches clothes with Lopez, and when the mounted police arrive they think the dead man is Carlisle. You know the rest.

Classification—Northwestern mounted police.

Production Highlights—The battle in the log flume. The escape from the sheriff's posse. A card shark playing an honest game of cards. The hold-up of "Black" Meyer's place when Carlisle returns the money stolen by Boyd.

Exploitation Angles—Perhaps a raid by the sheriff or town marshall would land front page story in newspapers. Another stunt would be a miniature log flume calling attention to the battle between Carlisle and Lopez featured in the picture. Play up title in newspaper advertising.

Drawing Appeal—Neighborhood houses, smaller down-town theatres and rural communities where they like plenty of action.

"The Radio King"
(Universal Serial)

A SENSATIONAL, forceful but withal a weird sort of melodrama, the first three episodes of which grip the interest and up to the concluding fade-out, fail to let go of it. One might say that it is "electrical," which of course, it is, being founded upon the subject of the modern discovery. However, the abuses of "radio" as applied by a fiend scientist, whose ambition is not to bring the possibilities of the discovery further to light with a view to benefitting mankind, but on the contrary to do his utmost to distribute harm, forms the basis of the story. He is, in addition, the leader of a gang of anarchists and bad men, a powerful personage of the underworld, whose misdemeanors have attracted the attention of "the radio king." The staging of the quarters wherein these experts operate, is an out-of-the-ordinary departure from the usual serial entanglement, but it offers the same mysterious angles, involves all the characteristic thrills followers of serials enjoy, and at the same time expounds a lot of worth-while information about "radio."

This chapter play has been well directed, and may boast of a splendid cast. The title role is enacted by Roy Stewart, the hero-radioman, whose skill in the final analysis will undoubtedly bring the fiend and his followers to justice. But up to the end of the third episode, Roy has succeeded only in getting some valuable evidence against the plotters, escaping from electrocution, and fighting his way to save the child whose message, via radio, led Roy to the hot-bed of crime. His sweetheart is trapped there, ad interim and in the efforts of the "Radio King" to escape further violences upon those whose interests he is protecting, he ensnares himself into a trap where the girl, the boy and the hero are caged—until the following episode. Corking good serial idea.—*LILLIAN GALE.*

"Expose of Sawing a Lady in Half"
(Clarion—S. R.— 1½ Reels)

ALTHOUGH this is drawn out terribly, and there are long, discoursive subtitles and explanations which are redundant, the subject is a really interesting one. The illusion is performed first as it appears to the audience in a theatre, and then the feat is repeated, this time each detail being carried out in full view and explained. Thousands have seen the illusion performed, and since it has mystified so many, the exposé carries genuine interest.

If it had been done in one reel, which would have been a simple matter, the interest would not have been so evenly balanced with ennui. Even so, it's quite worth while.— *STUART GIBSON.*

"Please Be Careful"
(Fox—Two Reels)

HERE'S a rather average bit of horseplay, in which the typical comedy lover meets with the typical comedy mishaps in the course of his typical comedy pursuit of the fair lady, and stumbles through them and falls over them and bumps into them and hurts himself against them until eventually fate is kind and the two loving hearts are united.

A series of scenes in which an automobile and an amazingly heavy rainstorm figure afford an opportunity for some comical, though rather obvious, buffoonery. The scenes in the storm, based upon the well-known fact that folks love to laugh at somebody being made uncomfortable ought to prove good laugh-producers.—*STUART GIBSON.*

Banquet hall scene from Arthur Trimble's first two reel starring vehicle "Prince Courageous"

Three Hy Mayer Travelaughs—F. B. O.
(One Reel Each)

HY MAYER certainly gives the spectator some interesting close-ups of the life, customs and atmosphere of his newest travelaughs. "Such is Life Near London," takes us into the English provinces adjacent to the big metropolis. Is there one defiant enough to stand up and remark that English country life isn't perfect? To us it seems the acme of true enjoyment. Eton, its famous school, life along the Thames, seaside resorts, presumably Brighton is one of them—these are shown with all the color and atmosphere. The fade-ins of Mayer's—especially when he presents picturesque characters—are particularly noteworthy. They are really the humorous touches of his sketches.

"Such is Life in the Riviera" introduces us to the greatest playground in the world. While this beauty spot can only be appreciated in its reality by the visitor, nevertheless the patron who journeys no further than the picture palace can drink in its vistas and find them optically pleasing. There is rugged background everywhere—genuine old world atmosphere.

"Such is Life among the Idlers of Paris" is an animated close-up of activities in the gayest city in the world. The sidewalk cafes, the boulevardiers, the busses, the gendarmes, the parks, the famous Champs Elysees, the Boisde Boulogne, the Trocadero—these come under one's vision and the appreciation is certain. Good little fillers, all—good for any house, be it million dollar palace or modest neighborhood theatre. Hy Mayer is performing a real service. He is giving us intimate glimpses of the passing throng the atmosphere, the high spots of Europe. Thus we become travelers at home.—*LAURENCE REID.*

"The Blacksmith"
(First National—Two Reels)

BUSTER KEATON, of the lugubrious countenance, has some of the funniest tricks of his career in this conglomeration of incidents. He is ably seconded by a beautiful horse in a series of scenes in which he fits the horse with shoes as a salesman in a shoe store would, using a rolling ladder,, a mirror and ribbon laces to add to the charm of the footgear.

The "shock-absorbing" saddle with which he fits another horse whose rider suffers from many bumps, and the terrific havoc wrought to an apparently beautiful automobile sent to the shop for repairs are good for many a laugh. The comedy is always clean and clever and the audience should be left aching.—*STUART GIBSON.*

"Let 'Er Run"
(Educational—Two Reels)

VERY light. Good idea, not particularly well worked out, therefore lacking in comedy punch. Nevertheless, it is well staged, employs some splendid players and will get by fairly well.

Betty Covington, daughter of an owner of blue ribbon horses, regrets to see the once popular winner "Imp" barred from the track on account of his age. Betty's sweetheart owns what he thinks is the winner of the derby, and makes a bet with Betty's father, which, if he wins, will entitle him to call the older man "papa." But just before the race the young pair discover that Jack's horse is scratched account of a bowed tendon. Their happiness depends upon father's horse losing that race, so they contrive to enter "Imp," with Betty as the jockey, by giving "Imp" a bath in white-wash. Here is where the comedy weakens, due to the absence of logic. A sensitive horse having been confined to a stable, with no training, then shocked by an irritating application of white-wash, would hardly be in condition to win a hard race, nor could he have been entered by the method employed to sneak him into the paddock. There was an opportunity for well developed comedy and a long line of laughs, which was overlooked in making the situation ridiculous rather than natural. The race scenes, however, are splendid, exciting and well photographed. Dorothy Devore, George Stewart and Lincoln Plummer in the principal roles, also, give splendid performances.—*LILLIAN GALE.*

"The Tiger of San Pedro"
(Educational—Two Reels)

ANOTHER of the Conan Doyle stories, with Ellie Norwood as Sherlock Holmes, Hubert Willis as Doctor Watson and a cast to impersonate the characters identified with the story, the "tiger" being a man who takes fiendish delight in clawing the faces of victims of his treachery.

This is a good detective story which begins with showing Holmes about to leave his house in Baker Street, when a man in quest of his assistance appears and relates a sort of weird experience which puts Holmes on the track of the "tiger." Needless to say, he succeeds in the end, after a thrilling number of happenings which finally leads the criminal into the hands of the great detective. One of the best of the series.—*LILLIAN GALE.*

Movie Chat
(Urban—One Reel)

IN the newest Urban Movie Chat there are some excellent views of the Sealeyhams engaged in a chase to illustrate why these animals are especially bred as hunting badgers. And as far as the publishers of these newsy film offerings know, there is nothing about dogs contained in the new tariff bill which has to do with the importation of Sealeyham dogs, which are just beginning to make their appearance in American kennels.

In this same exchange of information is shown one of the odd ways of making a living this old world affords. It is one that is associated with seashore resorts and the men who employ themselves in this occupation are called "beach combers." At the end of a bathing season they search the beach to gather any valuables the thousands of visitors may have left behind. They are experts in their peculiar line and if there is anything of value hidden away in the shifting sands, they are sure to find it.

Seeing them at work makes an interesting portion of this chat.—*LILLIAN GALE.*

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

Buffalo Brevities

Fred Gillen for the past three years vice president and general manager of the Kodeco theatre corporation, comprising the Strand, Armory, Star and Symphony theatres in Binghampton, N. Y., has resigned that position to become associated with Rosenthal & Rubin, owners of The Fair Store in the southern tier city. David Cohen and Ned Kornblite, who were associated with Mr. Gillen in the management of the Kodeco interests, will assume charge of the Strand theatre.

The Buckley-Ferguson company's first production, "Her Own Story," starring Baby Mildred Elsie Ferguson, was given its premiere at the Strand theatre in Binghamton, N. Y., Friday, September 15. The picture was produced under the technical direction of Leo J. Buckley. Mr. Ferguson directed the production. The exteriors were all taken in Newark Valley, Vestal and Broome County Home in the Southern Tier.

William McKenna, manager of the recently opened Olympic in Buffalo, is proud of the fine music he is offering his patrons. Preston Sellers, Jr., is playing the $35,000 Wurlitzer organ and there is an excellent orchestra under the direction of Eric Hurdler. This week Bill is giving his patrons a big double bill.

Coroner W. L. Draper is investigating the death of Joseph Casala, 45 years old, owner and manager of the Star theatre, Niagara Falls, N. Y. Mr. Casala was stricken while in the cellar of the theatre and died on the way to Mount St. Mary Hospital. He was looking for a leak in a water pipe and had an extension cord in one hand when he was stricken. This gave credence to the report that he had been electrocuted but experts of the Niagara Electric Service Corporation, who investigated the fatality, say that the wire which he carried had only 110 voltage, an amount insufficient to cause death, and that there were no high tension wires in the building. Mr. Casala leaves a widow and five children. He was a popular and highly esteemed citizen of the Pine Avenue east side district.

Charles L. Hamer, manager of the Crescent theatre, Ithaca, N. Y., is dead. Mr. Hamer passed away at DeRuyter's Lake of pneumonia. He was vice president of the Ithaca theatre company.

Carter DeHaven gave the exhibitors of Buffalo a fine treat when he played host to the boys at a luncheon in the Hotel Iroquois, Wednesday, September 11.

Buffalo Film Row News

Brief Stories Concerning Exchange People and the Pictures They Handle

BUFFALO exchange managers turned out en masse for the first annual clam-bake of the Rochester Picture Exhibitors Association at Point Pleasant, Irondequoit Bay, Wednesday, September 20. Jules Greenstone was there as "Glad Hand Man." The film men enjoyed a boat ride from Point Pleasant around Irondequoit Bay in the afternoon. There was a program of athletic games. Archie Moses and Tom Brady, American Releasing and Goldwyn managers respectively put on their famous "Polar Bear Duet." The affair was a huge success and promises to be a big annual event in western New York film circles. In the Buffalo delegation were A. W. Moses, T. W. Brady, W. A. V. Mack, E. J. Hayes, Fenton Lawlor, Fred Zimmerman, Charlie Johnston, Allen S. Moritz, C. W. Anthony, Harry E. Lotz, Henry W. Kahn, M. A. Chase, Bob Murphy, Syd Samson, Chester A. Saunders and others.

The local Associated Exhibitors exchange in the Pathe office has a new sales manager. He is John J. Mooney, who comes from New York. E. M. Hopcraft, salesman, has been sent to the Rochester territory where he will be at home in the future in the Kodak Town. Rochester girls, beware! Before going to Rochester, Hoppy booked "Grandma's Boy" for a special showing at the big Shredded Wheat convention, October 3, at Niagara Falls.

Bill Mack, Pathe manager, has a hat that came over in the Mayflower. It's so old it has become a trick hat. Bill sits in the office with it on. When exhibitors come in and offer him outrageous prices for features, Bill has the hat fixed so that with a twitch of his head muscles the benny springs into the air. The stunt has evoked no end of merriment in the office. When accompanied with a look of astonishment, it really appears as though the hat was started in the air by amazement.

Sherman Webster has resigned from the Nu-Art Pictures Corporation and, it is rumored, is about to join Goldwyn. There have been a number of changes at the new Goldwyn exchange. The going of George A. Hickey as manager and the coming of Tom Brady from Hodkinson as his successor has been announced. Now Otto Siegel, former assistant manager, has gone on the road and he has been succeeded by Clarence Snyder. Edward Mace, who has been connected with the fillum business for some 18 years, during which time he has been associated with most all the local exchanges, has been placed in charge of the shipping department. Eddie was with the old General Film exchange for over five years.

Mike Resnick has resigned from F. B. O. sales staff to accept a similar position with Manager Syd Samson's Grand and North outfit. The famous "Hub" Taylor has also resigned from F. B. O. to join the Pathe forces, covering the Southern Tier.

Fred M. Zimmerman of Nu-Art has booked Clara Kimball Young in "The Hands of Nara," at the Eastman theatre in Rochester. Fred is anxiously awaiting a print of Johnny Hines in "Sure-Fire Flint."

With Cleveland's Branches

Exchange Centre Brevities About Pictures and Picture Personages

ALBERT EDEN is no longer manager of the Cleveland Select exchange. It is said that Eden has entirely severed his connections with the Select Pictures Corporation. His successor has not yet been appointed. District Manager J. J. Rotchford is in charge of the office until a new resident manager has been named.

Carter DeHaven was in Cleveland last Wednesday. He dropped in just to say Howdy to the local Film Booking Office's manager and the local press representatives, but he permitted himself to be induced to make a personal appearance at Loew's State theatre. Not having been previously announced, he was a great surprise to the audience, and made a big hit, both he and his audience acting entirely extemporaneously.

Jack Osserman, one-time film salesman and more latterly manager of the Duchess theatre at Warren, Ohio, has gone back to his first love and is selling pictures again.

William Rosenthal of New York has joined the local Fox family as sales representative.

E. H. Brauer, who holds an endurance record among film salesmen by remaining with one company for three consecutive years, has recently become associated with the Cleveland Fox exchange. Brauer sold First National pictures out of Toledo for the last three years.

Cleveland Chatter

The Ohio Amusement Company of Cleveland has leased the Capitol theatre, Cleveland for a term of 65 weeks. The Capitol, located on the West Side in the Gordon Square Building, was built by Jules and Jay J. Allen. It was opened simultaneously with the big 3,000-seat down town Allen theatre and was meant to be a link in a chain of Allen houses that was to cover the States. It was surrendered by Allens some time ago. The Ohio Amusement Company, composed of D. L. Schumann, Meyer Fine, and Abe Kramer, is now operating the Dennison Square, Yale, Savoy, Five-Points, Jewel and U. No., beside the Capitol. All of these theatres are located in Cleveland.

S. Barrett McCormick was in town for the day last Wednesday. He came to Cleveland on personal business but he had a hard time dodging his friends. Seemed good to see him around the Allen theatre again. McCormick said that the McVickers theatre in Chicago, of which he is managing director, would open about the middle of October.

C. R. N. (Battleship) Morris, known all over the central states among motion picture exhibitors, has been appointed treasurer at Reade's Hippodrome, Cleveland. Morris has until recently been one of the Ohio sales representatives for United Artists.

Lincoln J. Carter, author of "The Fast Mail" and other equally thrilling thrillers, was in town between trains one day this week. His arrival having been announced, he was greeted at the station by local Fox manager Robert Cotton and several press representatives. Asked what kind of pictures he thought are in greatest demand the author naturally said, "Pictures with lots of action."

Charles Schweitzer has succeeded Osserman as manager of the Duchess theatre. Schweitzer has previously been interested in selling film.

Jimmy Surrell, manager of the American theatre, Elyria, paid Cleveland a flying visit last week. Surrell used to be manager of one of Cleveland's down town first run houses. He says business is good in Elyria when the weather is cool and the pictures are good.

The Cinema Club of Ohio will hold a state-wide convention in Cleveland October 6 and 7 at the Hotel Statler. Mrs. Elmer G. Derr, president of the Cleveland Cinema Club, is arranging a program of entertainment for the visitors.

In Washington's Film Centre

Newsy Briefs About Current Features and the People Who Are Handling Them

CHARLES E. WAGNER has severed his connection with the local exchanges as corresponding secretary to the Washington Film Board of Trade and has returned to New York.

Manager Eugene Wilson of Vitagraph has recently passed his fifth anniversary as a member of that organization. As a memento of Vitagraph's regard for "Gene's" service, he now proudly carries a gold Gruen Verithin octagon watch. Several important changes became effective in mid-September at Vitagraph's Washington exchange. A. C. Loeffler, well known as booker and salesman there the past four years, has resigned and sailed for Buenos Ayres, Argentina, to enter the coffee brokerage business there. Cashier D. D. Burroughs has therefore been advanced to booker. Assistant Bookkeeper George A. Norris has been made cashier. Mr. Wilson himself expects to put in the next few days around Norfolk, observing progress on the new million dollar Otto Wells theatre there, and boosting the Vitagraph product.

C. C. Ezell, field representative for Select Picture Corporation, stopped off in Louis Reichert's Washington office on his way south to Charlotte, Atlanta, New Orleans and Dallas, last week.

American Releasing Corporation, with their new suite of offices at 908 Mather Building, are sailing rapidly along getting their product favorably known to exhibitors in the territory.

Bernard Davis is a new face in the Mather Building film fraternity.

Local No. 224 of the Operators' Protective Union submits the following statement in correction of an article appearing on page 1415 of the September 16th issue of the NEWS:

"First: Our wage scale negotiations as yet have not been settled for the coming season and conferences are still being held.

"Second: We have accepted no reduction for the coming season as stated in your columns, nor have we been asked to consider any reduction in salary for the coming season.

"Third: Our international office has not to our knowledge asked us to consider any change in our working conditions but has given us their full support.

"Fourth: This organization does not demand the conditions as stated in your columns."

It is reported that the Hoy system will send a legal secretary here to take over the duties that Chick Wagner has relinquished.

Charles Davis, who was with the local exchange of the Goldwyn corporation for over two years, having served as shipper and booker, and was being groomed as a bookkeeper, is now shipping clerk for the Federated Films Exchange.

A. M. Van Dyke of the Goldwyn office here is sojourning for a brief vacation at Atlantic City.

Washington News

Two current damage cases brought against theatre owners in the region have shown the legal pitfalls encountered by the amusement enterprises. Damages of $50,000 are sued for by Mrs. Ora Crouse, former cashier for the Winston-Salem theatre, owned by the Piedmont Amusement Corporation. The charge that she was short in accounting for their funds, the alleged consequent loss of position and vituperative defamation of character, she asserts, have injured her position in the eyes of her friends. S. E. Edwards and J. B. Craver are her attorneys.

Experts of The Lehigh Structural Steel Works who are fabricating the girders, etc., for the Washington Auditorium, have informed Colonel Harper that their delivery will be made here so that the convention in May of the Northern Baptists can be held in the completed structure. The John L. McDonald Company, local contractors, say that the metal work will be the most elaborate ever used here. Shacks and other buildings on the site at 19th and New York Avenues, northwest, will soon be demolished and foundations and footing can be started before November 1, Col. Harper is assured. The site embraces 30,037 square feet of ground.

Phil Powers took over the Truxtun theatre some time ago from the Stein interests and the deficit which they were up against has been wiped out by his policy so that house is doing fine business and is becoming a money maker again.

South West Washington, the downtown waterfront section, is now having a new boom, due to improved pier and warehouse facilities, and the resident business men and house-owners are trying to get a first-class neighborhood picture house for their section.

Seating company salesmen have been active in the Crandall offices lately to land the contract for his new theatres, the Tivoli and Ambassador. They were also active in the office of Lawyer Fischer, counsel for Emanuel Stutz, whose new Chevy Chase theatre will soon open its doors. The respective seat salesmen will carry away quite a neat sum of Washington gold in return for their elaborate opera confection.

Nelson Bell and John J. Fayette both returned recently from New York city. Bell returned Wednesday of last week while Mr. Payette got back Friday, having left for Manhattan Wednesday night.

Mr. Joseph P. Morgan, of The Crandall Enterprises, returned several days ago from an outing at Lake George, New York.

Installed under the direction of Manager Fallas Brouche, the Metropolitan has had new fall hangings to greet the visitor Sunday. The summer cretonnes are out, and the attractive new proscenium curtains are regaling the eye.

Simeon Noble, associated with Dr. Hugo Riesenfeld at the Rialto and Rivoli theatres, New York, has just become concertmeister of the Metropolitan Symphony Orchestra of thirty soloists. Artist Noble is a violin virtuoso of experience, Director N. Mirskey tells us.

Organist Milton Davis' "French Trot" is one of the September 15th Victor phonograph releases. It was first played on the pipe organ here by Davis and has caught on in New York and been danced to with pleasure.

William J. Vernon Broyles, experienced in theatrical management has succeeded J. J. Bell as assistant manager at the Metropolitan.

Indianapolis Chatter

Leopold Kohls of the Circle theatre staff and a young woman companion were held up by a negro last week, Kohls losing $25 and a watch and the young woman a wrist watch.

Slight damage was done in the operating room of the Lenwood the night of Sept. 5, after the show had closed. Police discovered the blaze before it had gained any headway.

Operators in Evansville, Ind., dropped talk of a strike when a 12½ per cent wage increase was granted.

Officers from American Legion national headquarters and members of the Indiana Board of Photoplay Indorsers were guests of Ralph Lieber, manager of the Circle at a special screening of Ince's "Skin Deep," the veterans being asked in because the film illustrates plastic surgery. The film was indorsed. It probably will have its Indiana premiere at Terre Haute, Sept. 25 to 27, at the time of the state convention of the Legion.

Robbers who are thought to have remained in the house after it was closed Labor Day night robbed the safe of the Capitol theatre, Clinton, Ind., of $1,500, representing almost three days' receipts. Manager B. B. Moore said the house carries burglar insurance.

Indianapolis theatres can generally count on some extra attendance state fair week, because of the thousands of folks who come from the small cities and towns for a day or two stay in the city, but this year was not so good. Attendance at the fair was approximately 75,000 under the record mark of three years ago, due to the thermometer hovering between 90 and 100 degrees throughout the week. The state agricultural board took out $100,000 insurance against rain and not a sprinkle fell until Saturday after the fair was over.

Albany Items

Edward H. Crawford, of New York city, will act as manager of the Lincoln theatre in Troy. This is the Collar City's newest motion picture house, and was opened a week ago.

Virgil N. Lappeus, who has acted as assistant manager of Proctor's Fourth Street theatre in Troy, will succeed John G. Wallace as manager of Proctor's Harmanus Bleecker Hall, in Albany. Mr. Wallace severed his connections with the Proctor interests to accept a position in the office of the city engineer.

Charles L. O'Reilly, president of the New York State Motion Picture Theatre Owners, was in town one day last week.

A motion picture house in Port Leyden, owned by Clarence and Gertrude Taylor, has just been sold to John Castle, of Norwood, who will assume immediate possession.

Running double features throughout the summer has been a life-saver, according to Fred Elliott, owner of the Clinton Square theatre here. Mr. Elliott asserts that he has had one of the best summers in years and may continue the double feature program through the winter.

Harry Horne, of Utica, has just been transferred to the Palace theatre in Watertown, as stage manager, taking the place of Hughie Mack.

Kansas City Notes

David Harding of the Liberty theatre, Kansas City, who was shot August 2 in an attempted holdup of the theatre, left Research Hospital Wednesday, and Friday was again on the job at the Liberty. Physicians who attended Mr. Harding asserted that only by a miracle did the prominent Kansas City exhibitor escape death as the bullet passed through the small of his back.

The championship baseball game between the First National-Educational and the Pathe-Crescent clubs, which has been pending since the close of the Film League season, probably will be played next week. Interest in the contest is rife as the outcome will decide a long standing issue, to say nothing of the pennant.

Mrs. B. L. Short, member of the Kansas State Board of Review, will forward to each exhibitor in Kansas a list of films suitable for juvenile entertainment, upon request of the exhibitors, she has announced.

An outdoor club among school children in all towns which have booked forty new western productions is being formed by the Standard Film Company of Kansas City, according to Bernard C. Cook, manager. C. F. Foye, a lecturer, is in charge of the organization of the clubs, the primary purpose of which is to substitute the words "outdoor pictures" for westerns, for which it is believed many theatre patrons have formed a dislike.

Canadian Paragraphs

C. M. Crawford of Montreal, Quebec, has installed two Mazda projection machines in the Community theatre, Halifax, N. S., this being the first installation of this equipment in a Canadian theatre, it is announced. The Mazda machines have also been adopted as equipment in the Passe Temps theatre, Montreal. Mr. Crawford, who was formerly a representative of the Fox Film Corporation, has opened his own headquarters in the Albee Building, Montreal.

The several moving picture theatres of Kingston, Ontario, are literally presenting the "silent drama" as the result of a dispute between the exhibitors and the local musicians. The latter refused to accept the same conditions as last year, it is said, and also demanded that the exhibitors employ stated numbers of musicians at each house. The exhibitors claimed that they could not afford to do so and the outcome was that the three local theatres have dispensed with music altogether.

Announcement is made from the Winnipeg, Manitoba, office of Winnipeg Productions Limited, that the shareholders' portion of the weekly profits from "The Foreigner" and "Cameron of the Royal Mounted," produced under the direction of Ernest Shipman, are being received from the Hodkinson Company, New York, at the rate of from $1,000 to $1,500 per week. During the fall season, the returns will increase to an appreciable extent, it is stated.

Pauline Garon, star of "The Man From Glengarry," which has been produced in Ottawa by Ernest Shipman, made personal appearances at the Imperial theatre, Ottawa, during the week of September 11 when the attraction was "Reported Missing," in which she was co-starred with Owen Moore.

The Manitoba Board of Moving Picture Censors has condemned no less than five features released by Vitagraph, it is announced at Winnipeg.

San Francisco News

"Paramount Week," September 3rd to 10th was a great success in San Francisco, and surrounding cities. Over fifty theatres in San Francisco alone showed Paramount Pictures that week. In Oakland fifteen theatres showed Paramount product. Besides these, over 260 around San Francisco and in the San Francisco district also played Paramount.

A percentage of the gross receipts taken in during one week in September, by the chain of theatres in the Turner and Dahnken circuit will be donated to the stricken families of the forty-seven miners who were killed in the Argonaut mine disaster.

The One Hundred Per Cent Club and the San Francisco Historical Society have started a motion picture publicity campaign and are raising $25,000 to send motion pictures of San Francisco around the country.

With St. Louis Branches

Exchange Centre Brevities About Pictures and Picture People

THE Exhibitors Film Exchange, distributors, last week assumed charge of the physical distribution of the pictures owned by or released through the Fine Arts Pictures Corporation. P. J. Collins, manager for Fine Arts, is in charge of the office and has put Johnnie O'Brien and Ernest F. Ellenberg out on the road. The exchange is controlled by a number of local exhibitors who believed in that way they could obtain pictures at lower cost and be assured of getting film on the dates signed for. Those interested and their houses are: Fred Wehnenberg, Melba and Cherokee theatres; John Karzin, Casino, Olympia and Lincoln theatres; Fred Warner, North Grand and Zelphia; Charles Warner, Queens; W. O. Reeve, Maryland and Eighteen Street; Tommy James, Retina and Comet; Charles A. Ethim, Star; R. A. Stierlin, Fairy; Sam Horwich, Red Wing; Fred Hoelzer, Ivory; Steve Kaiman, Baden and O'Fallon, and Fred Speros, Marquette.

The regular weekly baseball games between the teams from the local exchanges were discarded on Saturday, everyone interested in baseball being out at Sportsmen Park pulling for the Browns to trim the Yankees and take over the leadership of the American League.

E. H. Wieck of the Staunton, Ill., Labor Temple was seen at the Enterprise office. He re-opened for the season on last Monday.

D. L. Hickman, Fathe roadman, reports that business is on the mend in Kentucky. He returned Saturday from a trip to those parts.

J. McBride of Paramount with his wife had a delightful automobile tour through Missouri and Illinois.

Mrs. H. Carpenter, contract clerk for Paramount, has resigned.

Harry Weiss has deserted his old fishing hole at Logansport, Ind., and the game wardens can find him any Sunday at Spanish Lake, northwest of St. Louis, flipping flies for foolish fish. But fishing in Missouri and Indiana is somewhat different, Harry has found. Missouri fish live up to the state's slogan of "Show Me."

Jimmy Grainger, vice-president of the Goldwyn Film Corporation, was a visitor of the week.

W. H. Leahy of the Houdini Pictures Corporation, was in town to confer with local exchanges about distribution of that company's product in this territory.

R. L. McLean, assistant manager for the Associated First National, is hitting the high points through Missouri in a special sales drive. He reports that hunting is very good.

In Canadian Film Centres

Newsy Briefs About Current Features and the People Who Are Handling Them

J. M. MULLIN, special representative at Montreal of the Film Booking Offices, assisted by Messrs. Blackman and Alexander of the Associated Screen News, recently gave a moving picture entertainment on board the Atlantic liner "Regina," for the officers and crew of the ship, while it was in port. John Fiddes, manager of the System theatre, Montreal, and Bert Mason added to the program with songs. Announcement was made that when the boat again docks in Montreal, a similar performance will be presented, the feature of which will be "In the Name of the Law."

According to word received by the Canadian Universal Film Company, Toronto, "Foolish Wives" recently broke all records at the Allen theatre, Vancouver, B. C. The feature played to 7,000 people the opening day alone, it was reported, and the theatre management had to stop selling tickets no less than 12 times during the day. The Allen seats 1,800 patrons and the house was filled approximately four times during the day.

A. B. Cass, St. John, N. B., manager of the local branch of the Famous Players Film Service, Limited, Toronto, was recently married in Toronto.

One result of the exploitation activities of W. de Grandcourt, special representative of the Fox Film Corporation in Canada, at Winnipeg, Manitoba, was the staging of a "William Fox Entertainment Week" during the week of September 11. In a full-page combination display in the Winnipeg Evening Tribune, announcements were made of the presentation of Fox releases during the week at no less than nine Winnipeg theatres.

At the Province theatre, the week's bill included Fox's "The Fighting Streak," "Laughing Gas," a Chester Conklin comedy and the Fox News.

Every child cutting out a portrait of William Fox from the special page was admitted free of charge to any theatre during the week, except Saturday, when accompanied by an adult.

Announcement is made by Clair Hague, Toronto, general manager of the Canadian Universal Film Company, Limited, that a brand new five-story building in Toronto is to form the future Canadian headquarters of the company. This is to be known as "Film Exchange Building" and suites of offices on various floors are to be rented to other organizations. The local Universal offices are now located at Yonge and Elm streets, but these premises have been found to be too inadequate for growing business demands.

David Baden has arrived in Toronto from Universal City to arrange for the special exploitation of new Universal Century Comedies which come in two reels.

Harrisburg, Pa., News

Charges that the three members of the Pennsylvania Board of Motion Picture Censors, along with 24 other officials or former officials on the payroll of the Commonwealth of Pennsylvania, evaded the Constitution of the State to obtain increase in their own salaries, have just been made in the Harrisburg Patriot and the Harrisburg Evening News, daily newspapers published by Vance C. McCormick, who was Democratic national chairman at the head of the campaign when Woodrow Wilson was elected President the second time.

These charges allege that Harry L. Knapp, chairman of the board of censors; Mrs. E. C. Niver, vice chairman, and Henry Starr Richardson, secretary, all resigned their position on May 31, 1921, knowing that they would be re-appointed the following day by Governor Sproul, at increased pay, thus dodging, it is charged, the Constitutional provision that no state official can accept an increase in pay during his tenure in office.

The other officials against whom similar charges were made by the McCormick newspapers, included former State Forester Clifford Pinchot, who is now Republican candidate for Governor.

The Constitution of Pennsylvania plainly says that no increase in salary, approved by the Legisture, shall apply to the occupant of an office at the time the increase was authorized, the intent being that it can go only to the incumbent's successor.

The Legislature of 1921 passed a law increasing the salary of the Chairman of the censorship board from $3,000, which Knapp had been receiving, to $3,600; that of the vice chairman from $2,500, that Mrs. Niver had been getting, to $3,300, and that of the secretary from $2,400, that Richardson had been receiving, to $3,300.

It is charged that to evade the provision preventing the increases from applying to the incumbents, "it became necessary," in the language of the Harrisburg Evening News, "to create the fiction that Pinchot and the others were not the occupants of the offices to which the increase applied. So these officeholders resigned one day; the salary increase became effective the next, and these same old men were restored to their jobs with bigger salaries."

Every Theatre in the land will want it——

THE MIRROR

A single reel revelation !

St. Louis Chatter

The Garrick theatre, Chestnut street near Broadway is to open on Saturday, September 23, as a stock dramatic house. In recent years it has been used for burlesque and prior to that moving pictures and vaudeville. C. D. Woodward, veteran stock actor, is in charge of the new venture. The opening show will be "Polly With a Past." In the company will be Hazel Whitmore, Francesca Votoll, Jane Stuart, Laura Lovett, Bessie Warren, John Warner, Maurice Franklyn, Sherold Page, A. S. Bryon, Erville Alderson, Albert Schilling and Henry Ward.

Edwin Olmstead, who last week succeeded Charley Vollmer as manager of the Delmonte theatre, has also resigned and returned to the Missouri theatre, where he formerly was employed. J. Wagner, auditor of the Delmonte, has taken over the managership. Vollmer is again in charge of the Midway theatre, Grand and Washington boulevards.

Spyros Skouras of Skouras Brothers Enterprises and the St. Louis Amusement Company is on Manhattan Isle this week. Gossip along the local film rialto has it that when he returns from the bright lights of Broadway he will have another theatre for St. Louis tucked under his arm. He is already interested in eighteen theatres and half a dozen airdomes, fourteen of the playhouses being controlled by the St. Louis Amusement Company.

The Orpheum Hannibal, Mo., reopened on Sunday, September 17, with a combination programme of pictures and vaudeville.

"Orphans of the Storm" will play a return engagement at the William Fox Liberty commencing October 14. This picture ran for four weeks at the Liberty last April and May.

Jim Reilly of the Princess and Grand theatres, Alton, dropped down on the interburban.

A. C. Norwein of the Norwein Amusement Company, Bonne Terre, was another regular seen along picture row during the past week.

Al Bernstein of the Capital theatre, Springfield, Ill., was in for some short stuff and features. He is optimistic about the outlook for fall and winter.

Crowds gathered several hours in advance of the opening of the theatre doors where "Grandma's Boy" had its premier St. Louis showing at the New Grand Central, Saturday, September 16. It was shown simultaneously at the West End Lyric and Capitol theatres.

Tom Meyers of the Capitol theatre, Charles Skouras and Frank J. Laurent, auditor for Skouras Brothers Enterprises, are vacationing in the Ozarks. They made some of the boys feel bad by sending back glowing reports of the fishing in that district.

It's new—
It's different—
It's unique—
THE MIRROR
A single reel revelation!

Atlanta Items

The Rialto theatre, Atlanta, after being closed for repairs for a week reopened Labor Day, with a change of policy and management. Phil Gersdorf will act as manager. The Rialto will run only first-run-week-run pictures, with several shorter attractions each week.

The decorations and changes have worked wonders with the theatre, and it is now one of the best and coziest in the city.

Better Films Week is being observed in Atlanta this week. Every theatre, exchange and equipment house in Atlanta has promised to work with the Better Films Committee in making the week a success.

The program includes a showing of selected pictures in all of the theatres. A feature of the week will be an exhibit of moving picture equipment of the most modern type in the assembly room of the chamber of Commerce Building.

"Athletic Atlanta" a locally made film of famous Atlanta athletes proved quite a drawing card recently at the Howard theatre, Atlanta.

The picture was made by the Hamilton-Beach Film Corp., and was directed by De Sales Harrison of the Howard. The titles were by Ernest Rogers of The Atlanta Journal. The picture will be shown at numerous theatres of the Southern Enterprises in the South.

San Diego Paragraphs

Manager Rob Hicks found it advisable, from a box office standpoint, to keep over for a full second week the Rodolph Valentino feature, "Blood and Sand," thus showing it continuously from September 3 to 16, inclusive, at the Cabrillo.

J. B. Mason, manager of the Dream theatre, in connection with the showing of "The Better Man Wins," on September 10 and 11, had as an added attraction the star of the picture, Pete Morrison, who appeared in person. Manager Mason is giving four changes a week, at 10 and 15 cents, war tax included.

At the Plaza theatre, Manager Russell Rogers has had installed very attractive parchment panels and lanterns, furnished by the Tufts Studio of San Diego, along both sides of the auditorium and in the foyer, giving a very pleasing effect, with ruby lighting. Very tasty gold curtains have been placed in the foyer.

The Plaza found a big attraction in "A Tailor Made Man," featuring Charles Ray, which began a week's showing on September 9.

The Broadway theatre, through a tie-up with the Evening Sun, is accepting a Sun subscription receipt for the current month for one admission to any show on any day.

Florida Chatter

H. Pitman, who operates the Capitol theatre at Clearwater, Fla., has been awarded the contract to furnish the picture shows at the Belleview Hotel, Bellaire, Fla., during the winter season. The Belleview is the largest winter hotel on the West Coast of Florida. Several nights each week, during the winter season, they show pictures in the ball room for the amusement of their guests.

This contract gives Mr. Pitman practically four shows along the West Coast, as he also operates the Royal at Tarpon Springs, and lately opened a house for negro patrons in Clearwater.

The Juanita Film Co., of Tampa, Fla., is going to move to Orlando, Fla., within the next thirty days. The latter city has given them three acres of land and they are now building a modern studio there.

For some time now the Juanita Company have been making two reel comedies with Bobby Burns the featured comedian. They expect another company to join them in their Orlando studio, who will make two reel westerns, as the "locations" are ideal for this style of pictures in the high lands of Florida.

Business is getting better all through South Florida. Many of the winter residents are coming in now, and everybody is preparing for an immense season. This makes lots of work, and that helps the amusement business.

New England Brevities

The Boston theatre celebrated its 68th anniversary on Monday this week, the fact being announced from the stage and causing considerable enthusiasm in the audience. It is only within recent years that the theatre has been other than legitimate, and is now running a mixed program of vaudeville and pictures under B. F. Keith management.

Society in New England's northern colony has taken up motion picture production. Warwick Potter Scott, of Harvard Hasty Pudding Club fame played the lead, the entire cast being other members of the set. The play "Tangled Hearts," was produced last week in Bar Harbor, Me., the proceeds going to the benefit of the Bar Harbor Hospital. An enthusiastic audience of 1,500 persons viewed the premiere.

The Fenway theatre, one of the most popular of Boston's smaller houses, has installed a new organ of remarkable range, and Lloyd Del Castillo, one of the most capable organists in the East, and composer of many melodies widely used in picture houses, has been appointed organist.

Contrary to the general custom of one week runs at the Park theatre, Boston, Jacob Lourie is holding "Grandma's Boy" over for its third and final week, so great has been the demand for the keeping of the film. "Never an empty seat" has been the slogan so far for the run.

N.Y. Exporter Purchases Burr Product

William M. Vogel, exporter, located in New York, has closed a deal of considerable dimensions with C. C. Burr, president of Mastodon Films, Inc.

In addition to the exclusive foreign rights on "Sure Fire Flint," the Johnny Hines (Torchy) current comedy special, now ready for release, Mr. Vogel has also purchased the complete foreign rights to the next six-reel comedy special featuring Johnny Hines, as well as the forthcoming Whitman Bennett-C. C. Burr six-reel special, "The Secrets of Paris." In addition he has closed for the forthcoming series of twelve, two-reel All-Star comedies starring Charlie Murray.

"Beware of the Law," Jawitz Release

What is claimed to be one of the best independent offerings of the 1922-1923 season is the release of the Jawitz Pictures Corporation, which it is announced will be extensively exploited and advertised under the title of "Beware of the Law."

The production has just reached its final stages of assembling, editing and titling, and will be released about October 1, 1922. It features Marjorie Payne, a well-known stage actress. The picture was adapted to the screen from a magazine story, and was personally directed by W. A. S. Douglass.

A press book, complete as regards to exploitation suggestions, is now in preparation.

Author Gives Approval to Picture

"Timothy's Quest," by Kate Douglas Wiggin, distributed by American Releasing Corporation, has been praised by the entire trade press.

Of especial interest because it is all too unusual for an author to find complete satisfaction in the screen adaptation of a favorite work, is the following letter from Kate Douglas Wiggin to F. B. Warren, vice-president of American Releasing Corporation.

"Through your courtesy I have just been the sole spectator in a private showing of the film version of 'Timothy's Quest.'

"It has been an enchanting hour, full of surprises, notwithstanding the fact that I have stood shoulder to shoulder with the other workers from the 'first shot' to the last; and now there is nowhere in the world a more grateful author than I."

Production Started by New Fat Comedian

"Fatty" Karr, who is being starred in a series of two-reel comedies directed by Bruce Mitchell and distributed by Franklyn E. Backer, president of East Coast Productions, began work last week on his first two-reeler.

These two-reelers are being made in California and it is expected by both Mr. Mitchell and Mr. Backer that "Fatty" Karr will make a place for himself very soon as "the fat comedian of the screen."

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Slump Aids Independents, Says Arthur Lee

ARTHUR A. LEE of Lee-Bradford, is among the many optimists in the industry. It is his opinion that the slump which he now considers a thing of the past, has been, and will be a great help to the independents in that it has broken the control of the big fellows and that it will create a more general shopping demand. "There is no doubt in my mind," said Mr. Lee, "that the end of the slump has passed. It will probably take two or three months for the independents to get straightened out financially and then all will be clear sailing, with the field more open for the sale of our product than ever before.

"I recently visited in Canada, Buffalo, Cleveland, Pittsburg, and Boston, and met with splendid success. Things look much better than they have for some time. In Boston, for instance, I think I got twice as much money for 'Determination' as I could have gotten a month ago. There is every indication that the people are getting more cash, and as this cash loosens up there is bound to be more liberal spending of it.

"What is hurting our end of the industry more than anything else is the fact that certain people will go out and dispose of pictures on a percentage basis. They go out with a lot of junk and it is bad both for the producer and the distributor.

"We have stuck rigidly to a rule not to dispose of a single picture on a percentage basis. This has cost us sales, but it is a principle upon which we are going to staud. Our foreign business is particularly gratifying and it is conducted strictly upon a cash basis. We are shipping to France, Belgium, Argentine, Cuba, Porto Rico, India and other foreign countries. The picture 'Determination' seems to appeal to them and it has been disposed of in all those countries.

"Our product this fall is beyond doubt the best we have ever put out. We have eight pictures for fall release, among them being a Herbert Brennan production with Marie Doro, titled 'Stronger Passion,' 'Orphan Sally' with Flora Finch and Margaret Beecham, an Alan Dwan production titled 'Superstition,' a mystery story, 'The Midnight Mystery,' and 'The Judgment of the Deep.' In addition we have six Squirrel Comedies and fifteen Canadian Travelogues.

"It has been a hard pull for many of those in the independent field, but I honestly believe we have pulled over the top of the hill and it will be down grade from now on, particularly if the independent product continues to improve and the business is conducted along legitimate lines giving everyone a chance for a division of the profits. The independents certainly have their chance now and it is up to us to take full advantage of it."

Strikes Can't Stop 'Em in Southland

"DESPITE the fact that the exhibitors of Kentucky and Tennessee are in the very heart of the sections greatly affected by the railroad and coal strikes," says Lee L. Goldberg, secretary-treasurer of the Big Feature Rights Corporation of Louisville, Ky., "we are hopeful for good fall and winter business.

"The exhibitors in our territory are beginning to depend as much on the big state right specials, such as 'School Days,' 'Why Girls Leave Home,' and 'Ten Nights in a Bar Room' as they formerly did on the big specials coming from the National distributors."

Uphold Own Interests, Says Ivan Abramson

IVAN ABRAMSON, President of the Graphic Film Corporation, is perhaps as familiar with all branches of picture making and distribution as anyone in the industry. His impression in that the independents are in for an exceptionally good year providing the independent exhibitors uphold their own interests and book independent productions.

Ivan Abramson

"What have been the real successes of the past three years; what the real money makers?" queries Mr. Abramson, and his answer is: "The independent productions. Only about five per cent of all productious are successes," said Abramson. "About forty-five per cent are mediocre stories and the other fifty per cent are spoiled by the censors.

"These big pictures are being made too much like Fords. They pass through too many hands before they are completed and by the time the product is presented on the screen the author does not even recognize his own story. They are all too much alike in their construction and their themes. I write my own continuity, do my own directing, cutting and titling, and consequently I know every angle of the picture I am building. That is why my product has been successful.

"These big producers with their star system and their highly perfected organization are putting out a product that is largely an insult to the intelligence to the picture-going public. That is what has hurt the industry.

"The independents are taking more care with their productions. They are not making so many and they are getting better stories and building them carefully. That's why a majority of the big successes are independent pictures.

"If we must have censorship then we should have a Federal censorship board made up of about twelve people who are qualified to judge of art, the story and all the different phases of picture making. When these twelve people can review all of the product and then classify the pictures into A, B and C groups it will mean something. Classification of pictures is what is most needed. Take out the exaggerated advertising stuff and put up to the public the fact that this is a class A, B or C Picture and that will do more to gain their confidence than anything else that has been done. If proper advertising is then applied in the different classifications the public will know just what to expect when they go to a picture house."

Valentino Feature Is Selling Fast

HERALD Productions reports that State Rights buyers for the Valentino feature, "Isle of Love," are doing big business with this feature and in most instances are ordering additional prints to supply the demand for these bookings.

On account of the tremendous box office value of Rodolph Valentino unsold territory is being rapidly closed.

Coast Exchange Man Sees Biggest Year

"THE outlook for independent productions in our territory, California, Arizona and Nevada is better this year than at any time in the history of the business," says George Oppenheimer, exchange man of San Francisco.

"We are distributing Warner Brothers ten big productions. It is the consensus of opinion of exhibitors that these are the ten biggest productions to be released by any exchange this year. We are launching the biggest billboard campaign of Warner Brothers seven new big productions ever attempted in the territory. Every town of two thousand or larger will be posted."

Healthy Rebound, Declares Clark-Cornelius

"WITHOUT attempting to strain our optimism or even to draw on it beyond the common sense standpoint, it is evident that the state right field is experiencing a quicker and more healthy rebound from the days of depression than any other phase of the industry," says a statement from the Clark-Cornelius office.

S. J. Rollo

"Aside from the political phase that this branch of the business might enjoy its fundamental principle is such that it can more quickly and more easily reach a position than the program method of operation. While the conditions we have passed through are world-wide in their scope, still there is always a local angle to every operation that also must be met. This the independent exchangeman recognizes and remedies or alters immediately. He is not hampered by decisions being made for him which in many instances are more detrimental than helpful. He is interested in the right solution and its quick application, because it affects his money and his business.

"We have had a splendid opportunity to study both the state-right and program phase of this business, having been operatives in both. The state right method of marketing is not only a more logical proposition but one that permits of a more thorough marketing of a picture. It gives the production longer life. The exchangeman has his money invested in it and cannot afford to forget it.

"The independent exchangeman thoroughly realizes the necessity of establishing on a basis that will be recognized by the distributor and which will permit the distributor to secure the sort of picture that will be instrumental in placing the independent faction in its proper sphere. He is harking away from the miscellaneous way of doing things and establishing in a definite way so as to build constructively and have something of a positive nature to offer the exhibitor.

"The exchangemen have gone through their experience of buying 'price.' The question of 'How much do you want?' is no longer so prevalent. This condition is fast becoming a reality throughout the country. We have interviewed a great number of the exchange owners and have been able to build a definite policy for the coming year. A policy in which we know we will have the co-operation of some of the best and most progressive exchanges in the country.

"The opportunist has been more or less eliminated during the days of depression. Those who weathered conditions have recognized the necessity of getting on a firm footing. This experience has done much toward stabilizing the state right field. It will mean a more hearty co-operation between distributor and exchangeman, and the respect of the better theatres and better pictures will be circulated through this branch of the business.

"During the coming year the state right field will reach a higher plane than ever before in its history. While it probably will not be so extensive as during the past few years, still it will be more stable. And it will market superior pictures."

Nathan Hirsh Forecasts Prosperous Future :

ACCORDING to Nathan Hirsh, President of the Aywon Film Corporation, prospects look unusually bright for the independents during the coming season, and his past experience qualifies him as a prophet. He is continuously in close touch with conditions throughout this country and abroad and knows the pulse of the picture industry in all parts of the world.

Nathan Hirsh

"Things look good all over," is the way Mr. Hirsh puts it. "I don't want to let myself get too optimistic, but I can't help but know the tide has turned for the independent producer, distributor and exhibitor and that in the very near future we are going to begin to realize some of the hopes we have entertained for the past few months.

"The exhibitor feels that better times are here. He is prepared to book good pictures, and good pictures are going to make good money. Anyone who has the goods is going to profit through them. Things certainly look better than they did last year. We are going to gross more on independent pictures than the National producer if we have the goods, and the Aywon Film Corporation has the goods.

"My observation is that the exhibitor is more than willing to co-operate with any reliable independent. In fact we have closed many important contracts and the exhibitors are reordering more than ever before.

"We expect great results from our picture, 'The Unconquered,' in which the giant Maciste is the featured player. It is his first picture since the war, in which he played such a conspicuous part. I contracted for it last year while I was in Europe, and I honestly believe it will be a sensation here. It was made in Italy, is in seven reels and will be ready for release in about a month.

"We have some really splendid product for Fall release and as a consequence we have little apprehension regarding the immediate future. In addition to 'The Unconquered' we will distribute another foreign picture titled, 'The Clowns' Carnival,' and a series of Dick Travers five reelers which have great stories and strong casts in support of the star. Two of these pictures are 'White Hell' and 'The Dawn of Revenge.' Then we have a series of cartoons, 'The Mexican Picture Book,' which I believe will prove a decided novelty.

"We are well satisfied with our output and have every confidence for the independent end of the industry for this season. It looks to me as though it was going to be a great year."

Alexander Proves Confidence In Future : :

"THE best proof of my confidence in the independent market," says William Alexander, president of the Alexander Film Corporation, "is that Jack Levy and I have just bought out our partners in the corporation and will continue to conduct the business as our own. In addition we have just renewed our triangle contract which we have held for the past three years.

William Alexander

"There is nothing wrong with the business now. It has been very quiet for the past few months, but I do not think there is any reason for apprehension in the immediate future. There is every indication that boom times are here. If Mr. Levy and I did not think so we would not have assumed this venture at the present time.

"There has been more activity around our exchange in the past two weeks than in the entire four or five months preceding that time. Five buyers from the Argentine alone have been here actually competing with each other for product. One of them controls no less than ninety houses. Numerous other foreign buyers have been active lately. Not only are the foreign representatives getting busy, but there is a healthy activity among the United States buyers.

"We have just entered into an agreement with Boris Thomashefski, prominent Jewish actor and dramatist, for a series of pictures to be produced in New York City. The productions will be made from the best of some three hundred plays Mr. Thomashefsky has in his library. These are not Jewish plays.

"In the immediate future we will be releasing our series of fifty-two single reel comedies, which we think will prove a sensation on the independent market. We will also release a series starring Jean Gabriel, with Irene Pretty and Pearl Sheppard. The first of this series, of which we have the world's rights, is titled, 'Between Two Husbands,' and it will be ready for release in about a month. Other releasing plans are developing, but we are not yet ready to announce them."

Both Mr. Alexander and Mr. Levy have long been identified with the industry and their many friends wish them success in their combined venture. Alexander was with Fox for eight years, during which time he opened several exchanges in America for that concern, as well as a number in South America and Great Britain.

Levy was with the Fox Film Corporation for so many years he has almost forgotten when he started.

The biggest box office title of the year —

"WHAT'S WRONG WITH THE WOMEN"

And the picture backs up the title!

ANY wise film man will tell you that—it's one thing to get a sure-fire winner box office title—and it's a horse of a different color to produce the picture to back up the title.

* * *

In Equity's big picture "WHAT'S WRONG WITH THE WOMEN" exhibitors are given what has been admitted, the biggest box office title of the season, and that doesn't mean just among independent pictures but among all pictures of the year.

* * *

No exhibitor who is in dead earnest about making some money for himself can ignore the title nor the cast of this production.

* * *

And speaking of casts, no independent picture ever produced this year or any other year, surpasses the cast that Equity has chosen for "WHAT'S WRONG WITH THE WOMEN."

* * *

Such names as Wilton Lackaye, Barbara Castleton, Montagu Love, Julia Swayne Gordon, Huntley Gordon, Mrs. De Wolf Hopper, Constance Bennett, Rod La Roque, Mrs. Oscar Hammerstein, Paul McAllister, Helen Rowland.

Recent Territorial Buyers
on
"What's Wrong With The Women"

CREOLE ENTERPRISES
New Orleans, La.
(Louisiana—Mississippi)

F. & R. FILM CO.
Minneapolis
(Minn.—N. & S. Dakota)

PROGRESS FEATURES
San Francisco
(Cal.—Ariz.—Nev. & Hawaiian Islands)

R. D. LEWIS FILM CO.
Dallas, Texas
(Tex.—Okla.—Ark.)

ADD to this the fact that four of the shrewdest independent exchangemen in the United States bought this picture on sight, and you will begin to understand the size and character of this production.

* * *

Sam Zierler, Commonwealth, N. Y.—Sam Grand, Federated, Boston—Ben Amsterdam, Federated, Phila.—J. Friedman, Celebrated Players, Chicago, bought this picture in ten minutes time after it was shown.

* * *

The advertising, exploitation and publicity prepared for "WHAT'S WRONG WITH THE WOMEN" stands supreme in box office power. This material campaign commands your attention.

* * *

The posters are exceptional, entirely out of the ordinary run of paper. All the other accessories are distinctive.

* * *

"WHAT'S WRONG WITH THE WOMEN" unquestionably promises a clean up for exhibitors, and YOU CAN SEE THE PICTURE FOR YOURSELF ON THE SCREEN TO BACK UP THESE FACTS. Territory now being allotted. Terms on application to—

Equity Pictures Corporation
723 Seventh Avenue, New York City

Laboratory Shows Industry's Pulse

Evans Reports Renewed Activity Particularly in Independent Field

"THAT business is on the up grade is evidenced by the increased activities that already are apparent by the pictures that are starting to move throughout the country," remarked Thomas Evans, president of the Evans Film Laboratories.

"The Laboratory is more or less an accurate pulse of the industry," continued Mr. Evans. "We know to a certain degree just what sort of picture is popular and what is not. We are also one of the first branches of the industry to note any increased activities.

"In the independent market we are a gauge of the conditions throughout the country. While the information we secure is always confidential, we are in a position to gather vital data on conditions and sections of the country.

"In the last few weeks there has been a notable movement in some territories. The buyers are preparing in a rather definite way for the fall season. Other territories show signs of a revival very shortly. We arrive at this conclusion from the orders we have for future delivery.

"The improvement in business as it is evidencing itself right now looks very healthy. It is not a sudden spurt but is more in the form of a natural growth. It is evident that there is a good deal of thought behind this move. It is more deliberate than in years but definite.

"From the production stand-point there is some noted activity. Our laboratory is used by a number of independent producers as a repository and advices we receive are that shipments from the coast and here in the east will be going forward to us during the month of new negatives which will be marketed this season.

"Sizing up the entire situation there are signs of a healthy revival of business in the industry which, in many quarters, will not be greatly noticeable because of its natural and gradual growth. Every day this increase is noticeable with us, because our activities are with many in both the production, distributing and exchange end of the industry."

Northwest Not Worried Over Prospects

OUT around the Pacific Northwest they are not worrying much about conditions, according to a statement just received from L. K. Brin, president of Kwality Pictures, Inc., of Seattle, Wash.

He writes as follows:

"Owing to the big success I have had with Warner Bros.' productions in the nine Northwestern States, comprising Washington, Oregon, Montana, Idaho, Wyoming, Colorado, New Mexico, Utah and Alaska, and with the new releases which are to come out this fall, it has been necessary to enlarge our present quarters in Seattle as well as opening up our own branch office in Denver, which will be under the management of Mr. E. J. Lipson. Mr. Lipson has been in the film business for the last ten years.

"Our Seattle office will be in charge of C. Olness, who has been connected with Mr. Brin since the organization of this company the first of the year. Mr. H. K. Brin will have charge of Montana, with headquarters in Butte.

"I will have general supervision of the different office as well as personally making the key cities in the territory.

"Our business has been growing by leaps and bounds and the reason for this is our fair and square treatment to all exhibitors, and above all the high standard of pictures that Warner Bros. are producing.

"Exhibitors throughout the territory are very optimistic about the fall, and judging from the way inquiries are coming in we are going to have a very busy year."

Exhibitors Will Buy Good Independents

J. F. CUBBERLEY, manager of the Educational Film Exchange of Minnesota, has evidently made a careful study of things having to do with the industry. He expresses the belief that the exhibitor is looking for good pictures and is as willing to buy them from the independent as he is from the regular releasing companies.

He writes as follows:

"We have great faith in the independent market of the future; in fact, our faith is so great that we are investing $100,000 in pictures for this territory, having lined up with Mr. Liebtman, Warner Bros. and Charlie Burr and at the same time negotiating at all times for other independent productions which we think will get money.

"The exhibitor today is not nearly so well sold on the regular releasing companies as he has been in the past. In other words, he is looking for good pictures and does not care who makes them or through what company they are distributed. The independents, however, must make good pictures and deal fairly. Our trouble in the past has been that if some one made a picture that really had a little box-office value they wanted to become a millionaire on the one picture. This is not going to work in the future. The exhibitors positively will not pay the rentals for pictures at least during the present season that they have in the past and at the same time won't buy unless the pictures are good.

"The independents are working under a certain disadvantage on account of selling costs but this will gradually be overcome as our product increases. We are meeting with excellent success so far as sales are concerned provided we quote the exhibitor a price he can afford to pay. Business conditions in the Northwest are slowly but surely improving but not to the extent the national distributors would like to believe. A great number of theatres have closed and will never open again; this of course referring to the small towns.

"The independents have always complained about the unreliable buyers for their product. In my opinion there will be plenty of worthwhile buyers with plenty of money to handle independent product just as soon as there is enough independent product available to make it worth while for capital to be invested. Personally I know people in 50 per cent of the territories in the United States who are at the present time more than willing to invest when they are convinced of enough worthwhile product to operate a worth-while film exchange.

"I believe the trade papers are to be commended on taking up the independent productions as they have the last few months and with their help no question but what plenty of producers will offer good pictures at prices that the state right man can distribute profitably and that the exhibitor can get money with at his box-office."

Backer Foresees Year of Prosperity

FRANKLYN E. BACKER, president of East Coast Productions, is very optimistic over the conditions governing the independent field for the coming year. Jack Von Tilzer, general sales manager, returned from an extensive sales trip last week, having closed several territories for the J. B. Warner starring series.

Franklyn E. Backer

East Coast Productions, Inc., on the strength of this belief and Von Tilzer's report, signed contracts to distribute the following units of independent producers in addition to what it has been distributing for the past several months:

A series of six two reel Crescent comedies, the first two of which "East is Worst" and "Easy Pickin's," recently received very favorable trade paper reviews. East Coast has also contracted to market the new series of Fatty Karr comedies.

It is the opinion of Mr. Backer, bolstered by exhibitor demand, that the time is now ripe for a fat man screen comedian, and after having looked over the field Fatty Karr was selected not only for his generous physical proportions but because of his splendid acting abilities as shown in "Human Hearts" and "Omar the Tentmaker."

Screen Service Opens Chicago Office

National Screen Service announces the opening of its new headquarters in Chicago which will furnish service direct to exhibitors throughout Illinois, Indiana, Wisconsin, Missouri and Iowa.

Headquarters have been established in the heart of the Chicago film district, in charge of H. C. Young, who is personally known to the majority of Exhibitors throughout that territory.

The Chicago office has been created to give the exhibitor in the Chicago territory, the same high type of service that the eastern Exhibitor is enjoying through the New York Office. A complete staff has been organized to take care of the exhibitor's requirements properly.

National Screen Service has made wonderful strides in the past year and now numbers through the eastern territory over 1200 subscribers. Among them, are included important Circuits, like the S. A. Lynch Circuit, The Stanley Circuit, The Keith & Moss Circuit, The Wm. Fox Circuit and the leading theatres in all the principal cities.

Exhibitors have come to look upon National Screen Service method of announcing their coming attractions as an invaluable asset in interesting their audience in their coming attractions, and thereby building up their patronage.

A Policy and A Promise

TO the leading and progressive independent exchanges of this country this announcement is a forerunner of a program of productions which will make unprecedented history in the industry.

The selection of these pictures has been and still is being made with a thorough knowledge of the definite requirements of the independent branch of the industry.

They will do more for the independent exchange man towards blazing his way into the very finest theatres and retaining this patronage than any offerings ever presented to him.

Each release will be of a high standard of excellence.

Clark-Cornelius Corporation
117 West 46th St.
New York City

6 BOX OFFICE FOR "MORE to be PITIED

Here's how they advertised it in Chicago

PROVING THE BIG BOX OFFICE SUCCESS OF THE YEAR—

Packing 'em in for week's run at Broadway Theatre New York

Read what MAE TINÉE The hardest boile Motion Picture Revi in the country said i Chicago Tribun

WINNERS

1922-23

"ONLY A SHOPGIRL"

Now in production

With a Million Dollar Cast

MAE BUSCH
featured in
"Foolish Wives" "The Devil's Passkey"
"The Christian"

RICHARD DIX
"Yellow Men and Gold" "The Christian"

ESTELLE TAYLOR
featured in
"While New York Sleeps"
"Monte Cristo" "A Fool There Was"

WALLACE BEERY
"The Tale of Two Worlds"
"Four Horsemen" "Trouble"

CLAIRE DUBREY
"To Have and to Hold"
"The Voice from the Minaret"

TULLY MARSHALL
"Is Matrimony a Failure?"
"The Beautiful and Damned"

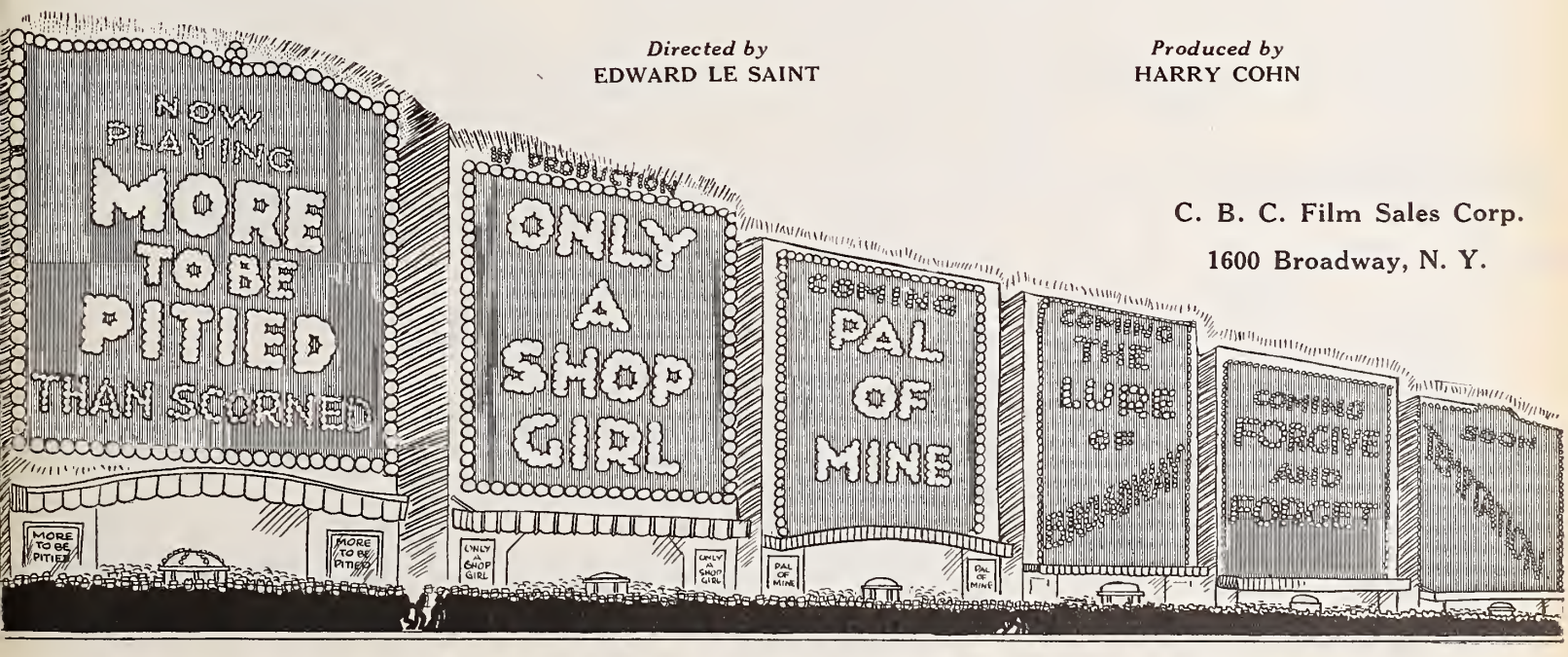
WILLARD LOUIS
"Too Much Married" "Madame X"
"Robin Hood"

WILLIAM SCOTT
"Alias Julius Caesar" "Out of the Dark"

JOSEPHINE ADAIR
"More to Be Pitied"

Directed by
EDWARD LE SAINT

Produced by
HARRY COHN



C. B. C. Film Sales Corp.
1600 Broadway, N. Y.

Elsie Davenport in Burlesque Photoplays released by Storey Pictures, Inc.

Simeral Company Buys Arrow Pictures

H. C. Simeral Company of Pittsburgh, Pa., have contracted with Arrow Film Corporation for the new series of William Fairbanks' pictures which Arrow will release.

H. C. Simeral, who heads the company bearing his name, is most enthusiastic concerning his recent purchase for a number of different reasons.

"I consider William Fairbanks a tremendously powerful attraction," said Mr. Simeral, "and having learned of what Arrow proposes to do with this husky young star, I feel confident that whatever assets he already possesses will be magnified a thousandfold."

Di Lorenzo Announces Sales for Week

Di Lorenzo, Inc., announced the following sales this week on their series of six "Big Boy" Williams productions, produced by the Frederick Herbst Productions: Eastern Pennsylvania and Southern New Jersey to Royal Pictures, Inc., of Philadelphia; all New England to the Pioneer Film Corporation of N. E. Boston; and Greater New York and Northern New Jersey to H. and M. Kerman.

Warner Picture For Capitol

Leading New York House Books Wesley Barry Feature, "Rags to Riches"

THE CAPITOL THEATRE, New York, has booked the first Warner Brothers release, "Rags to Riches," a Harry Rapf production, featuring Wesley Barry and it will be shown during the week of September 24th, according to Harry M. Warner.

This booking is said to be the forerunner of an unusual number of other first run showings being arranged throughout the country by the exchanges that have contracted for the entire series of seven forthcoming Warner pictures.

To aid the Capitol theatre in putting over the picture, the Warner Brothers' huge float is being utilized to tour throughout the city. In addition to this moving twenty-four sheet, a big billboard newspaper and ballyhoo campaign has also been evolved. S. L. Rothapfel is said to have planned an unusual presentation for the feature.

"Rags to Riches" is declared to tell a story that gives Barry full scope to reveal his ability as a screen actor. He plays the part of a regular boy who longs to do the things that regular boys like to do, and in his endeavor to carry out his plans despite paternal protest to the contrary, he becomes involved in a chain of incidents that are said to be replete with thrilling adventure, romance and laughter.

Prominent members of the cast supporting Barry include Niles Welch, Ruth Renick, Richard Tucker, Russell Simpson, Minna D. Redman and Eulalie Jensen. The picture was directed by Wallace Worsley, and the story was written by W. Nigh and Walter De Leon.

"Wildness of Youth" Selling

Ivan Abramson Disposes of Latest Product In Several Territories

IVAN ABRAMSON, producer of "Wildness of Youth," featuring Virginia Pearson and Mary Anderson, announces that his feature has been sold to Frank Zambreno of the Progress Pictures Company of Chicago for the territories of Northern Illinois and Indiana, to Richards and Flynn of Kansas City for the territories of Missouri and Kansas, to William F. Donohue and John Gill of Imperial Pictures Company of Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware.

In line with these sales, producer Abramson also announced that the following first run bookings in New York City and Brooklyn had been obtained on this latest Graphic Productions release: Grand Opera House, 23rd St. and 8th Ave., October 21, 22, 23, 24; entire M. & S Circuit commencing October 6; Apollo, New Douglas and Odeon theatres, owned by Leo Brecher, beginning September 25; Fifth Avenue theatre, 110th St, and 5th Ave., for one week, beginning September 29; Henderson's theatre, Coney Island Stadium and Supreme theatres, Brooklyn, October 8, 9, 10 and 11; Myrtle and Glenwood theatres, Brooklyn, October 10, 11, 12, 13, 14; New theatre, Rockaway, October 17, 18; Stadium theatre, October 29, 30, 31.

Reports from Graphic exchangemen throughout the country indicate that "Wildness of Youth" will probably break all standing Graphic Film Corporation records for first run bookings. The demand on this latest Graphic release, which includes in its cast, aside from Virginia Pearson and Mary Anderson, such screen celebrities as Harry Morey, Joe Striker, Bobby Connelly, Thurston Hall and Julia Swayne Gordon, has been the greatest in the history of Ivan Abramson's carcer as a producer.

Burr Signs Mary Anderson

Will Appear in Series of Twelve Two-Reel All-Star Comedy Pictures

THE triumvirate of stars for C. C. Burr's "All-Star Comedies" was definitely completed this week when it was announced that "Sunshine" Mary Anderson, long a screen favorite and star, had signed with Burr to appear in a series of twelve two-reel all-star comedies with Ray McKee and Charlie Murray, veteran Mack Sennett comedy star.

Miss Anderson has already begun work at Burr's Glendale Studio, where production on the "All-Star Comedies" started last week with McKee and Charlie Murray under the direction of Gregory La Cava, who was associated with Johnny Hines in the production of the "Torchies" and in Hines' latest feature, "Sure-Fire Flint."

"Mary Anderson is certainly a welcome addition to our all-star cast," commented C. C. Burr, "since her work before the screen in female leads with Vitagraph and First National in such lead pictures as 'Two Minutes To Go,' with Charles Ray and in Oliver Morosco's 'Half Breed,' has brought her the admiration of a legion of movie-goers.

"Miss Anderson fits in our all-star plans nicely, for in conjunction with Ray McKee and Charlie Murray, I believe we have a cast and production unit that we can be proud of. These comedies are to be made at the rate of one each month for twelve months, and judging from the high calibre of the 'rush' prints made to date on the first of these, I am certain that this entire series will be heartily welcomed.

Frederick G. Becker, associated with Arthur Trimble Productions.

Unity Productions Has New Picture

Unity Productions, Inc., have a picture now in preparation which, they claim will cause a stir in the independent field. This is "A Woman's Story," the story of a young girl's struggles in the face of adversity.

Unity announces that this special will follow "Why Do Men Marry?" featuring Edy Darclea, the rights of which have already been disposed of for Greater New York and Northern New Jersey.

Miss Darclea, the star of this latter production, received warm praise in the reviews of this picture.

Cutting of "Othello" Near Completion

The work of cutting and editing the continental Shakespearian photoplay, "Othello," which Export & Import and David P. Howells have acquired for the American market, is rapidly nearing completion.

It is expected that a private showing of the film will be given early next week.

Sales Manager Returns From Middle West

Jack Von Tilzer, general sales manager of East Coast Productions, has returned from the Middle West. Mr. Von Tilzer says that business conditions are excellent and that there really is a big demand for the right kind of picture.

LEE-BRADFORD CORPORATION
PRESENTS
SUPERSTITION
MADE UNDER THE PERSONAL SUPERVISION of
ALLAN DWAN
TO ALL WHO SAVE THIS CAT GOOD FORTUNE WILL COME.
ARE YOU SUPERSTITIOUS?
AVAILABLE AT THE LEADING STATE RIGHT EXCHANGES
LEE-BRADFORD CORPORATION 701-7TH AVE. NEW YORK

Everyone Knows Women

ARE THE GREATEST PATRONS OF

SOCIALLY EXCITING PHOTO-DRAMAS

Between Two Husbands

The Most Exciting Social Drama of the Past 10 Years

STARRING

JEAN GABRIEL — ARLINE PRETTY — PEARL SHEPHERD

WORLD'S RIGHTS DISTRIBUTORS

ALEXANDER FILM CORPORATION

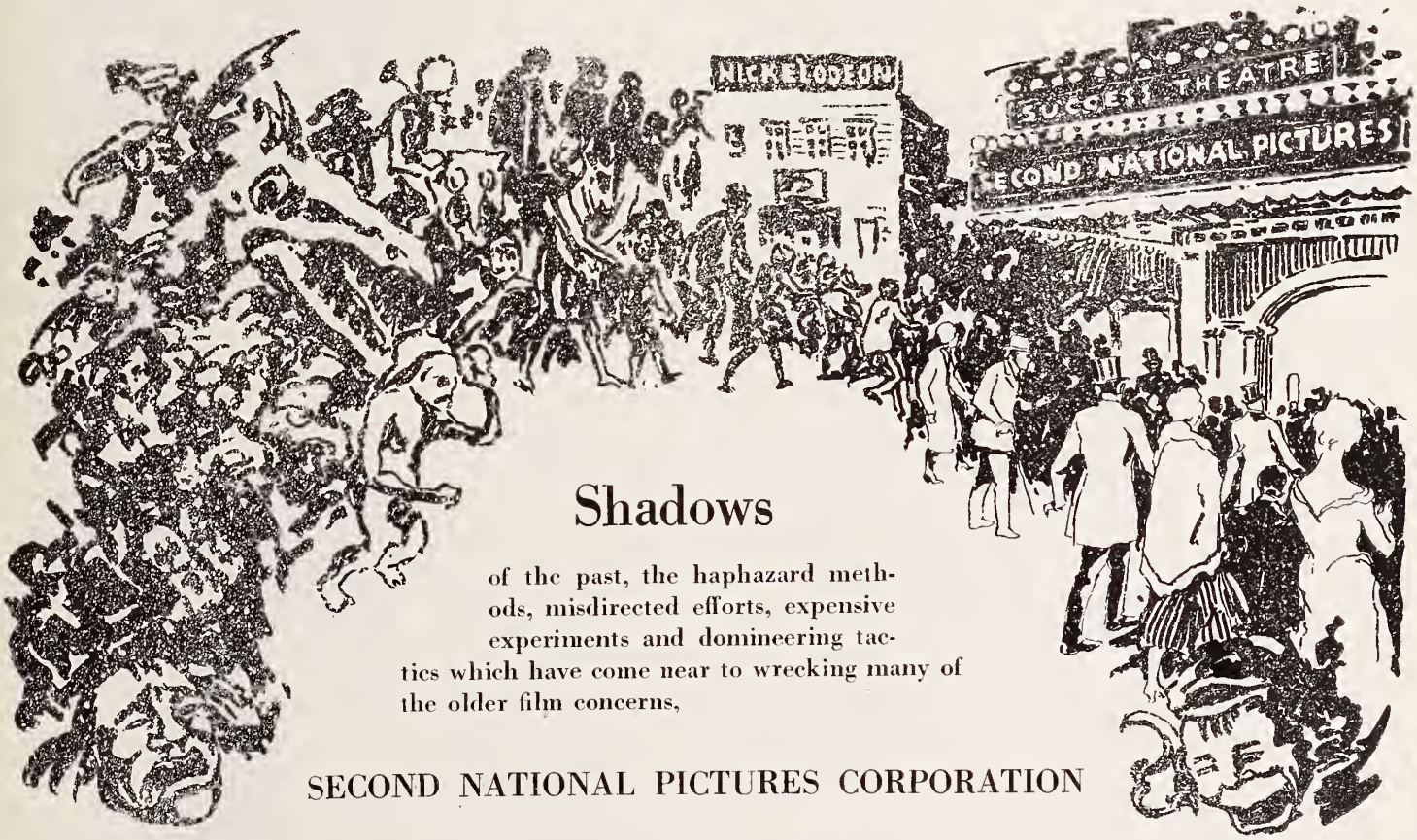
Phone Bryant 3165 130 W. 46th STREET, N. Y. C.

Shadows

in the age of primitive man were strange and terrible. In modern times shadows have been made to provide four fifths of all the theatre entertainment of mankind, in the form of motion pictures or "movies." At first these were confused and crude, making their appeal in places of the old "nickelodeon" type; but step by step the moving shadow picture has been developed to the degree of excellence displayed in the productions released by

SECOND NATIONAL PICTURES CORPORATION

Out of the



Shadows

of the past, the haphazard methods, misdirected efforts, expensive experiments and domineering tactics which have come near to wrecking many of the older film concerns,

SECOND NATIONAL PICTURES CORPORATION

has emerged triumphant, the brightest hope and one best bet of independent producers and progressive exhibitors.

WHY

play the old, unsatisfactory, losing game when Second National is in a position to insure prosperity to wide awake producers and exhibitors alike?

CURRENT RELEASES:

"ONE MOMENT'S TEMPTATION"—An unusual photoplay of rare charm and strong human interest, scenes laid in Maryland, with Marjorie Villis, James Knight and Bernard Dudley.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel, "Nance," by Charles Garvice, featuring Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson.

Second National Pictures Corporation

140 West 42nd Street, New York City

Producers Security Has Many Successes

The Producers Security Corporation is playing no little part in strengthening the State Right field. Many of the biggest successes of the year have been placed in this distributing channel by this enterprising organization.

Dorothy Gish's latest success, "The Country Flapper," is a box office magnet for Independents. "Trail of the Law," "The Man Who Paid," and "The Wolf's Fangs," Oscar Apfel Productions, are decided successes.

"The Right Way" and "The Soul of Man" are two of the biggest pictures of the year to be State Righted.

"Squire Phin," "Welcome to Our City," "Mr. Potter of Texas," and "Mr. Bingle," from Maclyn Arbuckle features, are being offered to State Righters. "Diane of Star Hollow," with Evelyn Greeley, has been most successful in this field.

Two new features are ready for immediate release: "In the Night," a mystery drama, and "Madame Sans Gene," a massive spectacle to be presented by Aubrey Kennedy.

"Jungle Goddess" Gets Unusual Praise

It is an unusual thing for a big production and distributing organization to compare an independent product with its own, but that is What Pathé is doing with the Selig serial "The Jungle Goddess."

Pathé of London purchased the United Kingdom rights to this chapter-picture from the Export & Import Film Company, so annexing the first independent serial they ever handled.

In advertising the serial they state it is their supreme serial offering and in every way meets the high standard of quality they have set for their serial offerings, according to word from the Export & Import company.

"Only a Shopgirl" Has Strong Cast

THE greatest cast ever assembled for an Independent production is claimed for "Only a Shopgirl."

Word comes from the New York offices of the C. B. C. Film Sales Corporation that producer Harry Cohn, in charge of West Coast production centre, has completed the signing of a company that will make Independent history, and be the biggest thing of its kind ever undertaken.

Included in the company are Estelle Taylor, Mae Busch, Richard Dix, Wallace Beery, Claire Dubrey, Baby Josephine Adair and Billy Scott.

This cast was assembled after closest study of the script and each player was selected because he or she best typifies the character and spirit of the various roles.

Edward Le Saint, who gave "More To Be Pitied" such excellent direction, is directing "Only a Shopgirl."

Equity Picture Given World Premiere

"What's Wrong With the Women," Daniel Carson Goodman's production for release on the independent market through Equity Pictures had its premiere in two key cities simultaneously this week, marking the world's premiere of this production. In Philadelphia the picture is now playing the Palace and Arcadia theatres. It will run a week in each house.

"What's Wrong With the Women" is being distributed through the Masterpiece Film Attractions of Philadelphia.

In New York, where it is being distributed throuugh Commonwealth Film Corporation, the picture opened last Sunday at the Cameo theatre, a Broadway first-run house, where it will play an entire week. FoFllowing this booking the picture will start over the entire Keith Circuit.

Steiner to Maintain Neal Hart Unit

William Steiner will maintain the Neal Hart unit in Hollywood for several productions. The Hart company recently made a trip to the far north to secure shots for their latest release "South of Northern Lights," in which it is claimed the most successful photography of the aurora borealis ever made by any company is embodied in the story.

Steiner will make a flying trip to the coast next month. He is looking for good western and semi-western stories for the Hart unit. Arrangements are under way for a well known studio in Hollywood, which will give the Steiner Productions three studios—one at Cliffside, N. J., the other at Hot Wells, Texas, and the one at Hollywood.

Mrs. Keating Will Head Warner Scenario Dept.

Mrs. Pearl Keating, who was handling the "fan" magazine publicity for the Warner Brothers pictures, has been placed in charge of the Warner Scenario Department.

Mrs. Keating was formerly on the dramatic staffs of the Boston *Herald, Globe* and *Traveler,*

Artcolor Film Sold for New England and Penn.

"Making Hubby Like It," an Artcolor picture distributed by American Releasing Corporation, has been extensively booked in the New England and Philadelphia territories. This includes the Black New England theatres, Famous Players houses in New England; W. P. Gray Circuit, and Empire Theatres, Inc., of New England, and Commerford and Stanley of Pennsylvania.

"Making Hubby Like It" is the first motion picture produced, photographed, printed and developed in natural colors. It was made by the Artcolor process, perfected by Louis J. Dittmar, which cost over a million dollars and required eight years of scientific research to develop.

The colors are not produced by hand, stencil or artificial treatment of any kind but are acquired solely by a photographic process.

Big Poster Campaign on C. B. C. Pictures

Following announcement last week that Apollo Exchange of New York, which holds Greater New York rights to "More To Be Pitied," was covering the entire territory with twenty-four sheets on this C. B. C. picture, comes word of one of the biggest poster contracts ever let by an Independent Pittsburgh film exchange, according to C. B. C.

Harry A. Lande, manager of Quality Film Corporation, Pittsburgh, states that he has contracted for the placing of five hundred twenty-four sheet stands in various places throughout the territory he controls on this production.

Mike Rosenberg on Way to New York

Mike Rosenberg, who, with Irving M. Lesser, controls the activities of Western Pictures Exploitation and who, with Sol Lesser, is associated in the Principal Pictures corporation, will arrive in New York this week drect from the Coast.

Mr. Rosenberg will make his offices in the Loew State building with Lesser while in Gotham. His stay will be brief and only matters of utmost interest pertaining to the Western Pictures exploitation company and Principal Pictures corporation, will be discussed.

Perfect Pictures

are the result of *personal interest* in the selecting of story, *personal interest* in the selection of cast, *personal interest* in direction and photography.

Personal interest dare not cease there. If it is not carried out in the developing and printing the product that reaches the screen will not be perfect.

Personal Interest follows your picture through every stage

EVANS FILM LABORATORIES

412 W. 216th St., New York City

Phone Wadsworth 3443

Ten Year Old Veteran Has New Contract

MASTER JOSEPH DEPEW, ten year old veteran of the screen and stage, has been re-engaged by director Dell Henderson, in whose production "The Broken Silence," Joe played an important role.

This time, Joe will complete work which was started in the spring on "Jacqueline." The exteriors showing a spring thaw were necessarily taken during the "melt," but the picture was scheduled for fall release and consequently was set aside to be completed in September.

Meantime, the youngster who is winning a flattering number of admirers, has scored the hit of his young career in "Timothy's Quest."

Second National Names Second Release

"One Moment's Temptation," is announced as the second release for the Fall season by Second National Pictures Corporation. The scenes are laid in Maryland, on what is said to be the most beautifully wooded canal in America. Marjorie Villis, James Knight and Bernard Dudley are featured in the production.

"One Moment's Temptation" is said to appeal through many tense situations and exciting action. The picture will be offered for booking in a few days.

The first release by Second National for the Fall season is "Broken Shadows," now booking, a romantic picture play of life in modern Ireland founded on the novel, "Nance," by Charles Garvice, featuring Isobel Elsom.

Second National plans to release two pictures each month for the current season.

Hollywood Picture in Toledo Theatre

After a successful premiere presentation at Wood's Theatre during the week of September 11th, "Night Life in Hollywood" will begin a week's engagement at H. C. (Doc) Horater's big new Alhambra Theatre in Toledo on September 18th.

Schlesinger Leaves on Trip to England

GUS S. SCHLESINGER, general manager of the Warner Brothers foreign department, left last week for England to negotiate for the distribution of the forthcoming series of Warner pictures.

Schlesinger will remain in Europe for three months, and during that time he expects to not only successfully dispose of the Warner productions, but also to make a first hand study of foreign conditions. His study of the foreign market will center on the production advance of European producers, and what is in most demand by exhibitors and buyers in general.

DO THESE THINGS MEAN ANYTHING TO YOU?

CAST

ANY PRODUCING UNIT WOULD BE PROUD OF IT!

MARY ANDERSON

VIRGINIA PEARSON

HARRY T. MOREY

JOSEPH STRIKER

JULIA SWAYNE GORDON

THURSTON HALL

BOBBIE CONNELLY

STORY-DIRECTION TECHNICAL DETAILS

Let the Reviews Talk!

"An intensely human drama." —Harrison's Reports.

"Good melodramatic story logically told—audience appeal—well sustained interest."—Film Daily.

"Splendid cast — up-to-date melodrama."—Motion Picture News.

"Powerful — dramatic — Abramson has given trade what patrons are demanding."—Moving Picture World.

"Will rank with the best of recently screened state right subjects." — Exhibitors Trade Review.

"Well directed — exceptional cast — cleverly told story — should find ready acceptance." —Exhibitor's Herald.

"Powerful dramatic story—big surprise ending."—Motion Picture Journal.

EXPLOITATION POSSIBILITIES

READ THE TITLE!

One Idea That Won't Cost a Red Cent

Each day your local newspapers carry stories of escapades, court trials and other sensational doings, in which the younger generation figures prominently. Clip these items, paste them on compo board and place in front of your lobby with the following heading: "THESE CLIPPINGS ARE ONLY A FEW OF THE KNOWN RESULTS OF THE WILDNESS OF YOUTH. LEARN HOW TO AVOID THESE PITFALLS BY SEEING 'WILDNESS OF YOUTH, NOW PLAYING AT THIS THEATRE."

Novel Street Ballyhoo

Engage a man to represent a pauper or any other suggestive idea along that line, bearing a sign on his back which reads, "'Wildness of Youth' made me what I am today! Don't follow in my footsteps, but see 'Wildness of Youth' at the Capitol Theatre now!"

A NOVELTY

Whistle Cigarette

With Specially Printed Envelopes

Your Imprint Goes on the Envelope

A Live Wire Novelty

1000 Cigarettes
1000 Envelopes **$15.50**

Practical Ideas In a Sixteen-page Press Book

Ivan Abramson's 20th Century Tale of Youth and Its Follies

"WILDNESS OF YOUTH"

WILL STAND THE COLD BOX OFFICE ANALYSIS FROM ANY ANGLE!

WIRE IMMEDIATELY

GRAPHIC PRODUCTIONS, Inc. 729 Seventh Ave., New York

A Money-Maker For the Independents!

The Box Office Knockout!!

WHY DO MEN MARRY?

Featuring

EDY DARCLEA

Fresh From Her Triumphs In Fox's "NERO"

"A Statuesque Type of Beauty."—M. P. NEWS

The story holds one's interest because it has suspense and the players are ideal types for their respective roles, particularly the men who portray the clubmen. Edy Darclea, a statuesque type of beauty, plays a dual role and gives a good performance. The scenes of Venice are the real thing, and the atmosphere is entirely correct. Lesley Mason has edited the picture so that it carries an even sequence throughout, the story interest being emphasized through the captions. The picture should please American audiences.
M. P. NEWS

THE VERDICT OF THE PRESS

Luxurious settings and the story that displays some effective intrigue, keeps the spectator interested in this production, starring Edy Darclea, who made an impression in "Nero" by her performance of the slave girl. In this she plays a double role, that has been designed with more than usual originality. She is possessed of so much physical charm, that she will be attractive to many. Big scenes in the theatre have been well directed. There are some rich interiors and a number of beautiful outdoor shots.
M. P. WORLD

New York and New Jersey Rights Sold to
ATLAS FILM CO.

"Why Do Men Marry?" is the first of a series of productions to be released in the Independent Market by Unity.

WRITE, WIRE OR PHONE

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Bryant 1365

Inquiries may be sent to Norman J. Sennott, Rep.

CLARENCE BRICKER PRODUCTIONS

W. L. BLENKIRON, Pres.

ANNOUNCE

FRANKIE LEE

AMERICA'S MIRACLE BOY OF THE SCREEN

IN A SERIES OF TWO REEL COMEDIES DE LUXE

THE *FIRST RELEASE* IS AN ADAPTATION OF THE *AMERICAN MAGAZINE* STORY *"LAST NIGHT WHEN I KISSED MISS THOMPSON"* BY BESS ALDRICH. (Release title to be announced later.)

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TIMES BUILDING NEW YORK

MACISTE

IN

"THE UNCONQUERED"

There is more action in each one hundred feet of this production than in the usual one thousand feet of the usual State Right Special.

A swift, sure success for every exhibitor, backed by a powerful line of advertising matter that goes only with a real box office magnet. Maciste was never more daring and his producers never more extravagant in staging this production.

MACISTE in unrivaled feats of daring
MACISTE in a production of a thousand thrills
MACISTE in dramatic action galore
MACISTE in stunts that stagger
MACISTE in a story of love and intrigue
MACISTE in a Box Office magnet
MACISTE in an attraction that "out-Fairbanks" Fairbanks
MACISTE in a real state right 7 reel special
MACISTE in all this and more
MACISTE in the Unconquered

The Aywon Film Corp.

Nathan Hirsh, *Pres.*

729—7th Ave., N. Y.

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"SHADOWLAFS"

SERIES OF ANIMATED
SHADOWGRAPH SILHOUETTES

"BURLESQUE PHOTOPLAYS"

TWO REELS ONE A MONTH

COMEDY SATIRES

"No Darn Yeast"
"Salami"
"The Sneik"
"Let Her Rip Van Winkle"
"Four Coarse Men"
"Ham Omelet"
Etc., Etc.

ELSIE DAVENPORT in
BURLESQUE PHOTOPLAYS

"SHADOWLAND SCREEN REVIEW"

26 SINGLE REELS DE LUXE
STARS OF STAGE, SCREEN AND DANCE AT HOME, AT WORK, AT PLAY
A FEW TERRITORIES OPEN

Other 1 and 2 Reel Novelties, Comedies, Dramas in Preparation

? WHAT DO YOU WANT ?

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Also Releasing
"FEDERATED SCREEN REVIEW"
Distributed by Federated Film Exchanges of America, Inc.

"Comparables" Are Coming

Twelve Volumes of 'Em. There's a couple of reels in each volume that bring sobs, laughs and emotions so fast that you can't keep your eyes off the screen.

SCENERY, Oh! Man Alive. You simply forget you're housed up in a film dispensing establishment and lose all track of time.

ACTION. You know it, right from the jump and right on through to the dousing of the light.

COMEDY. Well, "we should smile." Situations that are new and laughs that come from good clean stuff and right from the heart not from ridicule.

STORY. That's the keynote of it all.

Why say more? Drop us a line.
There's more dope coming.

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LOS ANGELES, CALIF.

"BEWARE OF THE LAW"

STATE RIGHTS
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Phone Bryant 9444

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Pathe to Release Will Rogers Two-Reelers

PATHE announces the acceptance of two two-reel comedy productions starring Will Rogers for release this fall. They are entitled respectively, "The Ropin' Fool," which was shown at the Capitol theatre, New York, with great success several months ago, and "Fruits of Faith," the latter having yet to make its first public appeal.

New York newspaper reviewers found "The Ropin' Fool" admirable as exhaust ing every refinement of the art of making a looped rope aside from the picture's feats of lassooing animals after the cowboy fashion.

"The Fruits of Faith" is described as an effective melting together of genuine humor and pathos. The hero is a true tramp but with a tender heart. His aversion to any sort of labor is cured when circumstances make him the sole protector of a baby waif.

Picture Brings Hostile Savages Together

A film battle with ever-present possibilities of becoming too realistic is what will be seen in "Passions of the Sea," formerly known as "Captain Blackbird," a story of the South Seas, directed by R. A. Walsh for Goldwyn.

Bringing together into one big mob scene the natives of twelve different and not-too-friendly districts was the unprecedented diplomatic accomplishment of M. D. Gardner, business manager of the company. The French government of Tahiti has always been very careful to keep the tribes separate, but so strong was the lure of the camera, even for the untutored Polynesian, that they laid aside all other rivalries except as to which should most quickly and correctly do what the director told them.

Famous Mission Figures in Walker Film

The famous old San Juan Capistrano mission, midway between Los Angeles and San Diego, will figure prominently in "Captain-Fly-By-Night," Johnnie Walker's first starring vehicle for F. B. O. release.

The story, written by Johnston McCulley, which appeared in the Blue Book magazine, deals with the early period of California, during the days of the missions. A great many of the scenes are laid in the famous old mission.

Walker will take his entire organization to the old mission, where several days will be utilized in filming certain scenes in the exact locale of the story.

"Ebb Tide" Filming Difficult

Director George Melford Conquered ll Natural Elements in Production

LISTED among new records in the record-smashing business of making motion pictures is said to be the recent achievement of George Melford in his conquering of about every possible natural element during the production of "Ebb Tide," his Paramount picture version of the Robert Louis Stevenson-Lloyd Osbourne South Sea tale, in which Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan are the principal players.

"Ebb Tide" was taken on land, on the water and under the water, while transportation to and from a Pacific Island location required travelling over the water in a hydro-aeroplane.

Scenes on land included a reproduction of the waterfront at Papeete, Tahiti, at night, a scene which required the transportation of sufficient electrical equipment to light a town of ten thousand people. This constituted a new record for across water transportation and illumination.

On the water there was a dramatic scene in which a 330-foot schooner was burned. And also on the surface one sees the beginning of a strenuous fight with an octopus by Lila Lee and James Kirkwood which is the big punch of the story.

The octopus fight and scenes of pearl-diving are continued under water through the use of a diver in a diving suit and a diving bell holding the cameraman, Bert Glennon. Expert Hawaiian divers who worked in these scenes, some of which required many minutes of immersion, included J. P. Spencer and Chief Lava.

Selznick Special Promises Much

"One Week of Love," Nearing Finish, Expected to Start Season With Bang

WITH the last shots being made on "One Week of Love," first of the sixteen super specials scheduled for production by the Selznick company during the season of 1922-23 being made on the Pacific coast, there is arriving daily a mass of information which seems to indicate that this big photoplay is destined to start the Selznick season off with a bang. Of particular interest are the still photographs which better than words, tell just what the producers have been able to accomplish.

The story has remarkable scope, dealing with "high society" life, the customs and manners of more commonplace people, and, in addition, with exciting incidents in the borderlands of the United States and Mexico.

Some of the big situations have to do with the extremely hazardous business of driving aeroplanes over the lofty western mountains. There is a particularly thrilling aeroplane crash. Another big situation shows the wreck of a train as it is crossing a torrential mountain stream. The stills prove that all of this thrilling action has been caught for the picture.

Elaine Hammerstein and Conway Tearle are co-starred in "One Week of Love." Advance information is that both gave remarkable performances in the roles for which they were cast.

It is expected that the cutting and titling of the picture will be completed within the next two or three weeks and a rush print delivered to the Selznick home offices in New York city.

Vignola Receives Warm Praise

Hailed As Director of Year's Best In "When Knighthood Was In Flower"

PROBABLY the greatest tribute ever accorded a motion picture director was paid to Robert G. Vignola this week by the critics of the New York newspapers who, after viewing the premiere of Mr. Vignola's Cosmopolitan production, "When Knighthood Was in Flower," unanimously declared him to be the outstanding figure in the directorial ranks.

The New York Times, generally conservative in its reviews, said in part: "More than any one else the man responsible for the genuine merit of 'When Knighthood Was in Flower' is Robert G. Vignola. It is first of all Mr. Vignola's film and he should be proud of it."

The New York Daily News said: "The triumph belongs to Robert G. Vignola. In the field of artistic production and direction he has hung up a mark for others to shoot at and he has hung it high."

The New York Mail said: "Robert G. Vignola who directed this picture has by this picture elevated himself to the ranks of those who can do the biggest things in the film world and do them splendidly."

"Sherlock Holmes" To Go Through Goldwyn

"SHERLOCK HOLMES," starring John Barrymore, will be released by the Goldwyn Pictures corporation as one of its twenty big pictures of the year, according to announcement just given out. The photoplay was adapted by Earle Browne and Marion Fairfax from William Gillette's stage play based on Sir Arthur Conan Doyle's stories. Albert Parker directed the production.

The cast supporting the star contains the names of many of the best known players on stage and screen: Gustave von Seyffertitz, Carol Dempster, Roland Young, Louis Wolheim, Albert Bruning, Hedda Hopper, Peggy Bayfield, Margaret Kemp, Anders Randolf, William H. Powell, Robert Schable, Percy Knight, Reginald Denny, David Torrence, Robert Fischer, Lumsden Hare, Jerry

Light for 500 Homes on Single Set

Enough electricity to illuminate 500 homes was used to light one of the huge sets used in the screening of "Peg O' My Heart," Laurette Taylor's photoplay. King Vidor is directing the screen version of the international stage success by J Hartley Manners at the Metro studio.

With the total amount of 850,000 watts of electricity, not only could 500 homes be illuminated, but there would remain current enough to operate in each the phonograph and player piano, the doorbell and cooking range, to charge the wireless battery, manufacture ice in the refrigerator, heat the curling irons, percolator, toaster, and cook the waffles, to do the ironing, make the ice cream and do the family washing.

Latest Travelaugh Laid Along Riviera

"Such is Life on the Rivera" is the current Hy Mayer Travelaugh release on the Film Booking Offices of America short subject program. This is the twelfth of these single reel cartoon-scenic novelties to be issuel by F. B. O. It has already played at the Capitol theatre, New York, and will shortly be seen in many of the leading first run screens of the country.

This reel shows the exquisite beauty of the "playground of Europe" as well as illustrating the quaint types of peasants. The Cosmopolitan throng of visitors has also been caricatured and artistically photographed.

Unique Tie-up Made on "Turn to the Right"

A NOVEL advertising campaign successfully tied up local stores as well as the name of the photoplay when "Turn to the Right" was shown by Fred. S. Meyer at the Palace theatre, Hamilton, Ohio.

Mr. Meyer placed two advertisements, two columns wide and two inches high, in an issue of the Hamilton News which preceded his showing. One was worded: When you shop, do you "Turn to the Right" Dealer, or do you buy at random? There's a message in store for you, telling you where to "Turn to the Right" store for the right thing. "Turn to the Right" merchant when in need of any of life's necessities. "Turn to the Right" store for quality merchandise, in other words ADVERTISED goods. "Turn to the Right" of page 3 in tomorrow's news.

On the following day appeared a large advertisement of many of Hamilton's leading shops, with the phrase "Turn to the Right" stressed in many ways.

Sam Benjamin Oklahoma City F.B.O. Manager

Harry M. Berman, general manager of distribution of the Film Booking Offices of America this week announces the appointment of Sam Benjamin, formerly manager of Universal's Oklahoma City branch, as manager of the F. B. O. exchange in that city. Mr. Benjamin is one of the best known exchangemen in the Southwest and comes to F. B. O. with a thorough knowledge of his territory and a wide circle of friends.

Mr. Berman is now on a tour of F. B. O. exchanges and is at present in the South. He reports that branch managers everywhere are highly enthusiastic over the reception accorded to "In the Name of the Law," the F. B. O. police picture, by exhibitors.

"Dangerous Age" Has Thrills and Beauty

With the production of "The Dangerous Age" John M. Stahl recently completed his fifth all-star special for Louis B. Mayer presentation through First National.

Among the spectacular features incorporated in the story are a thrilling race between an automobile and a train, culminating in a sensational smash-up; a horse race staged especially with ten horses and jockeys from the Tia Juana track in Mexico; a café scene in which hundreds of beautifully gowned women take part, and in which was installed all of the high-pitched gayety known to mark the famous old Cafe de Paris after which the set was copied. There is also a wedding scene said to be very beautiful.

Ingram Begins on "Passion Vine"

Author of Story with Unit at Miami To Insure Accuracy of All Details

REX INGRAM began the making of his forthcoming production for Metro release, "The Passion Vine," at Miami, Florida, this week.

Locations have been finally chosen, technical facilities arranged satisfactorily and such settings as are required in the outdoor scenes erected. The last few days were consumed in going over every detail of plan in order to reduce to a minimum the time necessary for minor rearrangements after actual beginning of the filming.

With Mr. Ingram is John Russell, author of the story, who will serve in an advisory capacity. "The Passion Vine" is a colorful romance of the South Seas, one of the famous volume of short stories by Mr. Russell, published under the title "Where the Pavement Ends." After a wide circulation here, the book was given a most hearty reception in England. It is first-hand writing, for Mr. Russell spent several years cruising about the islands near Papeete, living with natives, chumming with beachcombers, hearing the outlandish tales of traders in the clubs on the fringe of civilization and coming upon tales even more stirring. He has been beyond where the pavement ends; and his presence with the Ingram organization will be invaluable in insuring that every detail of dress and custom and setting be accurate.

The leading roles in "The Passion Vine" will be enacted by Alice Terry, who has added to her already enormous success by her representation of the Princess Flavia in "The Prisoner of Zenda," and by Ramon Navarro, the dashing young Rupert of Hentzau in the same screen drama. Edward Connelly, Mr. Ingram's superstition—for the brilliant young director feels Mr. Connelly's membership in a cast of his is guarantee of a picture's success—has left Hollywood for Miami.

For a later Rex Ingram production, "Scaramouche," a novel by Rafael Sabatini, has been purchased by Metro, it was announced this week. This is one of the literary sensations of the last five years.

Critics Praise "Manslaughter"

New York Newspaper Reviewers Unite In Declaring It C. B. DeMille's Best

NEW YORK newspaper critics, in reviewing Cecil B. DeMille's latest production for Paramount, "Manslaughter," now running at the New York Rivoli, seem to be practically of the same mind as their professional relatives in Los Angeles, Chicago and San Francisco, all of whom agree that the picture is DeMille's greatest accomplishment thus far and that it will prove one of the outstanding box-office successes of recent years.

The praise of the reviewers is well distributed, for the author, Alice Duer Miller, and the scenarist, Jeanie Macpherson, in every case are credited along with the producer and the featured players, Thomas Meighan, Leatrice Joy and Lois Wilson, with their just due in the division of the honors.

"Competently done, consistently interesting—well worth a trip," said the Sun critic, who re-echoed the sentiments of R. W. Baremore in theTelegraph, who said: "Here is a really great picture. . . . 'Manslaughter' cannot be too highly recommended. It is one of the finest pictures ever shown on Broadway and surely will satisfy the most exacting patron of the motion picture theatre."

Said the Journal: "'Manslaughter' appears to possess all the elements of an unusual success," and the Call: "People will flock to see it."

Particular stress is laid upon the work of the leading players in the large cast made up entirely of people well known to screen patrons. "Mr. Meighan's performance here is powerful and human," said the World. The Herald's critic said: "Meighan is an admirable strong man in the grip of merciless fate and Misses Leatrice Joy and Lois Wilson, together with the rest of the cast, make 'Manslaughter' a sure 'killing' in popularity. DeMille is just the man to have handled it, with its sophistication."

Semon Comedies Get Medal

Take Honors at Milan, Italy, Fair Win Praise from Continental Papers

LARRY SEMON comedies are the most popular ones shown in Italy judging from the vote and the award at the recent international contest, held in connection with the Milan fair, of a gold medal and diploma d'onore.

The rewards commission of the fair examined almost 100 films, from America, England, France Germany, Austria, Switzerland and Italy. From this number they selected sixteen features, which were considered favorably. These were submitted to the throngs attending the fair. The selections of the public, through the vote, were awarded the prizes.

Of the 16 selected, 6 were American, 4 Italian, 3 Austrian, 2 German and 1 Swiss.

"Ridolini," which is Milanese for Larry Semon, seems to have found the Italian funny bone, with his

Paramount Stars Lead Cincinnati Contest

PARAMOUNT stars grabbed the inside track and held the lead to the finish in a contest recently conducted by the Cincinnati Post to determine the most popular male star of motion pictures.

Thomas Meighan led with 391 votes, Wallace Reid was a close second with 372 and Rodolph Valentino was third with 357. Moreover, says Paramount, what was still more significant of the popularity of these three stars was that the next highest was nearly 300 votes behind Valentino, polling only 72 votes.

Newspaper Comments on "Grandma's Boy"

The Heilig theatre of Portland, Ore., ran Harold Lloyd's "Grandma's Boy" for four weeks, and the Portland Telegram commented editorially on this, characterizing it as "America's answer to the film makers."

Under the heading of "Grandma's Boy," on September 2nd, the Telegram said:

"For four weeks one of Portland's leading theatres has played a film comedy to crowded houses. Between 75,000 and 100,000 people have laughed and cried over the predicaments and trials of 'Grandma's Boy.'

"The success of 'Grandma's Boy' is convincing argument that the American people as a whole, still love the clean, the true, and the beautiful in life.

"The success of 'Grandma's Boy' is America's answer to the film makers. Create what is pure, and sweet and real, and the American people will open their hearts and let you in."

"Remembrance" Gets First Runs Rapidly

Goldwyn's production of "Remembrance," its new Rupert Hughes picture, and the first release under the new policy of but twenty productions a year, all of them big super-features, is being booked rapidly in first run theatres, says a statement from Goldwyn Distributing Corporation.

The national release date for "Remembrance" is Oct. 8th. In a few instances there will be pre-release showings, notably at the Capitol theatre, New York, on Oct. 1 and at the California theatre, Los Angeles, on Sept. 24.

Betty May to Star in Al Herman Comedy

A special attraction in the new Century Comedy directed by Al Herman and starring Lee Moran will be Betty May who is to be featured in it.

Miss May, who has fully recovered from her bruises when a Ford used in a comedy scene, tipped over throwing her and George Monberg into a ditch filled with sharp stones, which necessitated bandages on both arms and prevented her appearance before the camera for several weeks.

First "Slippy McGee" Review at Natchez

THE national premier review of Oliver Morosco's production of "Slippy McGee" will be held in the city where the picture was filmed—Natchez, Miss. So great has been the interest in the Morosco feature in the Mississippi city that George R. Bentel, vice president and general manager of the Morosco Holding company is preparing to send a special print there that the Natchez citizens who cooperated in the production may have the first view of the film.

Bentel's decision was influenced, too, by the requests from the players who were in Natchez eight weeks and were won by the famed Southern hospitality. Colleen Moore, herself a Southern girl, was particularly anxious that Natchez be honored with the preview.

Neilan Finishes First for Goldwyn

Marshall Neilan last week finished the photography on his first production made in association with Goldwyn, "The Strangers' Banquet," adapted from Donn Byrne's novel. He is now engaged in editing and titling it.

"The Strangers' Banquet" is the biggest production of Mr. Neilan's career and is one that both Mr. Neilan and Goldwyn officials believe will rank among the biggest things yet done in the films.

Chester Writes Script For Mayo Film

"The Hot Head," Frank Mayo's current starring vehicle at Universal City, which Edward Sedgwick is directing, was written for the star by Lillian Chester, the wife of George Randolph Chester. Chester is a very busy man as one of the supervisors of the scenario department, but found time to prepare the continuity.

Mayo is supported by such artists as Helen Ferguson, Charles Clary, Albert McQuarrie, Melbourne MacDowell and Tom Kennedy.

"Manslaughter" Release Sept. 24

Said to Be Cecil C. DeMille's Best; Features Large Cast of Noted Actors

PARAMOUNT'S release for September 24 is Cecil B. DeMille's production, "Manslaughter," which has been pronounced by all the Paramount executives the greatest picture, judged from both box-office and artistic standards that the producer of "Old Wives for New," "Something to Think About" and "Male and Female" has ever made.

This picture opened Sunday at the New York Rivoli where it is booked to run for four weeks.

The story of "Manslaughter" is by Alice Duer Miller and the book proved to be one of the most sensational and best-selling novels of the past two years. Jeanie Macpherson adapted it for the screen and is said to have added bright laurels to her crown as a creator of film literature. Thomas Meighan, whose last appearance in a DeMille production was in "Male and Female," is featured in the leading male role, along with Leatrice Joy nd Lois Wilson.

Mr. Meighan plays the district attorney and Miss Joy the role of Lydia Thorne, the society girl, while Miss Wilson plays the important character of Evans, Lydia's maid, whom she has sent to prison for a petty theft. Others in the remarkably well chosen cast are John Miltern, George Fawcett, Julia Faye, Edythe Chapman, Jack Mower, Dorothy Cumming, Casson Ferguson, Mickey Moore, James Neill, Sylvia Ashton, Raymond Hatton, Mabel Van Buren, Ethel Wales, Dale Fuller, Edward Martindel, Charles Ogle, Guy Oliver, Shannon Day and Lucien Littlefield.

Picture Gets Early Play Dates

"Rich Men's Wives" Given Immediate Bookings in Many Important Cities

IMMEDIATE play dates are being accorded "Rich Men's Wives," the first Preferred Picture to be released through the Al Lichtman corporation.

To those who have an intimate knowledge of a peculiar condition existing in the industry for some months past, this is interesting. Sales managers of the large distributing companies have issued orders to the members of their sales forces to secure immediate play dates at all costs and concentrate their energies along those lines rather than close for future bookings. The reason is that play dates are pay dates and spot bookings mean a flow of revenue to the distributor's treasuries.

In view of this, the Lichtman corporation feels that the reception accorded its first picture is somewhat out of the ordinary. In New York, the 96 day booking deal with the Loew circuit was consummated before negotiations with the Capitol had been started. It is common knowledge that this important circuit has all sorts of products upon which to draw and the fact that it played "Rich Men's Wives" so soon after the Capitol premiere is considered out of the beaten path.

Out of New York, the same state of affairs prevailed. First runs who had contracted for the production gave "Rich Men's Wives" immediate dates at once and in many cases, shelved other pictures to play it. The Consolidated Realty and Theater corporation made a blanket deal for five theaters in Chicago.

In Los Angeles, the Garrick will show the production for a week, following a similar engagement at the California.

Uses Full Page Space on Select Picture

If the Select picture "A Woman of No Importance" may serve as a criterion, exhibitors are offering more co-operation in an advertising way than ever before. For the showing of Oscar Wilde story at Clune's Broadway theatre in Los Angeles, Manager Jay Haas used a full page advertisement in *The Record*.

In addition to such a generous amount of space being alloted the production an additional source of gratification is the skilful way the page has been arranged. Select officials feel that advertising of this character cannot help but be a benefit to the industry as a whole.

Stage Player Added to Alice Brady Cast

Another addition to the cast of Alice Brady's latest Paramount picture, "Anna Ascends" is Grace Griswold, one of the leaders of the theatrical workshop movement and well known for her work on the legitimate stage. She has done little picture work, having been in but three pictures, "Disraeli," with George Arliss, "Smiling Through," and a Griffith Production.

Next Playgoers Release Is Announced

"THE MAN SHE BROUGHT BACK," a Charles Miller attraction, is announced for release by Playgoers Pictures on September 24th. The cast includes Earle Fox, Doris Miller, Frank Losee, Charles Mackay, Donald Russ, Harry Lee and Frederick Burton. It is in five reels, from the story by Jasper Ewing Brady and directed by Charles Miller. The story is said to follow a new angle based on the exploits of the Canadian Northwest Mounted Police, for in this case the trooper found it hard to be a hero. He was handicapped by fear, and he knew it; he was ashamed of it.

This release follows the Playgoers attraction "Face to Face" a romantic mystery drama featuring Marguerite Marsh and Coit Albertson, the release date of which was September 17th.

Suspense Said Strong in "High Seas"

Suspense is said to be employed to marvelous effect in "On the High Seas," a new Paramount picture in which Dorothy Dalton and Jack Holt are featured, supported by Mitchell Lewis. It is an Irvin Willat production.

The suspense in the scenes where the liner is on fire and Miss Dalton refuses to be hurried, waiting to dress until her way of escape is almost barred by flames, is almost unbearable, Paramount states, and her final rescue brings about a situation that is almost unparalleled.

Miss Dalton, in the role of a carefully reared girl, is in a leaky open boat with two stokers, one a brute, the other a gentleman. She is forced to bail the boat, drink and eat scraps. A sail is sighted which proves to be a plague ship. But they board her, clean ship and escape the plague.

Gus Schlesinger, General Manager, Warner Brothers Foreign Department.

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Metro to Release Stan Laurel Comedies

METRO PICTURES CORPORATION will act as the distributing medium for a series of eight comedies, presented by the Amalgamated Producing company and starring Stan Laurel, it is announced by W. E. Atkinson, general manager of Metro. The first two of the series, "The Egg" and "The Weak-End Party," have already been completed and are scheduled for release within the immediate future.

Gill Pratt has been chosen as director of the staff. His experience of eleven years with the best comedy companies in motion pictures qualifies him admirably to fulfill his present position. Norman Tourag, associate director, has for the past three years been connected in an important capacity with Larry Semon. Clyde Brockman, formerly with Buster Keaton, has been engaged to provide special "stunts" for the series, serving in the same capacity as Percy Penbrooke.

Arctic Feature Praised by Explorers

Through the co-operation of the Chicago Daily News, "Nanook of the North," now showing at Orchestral Hall in that city, was shown last week at a meeting of the famous Adventurers' club. Some of the comments follow:

Ralph Linton, assistant curator of North American Ethnology: "It is the best show of the sort that I have ever seen. It is entertaining and at the same time has great scientific value."

Major F. J. Franklin, explorer, who has made many trips to the arctics: "This picture greatly impressed me. I recognized immediately that it was the real thing."

R. W. Patterson, member of the Arctic Brotherhood: "A story of the North that is an epic. In depicting the life of the natives, living and climatic conditions, and topography, the best picture every filmed."

New Owen Moore Comedy Draws Praise

Select branches throughout the country are conducting private showings incidents to the booking of "Love Is An Awful Thing," starring Owen Moore, which has just been released following its successful engagement at the Criterion theatre, New York city. In starting the boys out on these private showings General Manager John S. Woody asked for a little originality and it is appanent that he is getting it.

Rae Samuels, widely known as "The Blue Streak of Ragtime," who attended a showing in Seattle, says: "I raved over 'Reported Missing' and didn't think they could make a picture funnier, but Owen Moore's latest sure reaches the highest point in comedy. If I could put that kind of comedy in my vaudeville act the booking managers would have to get the United States mint to pay me."

Hodkinson's Schedule for Fall

Seven Productions Are Listed for Release During the Autumn Season

THE W. W. Hodkinson Corporation announces seven productions for release during the coming fall season. The forthcoming releases will feature such well known authors of the present day as Myrtle Reed, Mary Roberts Rhinehart, Clara Louise Burnham and Charles K. Harris on the story side; while from the angle of production, the schedule will present the latest screen works of such prominent producers and directors as Hugo Ballin, Benjamin Hampton, Lloyd Ingraham, who is directing under the auspices of the Renco Film organization; Alan Crosland, Ward Lascelle, and C. S. Clancy. A screen adaptation of Washington Irving's "The Legend of Sleepy Hollow," with Will Rogers, is among the releases.

"The Veiled Woman," based on Myrtle Reed's story of mystery and intrigue, was directed by Lloyd Ingraham and will be released by Hodkinson as a Renco Film production. Marguerite Snow appears in the featured role. Mr. Ingraham is said to have developed the screen version in such a way that the element of suspense is sustained to the very end.

"Married People," starring Mabel Ballin, was produced by Hugo Ballin. The picture is of the domestic problem type and is described as an intensely interesting subject with a wealth of exploitation possibilities.

Irene Castle in "Slim Shoulders," which has already been given an auspicious premiere at the Broadway Capitol, New York, is also included on the Hodkinson fall schedule. The famous Castle dancing steps and gorgeous gowns are among the features of the production. The story is by Charles K. Harris, and Alan Crosland handled the direction. The picture is already playing to big business in first run theatres. in various parts of the country where elaborate fashion revue shows are accompanying the presentations.

Another "Miracle Man" is the claim for "Hearts' Haven" made by the Hodkinson organization. This subject will present Robert McKim in the leading role. The story, portraying the triumph of an unswerving faith over bodily affliction, is from Clara Louise Burnham's popular book. It was produced for the screen by Benjamin B. Hampton.

Colleen Moore appears as the star of "Affinities." This is rollicking comedy based on the story by Mary Roberts Rinehart and presented by Ward Lascelle.

The screen adaptation of Washington Irving's classic, "The Legend of Sleepy Hollow," will be released under the title of "The Headless Horseman." This production presents Will Rogers in the role of Ichabod Crane. C. S. Clancy presents the film version of the famous tale which has been a literary favorite of young and old for the many years that have elapsed since its first publication in Irving's "Sketch Book," a schoolroom standard text of the present day.

In "Mind Over Motor" is presented another amusing story of Mary Roberts Rinehart. This is one of the popular "Tish" stories. Trixie Friganza plays the leading role in the film production, which is being presented by Ward Lascelle.

More Praise for Lloyd Feature

Telegrams Continue to Come In With Congratulations on "Grandma's Boy"

IF "the proof of the pudding is the eating," then Harold Lloyd has certainly provided a tasty dish in his first five part feature, "Grandma's Boy," according to Arthur S. Kane, president of Associated Exhibitors, the basis of judgment being the telegrams which he is receiving from every section of the country.

Here is one from Ray Grombacher of the Liberty theatre, Spokane: "Accept my congratulations on success of 'Grandma's Boy' which I personally claim the world's greatest audience comedy picture."

W. C. McIntire of the Rose theatre, Burlington, N. C. wires as follows: "Harold Lloyd's 'Grandma's Boy' was so funny that time fairly flew by. The walls fairly echoes with laughter. Will want an early return date on it.

From Seattle, Wash., dated September 13th: "'Grandma's Boy' opened September 9th, Liberty theatre. Quite a number of people have already seen it four times and any number two and three. All records for attendance run and audience approval will undoubtedly be smashed."

From Indianapolis, dated September 11th, "Grandma's Boy" opened at the Apollo theatre yesterday to record breaking business. Heavy downpour of rain could not stop people from waiting in line for hours trying to get in.

The following from Omaha, following the big opening at the Sun theatre: "'Grandma's Boy' opened to tremendous business. Thousands turned away and people standing in line until closing time."

"Passions of the Sea" Near Completion

Director R. A. Walsh is taking interiors for "Passions of the Sea," formerly called "Captain Blackbird," at the Goldwyn studios and expects to finish photography on the film within a few days.

"Kid" McCoy was engaged by Goldwyn to supervise the fight scenes in "Passions of the Sea" and he has been on the set much of the time since the return of Director Walsh and the cast from Tahiti.

Famed Norwegian Novel Bought by Universal

THE Universal Scenario Department announces the purchase of the world screen rights to "The Power of a Lie," internationally famed novel by Jonan Bojer, leading Norwegian writer. This book has been hailed as one of the greatest of modern novels. It won for its author the laurels of the French Academy.

Universal's acquisition of the novel came as the culmination of a hotly contested rivalry among several film companies. Moffat Yard & Co., the American agents of the Norwegian writer, were beseiged by offers for the film rights. The novel is said to have material for the making of one of the strongest stories ever put on the screen.

"Golf" Wins Comment of Sports Writers

There seems to be much irresistible stuff in Larry Semon's new comedy, "Golf," that the newspaper cartoonists and sport writers can't make their pencils behave. First he won the top of the sport page in the Kansas City *Star*, and now comes the San Francisco *Chronicle*, which divides honors between Larry and the baseball feature writer.

Perhaps the reason may be found in some of the remarks of Harry B. Smith, who reviewed the picture at the California for the *Chronicle*:

"If a lot of our golfers took their their royal and ancient as does Larry Seamon, they might get more of a kick out of the sport as a pastime. As the Semon comedy unreeled I tried to get the golfing frame of mind in order to properly criticize. About the only admonition I could think of was 'Keep your eye on the ball.' Larry did everything but that. It was just one steady laugh, and when golf hands me that, I'm for it!"

McGregor Selected For "Cold Courage" Role

Malcolm McGregor is to have the leading role in "Cold Courage," the Metro production of "All the Brothers Were Valiant," Ben Ames Williams' sea story. Irvin V. Willat is to direct the photoplay.

It was less than a year ago that Mr. McGregor, formerly a Yale swimmer, was selected by Rex Ingram for a prominent part in "The Prisoner of Zenda." His work in this production won him a long-term contract with Metro. Soon after this Allan Holubar chose him for the principal role in "Broken Chains," the Chicago News $10,000 prize-winning scenario. Upon the completion of this part he was immediately assigned to play in "Cold Courage."

In this powerful sea story Mr. McGregor will enact the part of Joel Shore, an apparently cowardly sailor who develops into a real man. Billie Dove is the only other member of the cast selected so far. Other well known players will have important roles.

"Hound of Baskervilles" in Photoplay Edition

A SPECIAL photoplay edition of "The Hound of Baskervilles," the Sherlock Holmes story which is now being distributed by the Film Booking Offices of America, will be issued by Grosset and Dunlap, publishers. This novel, one of the three Sherlock Holmes stories by Sir Arthur Conan Doyle which has been published in novel form under its own name, is still enjoying a tremendous sale in this country, and is counted as the most mystifying and fascinating novel of Sherlock Holmes.

The photoplay edition of "The Hound of the Baskervilles" will carry a specially designed jacket, mentioning the photoplay, and will be illustrated by the most thrilling scenes from the feature.

Waterfront Reproduced for "Singed Wings"

Short, winding cobblestone streets, along the sides of which rise squalid, bleached buildings, here a tenement home and there a greasy, evil-smelling restaurant, make the water front scenes along the San Francisco beachline an unusual and picturesque setting for "Singed Wings," Penrhyn Stanlaws' production for Paramount featuring Bebe Daniels.

An entire district of the North California city was copied at the West Coast Paramount studios for scenes in "Singed Wings." Al-

Comedian Makes Mark in Serious Acting

Raymond Griffith, comedian whose first dramatic work in Marshall Neilan's "Fools First" established him as one of the most notable actors of serious roles in the films, will be seen in "Minnie," Neilan's newest picture for First National.

Griffith's work in "Fools First" has been hailed by the critics as one of the best characterizations of the year. He has been called the second Henry Walthall of the screen as a result of his portrayal of "The Wop" in Neilan's crook picture.

In "Minnie," Griffith is given a comedy role, that of the enterprising chewing gum salesman and according to reports, his work in this picture will duplicate his success in "Fools First."

Jury Says Showing of "Nanook" is Success

Arthur E. Rousseau, Pathe Export manager, quotes from a London cable just received from Sir William Jury the statement that the preliminary United Kingdom trade showing of "Nanook of the North" was a great success. Sir William holds from Pathe distribution rights in the Flaherty Eskimo epic for Great Britain and Ireland, and is said to have initiated an exploitation campaign for the picture of a character and scope heretofore unknown in the history of the cinema trade of the British Isles.

Critics Laud "Eternal Flame"

New York Reviewers Enthusiastic In Praising New Norma Talmadge Release

NORMA TALMADGE in "The Eternal Flame," a First National Attraction, opened at the Strand theatre, New York, to crowded houses on Sunday, Sept. 17. Managing Director Joseph Plunkett of the Strand arranged an effective musical accompaniment for this splendid Joseph M. Schenck production.

Motion picture critics of the New York newspapers were enthusiastic in their praise of Norma Talmadge in this, her latest screen vehicle. Following is the substance of their comments:

Herald—The picture is more consistently dramatic than "Smilin' Through," and there are sufficient intense scenes to outfit several romances. Miss Talmadge is very moving, playing with exceptional variety in her different moods.

Times—It is unquestionably a fine picture because it presents the always competent Miss Talmadge with an excellent story, intelligent direction and an unusually good supporting cast.

The director, Frank Lloyd, has made a careful, workmanlike job of the whole picture, without any undue straining for effects.

Tribune—Every foot of it is interesting. How could it fail to be, with those two fascinating people, Norma Talmadge and Conway Tearle, as the lovers?

World—A remarkably fine performance by Miss Talmadge and one of corresponding excellence by Conway Tearle, combined with a sincerity of direction and a splendor of background, make it a real and holding drama of the screen.

Max Linder Comedy Wins Praise

Philadelphia Reviewers Like Satire Note of "The Three Must-Get-Theres"

WHEN Max Linder's feature length burlesque, "The Three Must-Get-Theres," an Allied Producers' and Distributor's corporation release, was shown recently as the chief attraction at the Aldine theatre, Philadelphia, it won quick approval of critics and public. "The picture as a whole," said the review of the North American, "is a gem or refined slap-stick comedy. Max Linder's principal burlesque is of the sword play in the motion picture version of 'The Three Musketeers.' The perfect ease and nonchalance with which Linder, as Dart-in-Again, overcomes the most terrible obstacles and overwhelming numbers of enemies causes riots of laughter."

"Those who enjoy comedies with a subtle shaft of satire will be regaled effectively by 'The Three Must-Get-Theres'," said the critic for the Inquirer. "The keen wit of the author and actor will be appreciated alike by those who have and have not seen the serious presentations of 'The Three Musketeers,' on which this burlesque is based. Twentieth century slang runs riotously through the picture. Kings and queens tumble and velvets are torn. Plume hats are chewed by hungry donkeys and the most burlesque duels are fought."

"Speed" to Be Released Oct. 22

Latest Hutchison Vehicle Said to Be Most Thrilling of All Patheserials

A PATHE announcement of interest to exhibitors fixes Oct. 22 as the release date for "Speed." This latest production starring Charles Hutchison is asserted to be the swiftest moving, most thrilling, of Patheserials. Proof of this claim, says Pathe, is contained in the voluntary testimonials of eery exhibitor or other picture expert who has witnessed the screening of the opening episodes.

For the filming of Charles Hutchison's third "stunt" Patheserial Producer George B. Seitz is declared to have utilized every resource acquired in his long and successful career as a maker of this type of motion picture. The story was conceived and developed to bear out the preconceived idea of the theme and the title—"Speed." The main requirement of the action was clean-cut, decisive, realistic human achievement in perilous circumstances and in scenes succeeding each other with the maximum of swiftness.

With this object in view, the supporting cast was selected with the utmost care. The part of the heroine, Lucy Durant, was entrusted to beautiful and intrepid Lucy Fox. Harry Semels, an outstanding figure in several Seitz productions, was engaged to play Jim Sprague, who has a sufficient motive to sustain a running battle with the hero from the beginning to the end of the story. Other important characters are played by John Webb Dillon, Cecile Bonnel and Winifred Verina, the last named winning her chance by first winning a beauty and talent contest in which two hundred New York stage examples of special atractiveness were entered.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Publisher Plans Movie Edition of "Salome"

ONE of the most prominent of American publishers is preparing a new edition of Oscar Wilde's "Salome" to be illustrated by photographs of scenes from Nazimova's motion picture production of the same name. The book will appear coincidentally with the release of the photoplay, it is expected.

It will mean that joined with the force of the national publicity campaign for Nazimova's "Salome" will be that of the publisher's in behalf of the new Wilde book. This latter will doubtless embrace specially prepared window displays and country-wide newspaper advertising, with a mention of the photoplay, necessarily. Tie-ups with the book stores and with the book departments of department stores will be almost automatic, and the returns from such co-operative sales efforts will be no less so.

Like "Tailor Made Man" in Cleveland

"Charles Ray's 'A Tailor Made Man' has many scenes in it which are true pantomine," said the critic for the Cleveland, Ohio, Press when this United Artists release was shown recently at Reade's Hippodrome theatre. "Charles Ray loses his bashfulness in 'A Tailor Made Man'," wrote the reviewer for the Cleveland News. "Here we see Ray, a typical young chap, enthusiastic about his position, ever seeking to increase his knowledge with regard to world affairs, always on the alert for something new that will be of assistance to some great man in some great industry, making love in the modern way, and proving to a 'waiting world' that clothes do make the man."

Preferred Executive on Return to Coast

Sam Jaffe, business manager of Preferred Pictures, Inc. which distributes through the Al Lichtman corporation has left New York for Los Angeles after spending a brief vacation in town. Jaffe will reach Los Angeles in time to get busy on two new pictures, "Are You a Failure?" an original story by Larry Evans which Tom Forman will make as his second Tom Forman Production, and "The Hero," which will be directed by Gasnier.

Record Sized Sign Used for "Monte Cristo"

One of the largest canvas signs ever used to advertise a motion picture was a feature of the exploitation campaign of the Grand theatre, Columbus, O., during the recent showing of "Monte Cristo," the Fox Special.

The sign was dropped from the roof and along the side of the building and extended over a stretch of five floors. It was 69 feet long, 11 feet wide; the letters

Good Representation in Philadelphia

THE productions of United Artists corporation and the subsidiary organization, Allied Producers and Distributors corporation, were well represented in various theatres of Philadelphia last week. Max Linder's burlesque, feature-length comedy, "The Three Must-Get-Theres" was the feature attraction at the Aldine, while at the Palace in East Market street, Charles Ray's "A Tailor Made Man," a United Artists release, was drawing capacity business. The Great Northern and the Allegheny, two of the biggest outlying theatres in Philadelphia, also were showing "A Tailor Made Man" to good business.

Sidney Bracy Kept Busy At Universal

Sidney Bracy, who just recently completed the "heavy" characterization in "The Radio King," Universal serial, is playing a principal role in support of Herbert Rawlinson in "One Wonderful Night."

Bracy had no sooner played the "Radio King" role than he was chosen for one of the central roles of "Merry-Go-Round," the forthcoming von Stroheim Universal-super-Jewel.

While von Stroheim is preparing and shooting preliminary scenes, Bracy is portraying an odd character in the Rawlinson picture.

"If I Were Queen" Out Shortly

Ethel Clayton's First Release For F. B. O. Said Greatest She Has Made

THE second week of October will see the release of the long heralded "If I Were Queen," Ethel Clayton's first production for release through the Film Booking Offices of America. Every effort has been made to introduce Miss Clayton as an F. O. B. star with the best picture of her career, and it is stated that "If I Were Queen" is the most artistic and elaborate photoplay which has ever been made at the R-C Studios.

To assure Miss Clayton the most capable directorial genius possible Wesley Ruggles was engaged to handle the megaphone for the first Ethel Clayton F. O. B. release. His work in "If I Were Queen" is one of the outstanding features of the production. His treatment is artistic to the highest degree and he has handled the many romantic scenes in the play in the most colorful manner.

According to F. O. B. officials, Miss Clayton has never had such an opportunity to allow her personality full play as in "If I Were Queen." A great part of the story is laid in a mythical Balkan principality, with the star cast as an American girl thrown into the vortex of its intrigue and enmeshed in a royal romance. Hurrying to the aid of a schooldays companion, Princess Oluf of Kosnia, the girl is delayed in a neighboring princedom, mistaken for the princess and courted by the impetuous young Prince. These scenes allowed Mr. Ruggles to present elaborate interior scenes as well as permitting Miss Clayton to wear regal gowns and coronation robes with beautiful effect. Seldom has such colorful romance been presented on the screen as in this sequence.

A number of physical thrills are incorporated in the picture, a train wreck is presented in the early reels and the breaking of a dam and flooding of the valley follows closely.

"Our Gang" Comedy Gets Place Over Feature

The tendency of reviewers to award prominence to superior short subjects is again noted by Pathe in connection with "One Terrible Day," the first of the Hal Roach two-reel children and animal "Our Gang" comedies.

The New York Post reviewer wrote: "The best thing on the Rivoli program this week is the funniest comedy shown for some time—'One Terrible Day,' bringing forth screams of laughter. It is just a handful of youngsters assisted by some clever horses, a monkey and barnyard animals, but is worth seeing."

"There is an extremely funny comedy film tacked to the bill at the Rivoli," says the New York World, "called 'One Terrible Day,' dealing with philanthropic women and slum children. It had them laughing out loud yesterday, which is a real accomplishment."

Work Started on Leah Baird Special

With arrangements just completed for a series of Leah Baird special productions to be made for Associated Exhibitors under an agreement between Arthur S. Kane and Arthur F. Beck, her manager, the first special already is well under way at the Thomas H. Ince studio.

Miss Baird, who wrote her own scenario for this picture from a four act play, "All Mine," is being supported by a trio of leading men, Richard Tucker, Walter McGrail and Tom Santchi. Wallace Worsley is directing.

Jungle Scenes Prepared for Minter Release

Mary Miles Minter's new Paramount picture, directed by Charles Maigne and adapted by Will M. Ritchey from Stephen French Whitman's novel, "Sacrifice," will shortly take the company into jungle scenes, representing the heart of the African forest. Semitropic locations have been made purely tropical by the hands of the studio experts not far from Hollywood. Thus, these African scenes will be as realistic as if they had been taken in the actual wilds.

"Oliver Twist" to Open Kentucky Theatre

COLONEL FRED LEVY, franchise holder of Associated First National Pictures in Kentucky and Tennessee, announces that his new Kentucky theatre in Lexington, Ky., will open early in October with Jackie Coogan's recently completed super-feature, "Oliver Twist."

"I have been anxious to book a big porduction for the new theatre," said the Colonel, "and really did not know what I would select until Sol Lesser gave me a peep at Jackie's beautiful production. Immediately after viewing this Dickens classic, my troubles were over insofar as the opening program was concerned."

The new Kentucky theatre is said to be one of the finest houses in the entire south.

New N. Y. Exploiteer at Universal Exchange

W. C. Herrmann, general sales manager of the Big "U" exchange, the distributing center for Universal pictures in the New York territory, reports the addition of a new member to the Big "U" exploitation staff. The newcomer is James F. Biggin, of East Orange, for several years on the staff of the Newark Star Eagle.

Biggin will assist Fred V. Greene, Jr., exploitation expert in charge of the Big "U" exploitation department. Greene reports that he is overwhelmed by requests from exhibitors anxious to have exploitation co-operation in putting over their programs.

Universal Buys "Bavu," Russian Melodrama

Universal has bought the screen rights to "Bavu" the Russian melodrama produced in New York last winter. Word of the purchase was received this week from the Universal home office.

It is understood that the play will be made into an all star screen feature.

"Bavu" was written and produced by Earl Carroll at the Carroll theatre. It is a mystery melodrama.

Universal officials say it embodies phases of characterization and action never before attempted on the screen.

Two Additions to Cast of Ferguson Film

Two noteworthy additions have been made to the cast of Elsie Ferguson's new Paramount picture, "Outcast," which Victor Fleming is now directing at the Long Island studio. John Davidson, who played in Cecil B. DeMille's production, "Fool's Paradise" and "Saturday Night," will have the role of a Spanish heavy, while William David, who played with Charles Cherry and Francine Larrimore in "Scandal" and was prominent in the Paramount production, "The Copperhead," has been assigned to an important role.

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Atlantic City Beauty Wins Contract

ONE of the big features of the tremendous Atlantic City Pageant which just closed was the Inter-city Beauty Contest, wherein the prettiest girls from fifty-eight American citeis participated.

Realizing the necessity for new screen material and realizing, too, that no better opportunity would ever present itself for the selection of such material, Arrow Film Corporation decided to choose from those representative American beauties, one girl, to be started upon a screen career.

Miss Edria Fisk of Trenton, N. J., was the girl upon whom it was decided to bestow the award and she was accordingly presented with a contract on the stage of Wood's Theatre, Atlantic City, on the evening of September eleventh, co-incident with the premiere presentation of "Night Life in Hollywood," under the terms of which she will begin work almost immediately in "Jacqueline," a forthcoming James Oliver Curwood picture, produced by Pine Tree Pictures, Inc., and directed by Dell Henderson.

St. John in Under-water Two Reeler

Al St. John's first two-reel special comedy for Fall release has been completed, according to announcement by the Fox Film Corporation. It is called "All Wet" and a great part of the action takes place under water.

Al St. John's experiences with various types of sea monsters, after his home had been washed some distance from the shore, is said to provide a number of unusual comedy situations for "All Wet."

The comedy starts off where most feature pictures end—on the hero and heroine's wedding night. They spend their honeymoon close to the sea—too close in fact—and one morning they arise to find various kinds of sea going creatures making themselves at home in various parts of the house.

Al St. John not only plays the star part in "All Wet," but he wrote the scenario and directed the picture. He is supported by a cast of well-known comedy artists.

Bessie Love Supports Youthful Star

Bessie Love will portray the leading feminine roles in support of little Arthur Trimble in the entire series of twelve two-reel comedy dramas, according to Producing Director Frederick G. Becker, who is now filming the third of the series. A contract to this effect has been signed, according to advices from the Hollywood Studios, Inc., where the pictures are being made.

Robert N. Lee, brother of Rowland Lee, Fox director, is now working on the continuity for the fourth production.

Mae Murray Unit Goes to Coast

Larger Studio Needed; Productions to Be Made in California, Europe

MAE MURRAY, Robert Z. Leonard, her director; and a technical staff left New York Thursday for Hollywood, where the Metro star's next picture, "Coronation," will be made.

Announcement of this was made by William E. Atkinson, general manager of Metro Pictures corporation, distributors of Miss Murray's photoplays.

Need of studio room more ample than that provided by any eastern motion picture plant is one determining reason for the transference of Mae Murray's production activities to the west coast, according to Mr. Atkinson. . This new Mae Murray picture is to be the most gigantic and lavish of any she has attemtped.

This picture will be made partly in California, and partly in Europe. In fact it is but the first of the coming series of Tiffany Productions which will call for locations both in this country and abroad. There is a tendency of some stability now to seek foreign backgrounds in foreign countries. The insistence upon absolute realism by Mr. Leonard has prompted him to the decision to make the European episodes of "Coronation" in the country where the story calls for their occurrence.

Coincident with his announcement of the departure of Miss Murray and her husband for Hollywood, Mr. Atkinson made public the purchase for this star of the recent Broadway success, "The French Doll," presented for a long and prosperous run in New York by Ray Goetz. Like "Coronation," parts of "The French Doll" call for foreign backgrounds; and for these Miss Murray will make a second trip to Europe. The itinerary of the Mae Murray company will be to Hollywood for some of the episodes, thence to Europe for the remainder, before returning to New York for cutting and titling

Universal Short Subject Plans

High Standards For These Releases are Set; Jack London Series are Included

UNIVERSAL'S new 1922-3 short subjects program had its inception this week with the release of "White and Yellow," the first two-reeler in the Jack London fish patrol series, starring Jack Mulhall. This marks the beginning of one of the strongest two reeler series ever put out, Universal sales officials assert.

Three high class series of two-reelers now are under way. The first is a series of six new rounds of "The Leather Pushers," starring Reginald Denny, the star of the first six, and directed by Harry Pollard, who made the original series. "The Leather Pushers," rounds 7 to 12, also will be released as a Universal-Jewel-Collier series, by reason of the appearance of the stories in Collier's.

The second short reel series to be put into production, and which already is being released, is "The Fish Patrol Series," adapted from Jack London's famous stories.

The third two-reel series being made by Universal is a "Lumber Jack" series starring Roy Stewart, who recently starred in "The Radio King," a Universal scientific chapter-play. The series is being made in the lumber camps of the California mountains. Robert Hill is the director.

The first release of the Lumber Jack series is "Giants of the Open," to be put out September 25. The others will follow every third week. In addition to the new series of selected two reel subjects, Universal has edited the pick of Harry Carey's celebrated western dramas of several years ago, and will release eight of them, beginning with "The Wrong Man," scheduled for October 2.

"Zenda" Wins Critic's Praise

Toronto Reviewer Lauds Photodrama; Says It Is Done as Only Ingram Can

"THE PRISONER OF ZENDA" is a romance done with genuine distinction. It is the first picture of the new season that I am going to list among the best photoplays of the year. It is a pleasant change to be able to recommend without qualifications a new movie drama."

So writes the special motion picture reviewer of the Toronto Sunday World in his weekly digest of photoplays. The critic devotes more than a column of space to an appraisal of the merits of Rex Ingram's production for Metro Pictures Corporation of "The Prisoner of Zenda," which began a run in a leading theatre in the Canadian city. The account continues in part as follows:

"There are a lot of reasons why 'The Prisoner of Zenda' is a photodrama that can be recommended.

"The producer has given us Anthony Hope's story, and has caught in a marked degree the romantic spirit of the novel. It is a long time since I have seen in a picture as much of the feeling of romance. If costume dramas could all be done as Rex Ingram does them, they would soon be the most popular type of screen offering. Unfortunately, he is one of the few men who can make you feel that you are in France, or Ruritania or the Argentine, or wherever the action of his story happens to be.

Houdini Feature Will Have Road Show

"THE Man from Beyond," Houdini's special feature which scored a success during its recent run at the Times Square theatre, New York, and which is now being sold on the states rights plan, will be routed as a road show in a number of territories throughout the country this season.

This show is called the Houdini Wonder Show of 1922. It consists of "The Man from Beyond," which is its principal component part, and a program of spiritualism and mystery, prepared by Houdini and presented by mystifiers of his selection.

The Wonder Show is being booked in the New York territory by Sam Zierler of Commonwealth Picture Corporation which has bought "The Man from Beyond" for New York and Northern Jersey.

"Praise Is Superfluous" Says "Life's" Critic

Robert E. Sherwood, the picture reviewer of Life, was unable to be present at the opening of the run of Harold Lloyd's "Grandma's Boy" at the Mark Strand, New York, but he sent a letter to Arthur S. Kane, president of Associated Exhibitors, thanking him for the invitation.

In his letter Mr. Sherwood recalled the preview of the picture which he had had in California in company with Bebe Daniels and Mr. Lloyd himself.

"Best wishes for the success of 'Grandma's Boy' are conventional but superfluous," concluded Mr. Sherwood's letter.

"The Jellyfish" New Standing Vehicle

The newest starring vehicle of Wyndham Standing, just completed is "The Jellyfish," which Producers' Security claims will be one of the really big screen classics of the year. It is a Smith Cadwell production and deals with a mollycoddle son of a rich man who preferred chasing butterflies to a business career.

In support of Wyndham Standing is J. Barney Sherry and Dorothy MacKaill. Hamilton Smith directed the picture.

The Producers' Security Corporation will handle the releasing arrangements.

Selig Serial Gets First Run Bookings

Reports coming in from territorial distributors of the Selig wild animal serial, "The Jungle Goddess," show many first runs being given the Export & Import release.

The latest word comes from Tom Brannon of the Eltabran Film Company, Atlanta, Ga., which controls the southern rights to the serial, to the effect that he has booked it over the Southern Enterprise circuit of houses. He has also secured a first run in Macon at the Criterion.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Proper Way to Build Chamber for Reception of Organ

Walls of Swell Boxes Must Be Perfectly Smooth and Free from Moisture

THE Technical Expert of the American Photo Player Company discusses the proper way for building a chamber for the reception of a theatre organ:

Due to different architectural conceptions and also due to limited or unfavorable space in theatres already built it is not always possible to place an instrument of the size desired in the space allotted or available. These conditions are met by building the organ as a divided instrument, arrangements of the different parts being so designed to give the most harmonious results both from an acoustical as well as mechanical viewpoint.

The installation should be arranged so that the acoustic qualities of the theatre are best served. To this end special thought should be given in preparing the correct scales and wind pressures best adapted to the requirements of each individual installation, the final tone regulation and voicing being done in the theatre or auditorium itself.

Organs are built in enclosures called swell boxes which allow (through the means of expression shutters which are controlled by the organist), the increasing and decreasing of the volume of sound. More frequently, however, organ chambers are built in some suitable location in the theatre. These chambers are so constructed that an opening of proper size is provided to which the expression shutters are fastened.

These chambers in a new theatre should be built of concrete or brick or tile and when complete the walls of these chambers should be perfectly smooth, in fact as smooth as the walls of a living room and must be perfectly dry at the time the organ is installed and must always be free from moisture or any great changes in temperature.

In a building already existing it is customary to provide organ chambers which are constructed of 2 ft. 4 in. or 2 ft. 6 in. studding to which fire proof lath is fastened and a heavy coat of plaster applied, both on the inside and outside of the chamber. These plaster walls are then given another coat of fine, hard, finish whiting so that they are perfectly smooth and clean and dry.

The opening in these chambers to which the expression shutters are fastened are made to measurements furnished by the organ builder. In the front of these openings there is usually a grille work of some kind designed by the architect to conform with the general architectural requirements of the building and these grilles at the same time conceal the operation of the expression shutters which are placed in the rear of the grille. The openings of these grilles should be ample to allow the full volume of the organ to go into the auditorium without any of it being lost or retained within the organ chambers.

It is also of great value that the theatre provide a proper amount of light in the chamber so that the tuner can do his work properly. If an organ is designed in one unit the floor measurements that are required for an organ built as per the specifications tabulated on page 1662 would be 10 ft. 3 in. wide, 10 ft. 3 in. high and 7 ft. 6 in. deep. If the instrument is built divided with a section on each side of the building or otherwise distributed it will require approximately 6 ft. 6 in. in depth and the same width and height as quoted above, for that section containing the pipes, and width as given above for the section which contains the traps and percussions.

However there is no fixed method in vogue, it always being the aim to make the division so that the best tonal results will be obtained. The purchaser gets the best results as a rule when he has his architect cooperate with the organ builder and through this cooperation both the builder and owner are able to expect the best results.

If the specification herewith presented were intended to be placed as a divided instrument a very good division would be as follows:

On one side of the theatre would be placed the flutes, violin, vox humana and on the opposite side the trumpet, baritone and the pedal bass Flute 16′.

If traps and percussions are added to this instrument the division would be on these lines. The flute, violin, vox humana, chrysoglott, the drums with cymbal and small traps on one side and on the opposite side the baritone, trumpet, pedal bass flute 16′, chimes, xylophone and orchestral bells would be placed.

In a further discussion concerning the organ for the Motion Picture Theatre, H. J. Werner, president of the American Photo Player Company explained:

"It is my opinion that a great many theatre men count the number of pipes in an organ and base their opinion as to the

(*Continued on page* 1662)

The Exhibitor Should Know

The Editor of this department feels there is a lack of authentic information on organs for motion picture theatres. Upon request, the American Photoplayer Company gave their hearty cooperation in submitting the article herewith presented dealing with the construction of the organ chamber. In submitting this article, H. J. Werner, President, adds:

"We are enclosing herewith our Technical Expert's opinion as to what is the proper way for building a chamber for the reception of an instrument. In this connection, too much publicity cannot be given to the importance of proper chambers, which have so much to do with the tonal results of the instrument, and we are elaborating on this, as it is of the utmost importance that the theatre owner cooperate with the organ builder to the fullest extent, as in this manner the best results are obtained."

The organ has a big two-fold purpose. —it is not intended (excepting in the smaller theatres) to replace the orchestra of a big theatre, or the theatre that uses a reasonable number of musicians. It is supposed to augment, assist and cooperate with the musicians to give a better class of music to the public at an economical cost to the theatre, but it rests in the theatre as a bulwark of protection against every contingency, and it makes it possible for the theatre man should conditions in his particular locality be such that he must dispense with his orchestra, that he sits in the position to do so and to cooperate with absolute efficiency.

Motion Picture Theatre Plans Awarded First Place in Competition

Jury of Awards, Beaux Art Institute of Design designates two lay outs

A MOVING picture theatre is to be built on a level rectangular plot having a frontage of 100'-0" on an important street and a depth of 175'-0". The purpose of this theatre is naturally the showing of motion pictures, but at the same time an orchestra and other forms of entertainment will be used in conjunction with the pictures, and in the study of the problem, the following provisions should be made to this effect.

"The stage behind the curtain upon which the projections are thrown shall have a depth of approximately 20'-0", and in connection with this stage there shall be dressing rooms and other accessories. In front of the curtain space for an orchestra of twenty (20) musicians shall be provided.

"The ticket office, lobbies, staircases, offices, smoking and toilet rooms, etc., shall be so arranged that the control, convenience of the patrons, and economy of operation and space shall be as great as possible. Exit courts not less than 10'-0" wide, open to the sky, shall be left at each side of the building, and sufficient exits shall be provided so that the theatre can be emptied within three minutes.

"In studying the seating capacity of the theatre, while it is of importance that this shall be as large as possible, at the same time it should be remembered that a good view of the screen from every seat is essential, and that the comfort and convenience of the patrons should not be sacrificed. A certain number of the higher priced seats shall be provided in loggias or open boxes, either on the floor or in the balcony, and a space reserved for 'standing room'."

The above are the specifications arranged by the Committee on Architecture on the subject of the Beaux Art Institute of Design competition on "A Motion Picture Theatre." The Jury of Awards composed R. M. Hood, F. A. Godley, F. C. Hirons, E. V. Meeks, H. B. Herts, W. Van Alen, H. C. Butler, W. K. Rainsford, H. W. Gardner and A. E. Flanagan.

AWARDS:

First Mention Placed: L. B. Christman, J. M. Franklin, Carnegie Inst. of Tech.; H. Van Der Lyn, Atelier Hirons, N. Y. C.

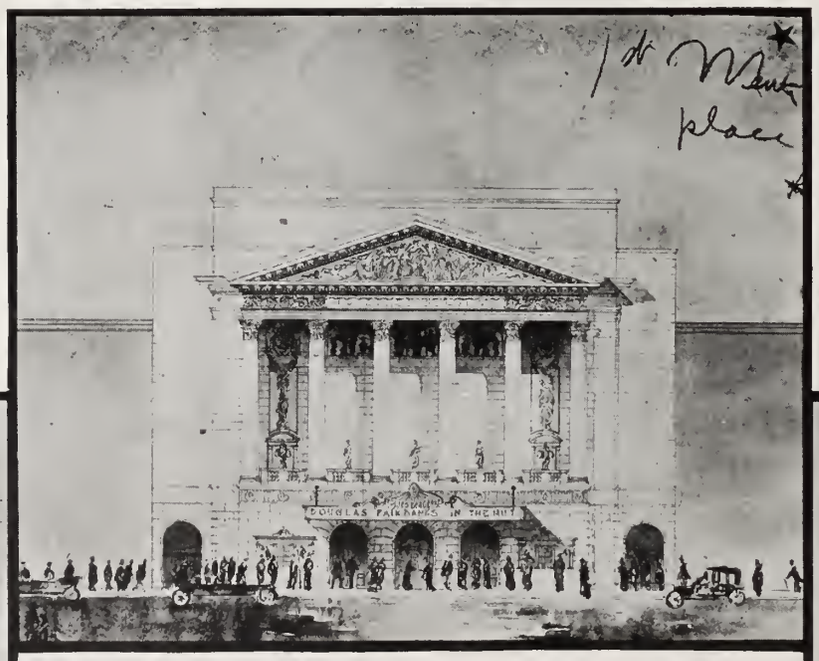
First Mention: C. Landefeld, J. W. Minick, E. O. Anderson, J. C. Topnick, E. W. Klee, Carnegie Inst. of Tech.; W. Conley, Columbia Univ.; A. E. Thomas, Dallas Archtl. Club; R. L. Linder, Atelier Denver; J. W. Hanson, Atelier Hirons, N. Y. C.; H. F. Baldwin, L. R. Vernon and M. S. Dimmock, Mass. Inst. of Tech.; R. Damberg, Univ. of Minnesota.

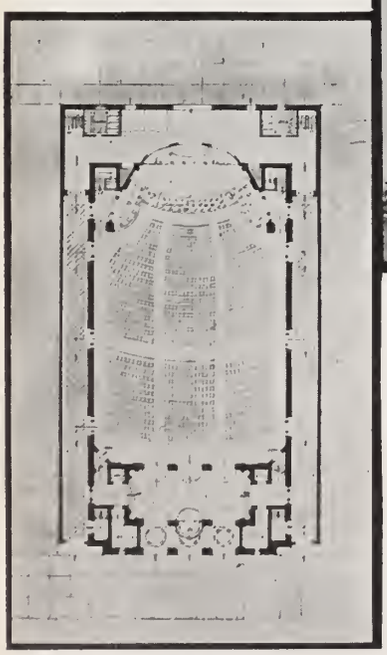
The set of plans shown are the work of H. Van der Lyn, Atelier Hirons, New York City. They show a well planned and arranged theatre.

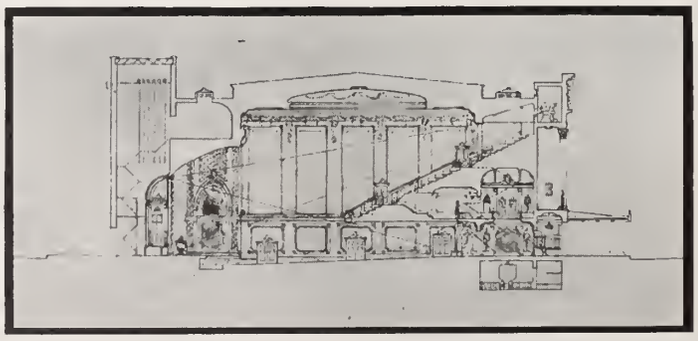
The exterior front view of the house is well worth inspection as it suggests a type of construction that might well be followed in (*Continued on page* 1664)

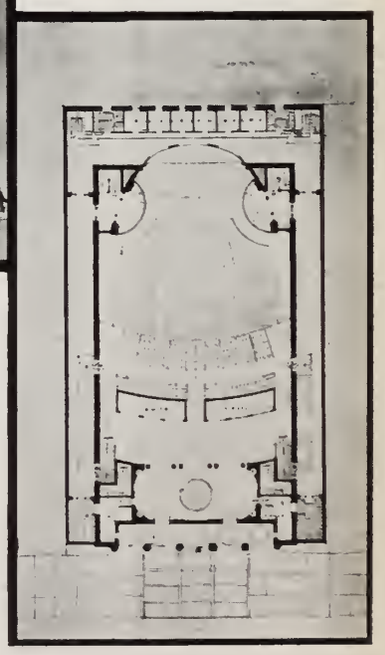
New Use for Ultra Speed Comera

A NEW phase in the use of motion pictures for educational purposes is to be adopted by the Athletic Department of the University of Missouri. In the future, athletes at the University are to be given training by motion pictures. A camera recently presented the University by alumni and business men will be fitted with a slow motion attachment which will make it possible to project the movements of an athlete on the screen permitting close study which may be analyzed and copied by others. By filming the work of athletes who develop exceptional ability, the University expects to build up a library covering virtually every phase of sport.









Motion Picture Theatre design by H. Van der Lyn, Atelier Hirons, N. Y. C. awarded first mentioned place in Beaux Art Institute of Design Competition.

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

Approval Worth While

WHEN a great industry in the course of its ordinary development requires the service or equipment of another industry, it is axiomatic that such selection is made only after careful, exhaustive study of the merits of various factors in that industry.

WHEN Mr. George Eastman, of the Eastman Kodak Company, in consultation with Russell B. Smith Engineers, awarded us the contract for the seating of the EASTMAN THEATRE he paid us one of the greatest compliments we have ever received, and incidentally endorsed the good judgment of the theatre owners of America.

American Seating Company

NEW YORK 113 W. Fortieth St. | CHICAGO 10 E. Jackson Blvd. | PHILADELPHIA 705, 250 South Broad St. | BOSTON 77-D Canal St.

Society Motion Picture Engineers Benefit All Phases of Industry

IT is interesting to note the far reaching and beneficial influence that the various papers presented at conventions of the Society of Motion Picture Engineers have had on the design of motion picture theatres, laboratories, projection studios, etc.

We can therefore look forward with keen anticipation to those papers which will be presented at the coming fall meeting of this society which will be held at the Power Hotel, Rochester, N. Y., on the dates, October 9-12 inclusive.

It is extremely gratifying to those who are lending their unselfish efforts in promoting this Society, to note that the majority of new theatres now constructed always incorporate some new thoughts brought out in the works of the Society.

There is no better source that the up-to-date theatre which is already constructed or the theatre which is to be constructed, can look to for authentic information on the best procedure and data to follow in embodying all the new and desirable features for a modern motion picture house than the transactions and the authorities embodied in the Society of Motion Picture Engineers.

To convey an idea of the variety and practical bearing which papers presented at the Society meetings have on this industry in general, the following papers are quoted as examples: Condensers for Motion Picture Projection, Their Contour, Size, etc.; Condenser Design and Screen Illumination; Motion Picture Film Perforation; Manufacture, Tinting and Toning Motion Picture Film; Reducing the Fire Hazard in Film Exchanges; Some Considerations and Applications of Tungsten Filament Lamps; Projection of Motion Picture by Mazda; Light Intensities for Motion Picture Projection; Light for Motion Picture Theatres; Studio Lighting; Design of Power Plants and Electrical Distribution in Large Studios.

These papers representing only a very small part of the entire list presented at the Society meetings are the results of work and study of those who are most expert in their individual line in the motion picture industry. The Society as a whole, welcomes any suggestions from the exhibitor or the laboratory, studio or cameraman concerning the investigations and research which would be most beneficial to their particular phase of this industry.

The personnel of the Society of Motion Picture Engineers includes the expert research and consulting engineers of the following concerns: Projector, electric machine, arc, incandescent lamp, camera and film manufacturers. Also the many consulting engineers throughout the industry and the engineers operating technical departments of the various trade papers. The president of the society, Mr. L. C. Porter, Fifth and Sussex streets, Harrison, N. J., would gladly give any information desired concerning this organization or the procedure necessary in securing the transactions of the Society.

"Tex" Combs Pays Regards to New York

New York had a visitor last week from the Golden West in the person of "Tex" Combs, general manager of the Theatre Equipment Supply Company of San Francisco.

"Tex," we notice, has a very effective and novel business card. The card is of the ordinary size, only it has two pages, such as the outside covers of a book.

On the inside is neatly listed a list of the more important equipment carried by the supply house while the back is used to again emphasize the Theatre Equipment Supply Company and the important firms for whom they are agents.

The card is very effective and striking in appearance.

Appoints New Distributor

Manager O. F. Spahr, of Enterprise Optical Manufacturing Company, announces that the Art Film Studios, Inc., of Cleveland, has been appointed Motiograph distributor for the northern half of Ohio.

F. C. Detwiler, who heads this concern, has had long experience in the manufacture of commercial film and is thoroughly familiar with the motion picture field.

Mr. Detwiler has a number of salesmen on the road and is in position to give good service to users of Motiograph Projectors in his territory.

Mr. Detwiler states that he will be ready to announce a number of Motiograph installations within a very short time.

Barbash Manager New Chester Theatre

L. Barbash has been appointed manager of the new Chester Theatre, which had its opening last night, September 7. The Chester Theatre is located at 355 Chester street, in the East New York section of Brooklyn, and according to reports is one of the most attractive houses in this section. It has a seating capacity of about 1,000. Barbash, who is well known in the film business, will be assisted in his new duties by his son, Jack.

For any advice or information concerning the construction, lighting, projection, heating, etc., of theatres refer to the NEWS.

The "Grand Splendid Theatre," Buenos Aires' most elegant house, owned and operated by Max Glucksmann, Paramount distributor. Note the variations from the lines of our domestic motion picture theatre

FOR BETTER PROJECTION
POWER'S
Dissolving Stereopticon

HANDBOOK of PROJECTION for Theater Managers and Projectionists

Fourth Edition

by

F·H·RICHARDSON

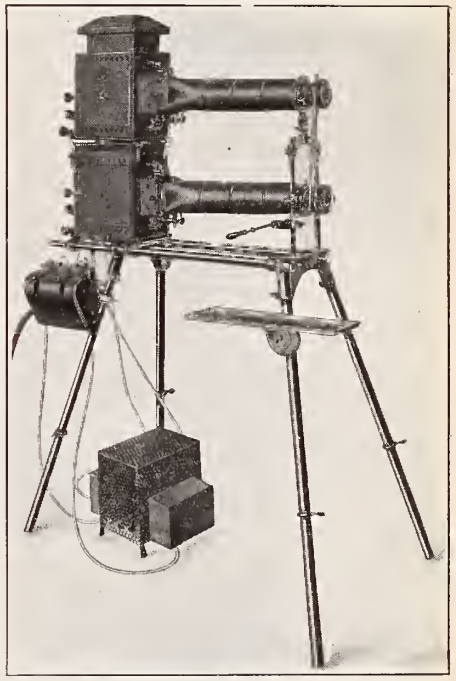
WE STRONGLY ADVISE AGAINST USING THE MOVING PICTURE PROJECTOR STEREOPTICON ATTACHMENT.

There are two advantages in the dissolver as against the single stereopticon. First, the dissolving out of one picture by the other is a much more pleasing effect than can possibly be had with a single stereopticon. Second, when using a single stereopticon, unless the projectionist is very careful while removing or inserting slides, he will move the carrier, which will cause the picture on the screen to move or jump. This is not possible with the dissolver.

Stereopticon pictures may be projected with a very much less brilliant light source than is necessary with motion pictures. As a matter of fact high amperage for stereopticon projection is objectionable, because the resultant heat may and probably will crack the slide if it be left in the light for more than a very brief period of time.

A Chalmers Publication

ADDS TO THE VARIETY *and* ATTRACTIVENESS *of the* PERFORMANCE



REDUCES SLIDE BREAKAGE *and* CURRENT CONSUMPTION

BETTER PROJECTION PAYS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

National Anti-Misframe League Forum

Use of Lens Table for Finding Size of Picture, Lens and Throw

THE table given below showing the relation of the size of picture, equivalent focus of the objective lens and length of throw will be found of great value to all projectionists who have not some such table. In selecting the equivalent focus (which is given in inches) of the objective lens needed to give a certain size picture at a given throw, it is only necessary to look under the column containing the throw in feet from the objective lens of the projector to the screen; running down this column until the size of picture required is found. Then look over to the equivalent focus column and read the equivalent focus of the objective lens needed.

Let us illustrate through an example. A theatre requires a picture 15 feet wide and the distance from the objective lens to the screen is 105 feet. What equivalent focus objective lens should be procured?

First select under the "Throw in Feet" column the distance 105 and run down this column until the nearest to 15 feet for the width of a picture is found. (The width is the top one of the two dimensions given.) We find that 15 ft. 2 in. is the nearest, although just a little too large. The next size under the 15 ft. 2 in. is 14 ft. 7 in., so the best one to select would be 15 ft. 2 in. Next run over sidewise along the row containing this figure 15 ft. 2 in. to the extreme side column for the size of focus which we find reads 6¼ inches. Therefore the lens to try out would be one of 6¼ inches equivalent focus.

A like procedure is used for getting the size of picture when the length of the equivalent focus of the objective lens and throw is known or in the case of finding the throw necessary to give a certain sized picture with an objective lens of a given focal length.

Let us assume for another illustration that we have an objective lens of 5¾ inches equivalent focal length and we desire to know what size picture it would show at a throw of 102 feet.

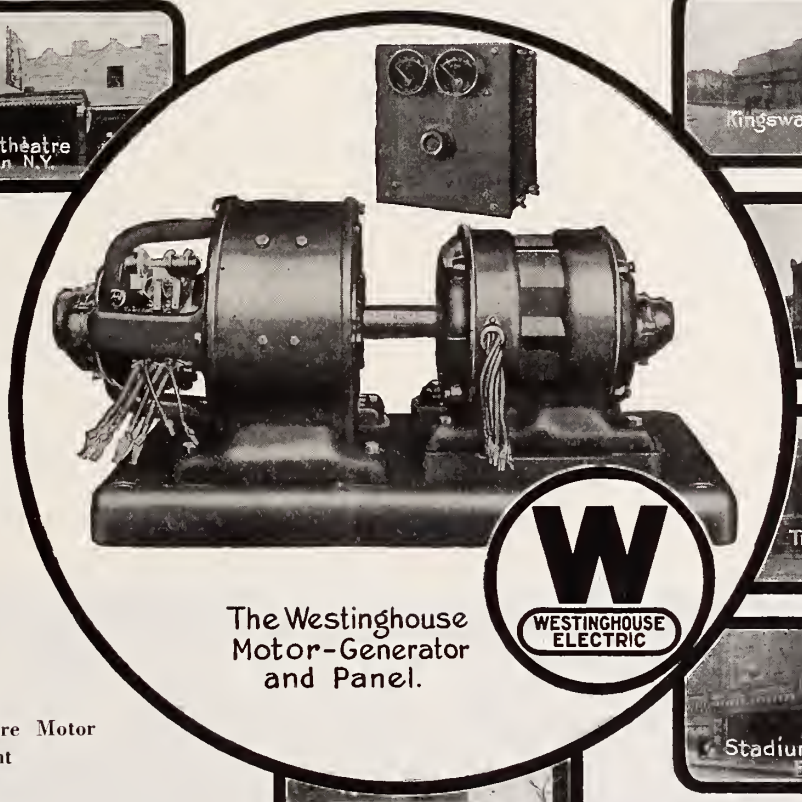
Find 5¾ under the Equivalent Focus column and run out sidewise to the column under 100 ft. throw. As there is no column for 102 ft. throw, the size of the picture to desire is between the size of pictures listed under the columns for throws of 100 ft. and 105 ft. As 102 ft. (the throw we are working with) is nearer 100 than 105, then the size picture is nearer that under the 100 ft. column. We can guess quite closely at this size by judging the two columns. By inspection of the table the Editor would say at 102 ft. throw with a 5¾ focus objective lens, the picture would be just

(*Continued on page* 1663)

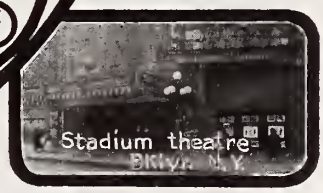
Equivalent Focus, Inches		THROW IN FEET																									
		30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150
3½	Width	7'- 8"	9'- 0"	10'- 3"	11'- 7"	12'-10"	14'- 2"	15'- 5"	16'- 9"	18'- 1"	19'- 4"	20'- 8"														
	Height	5'- 9"	6'- 9"	7'- 9"	8'- 8"	9'- 8"	10'- 7"	11'- 7"	12'- 7"	13'- 7"	14'- 6"	15'- 6"														
3¾	Width	7'- 2"	8'- 5"	9'- 7"	10'-10"	12'- 0"	13'- 3"	14'- 5"	15'- 8"	16'-10"	18'- 1"	19'- 3"	20'- 5"	21'- 8"												
	Height	5'- 5"	6'- 3"	7'- 2"	8'- 1"	9'- 0"	9'-11"	10'-10"	11'- 9"	12'- 8"	13'- 7"	14'- 6"	15'- 4"	16'- 3"												
4	Width	6'- 9"	7'-10"	9'- 0"	10'- 1"	11'- 3"	12'- 5"	13'- 6"	14'- 8"	15'- 9"	16'-11"	18'- 1"	19'- 2"	20'- 4"	21'- 5"	22'- 7"										
	Height	5'- 0"	5'-11"	6'- 9"	7'- 7"	8'- 5"	9'- 4"	10'- 2"	11'- 0"	11'-10"	12'- 8"	13'- 7"	14'- 5"	15'- 3"	16'- 1"	16'-11"										
4¼	Width	6'- 4"	7'- 5"	8'- 5"	9'- 6"	10'- 7"	11'- 8"	12'- 9"	13'- 9"	14'-10"	15'-11"	17'- 0"	18'- 1"	19'- 1"	20'- 2"	21'- 3"	22'- 4"	23'- 5"								
	Height	4'- 9"	5'- 6"	6'- 4"	7'- 2"	7'-11"	8'- 9"	9'- 6"	10'- 4"	11'- 2"	12'- 0"	12'- 9"	13'- 7"	14'- 4"	15'- 2"	15'-11"	16'- 9"	17'- 7"								
4½	Width	6'- 0"	7'- 0"	8'- 0"	9'- 0"	10'- 0"	11'- 0"	12'- 0"	13'- 0"	14'- 0"	15'- 0"	16'- 0"	17'- 0"	18'- 1"	19'- 0"	20'- 1"	21'- 1"	22'- 1"	23'- 1"	24'- 1"						
	Height	4'- 6"	5'- 3"	6'- 0"	6'- 9"	7'- 6"	8'- 3"	9'- 0"	9'- 9"	10'- 6"	11'- 3"	12'- 1"	12'- 9"	13'- 6"	14'- 3"	15'- 1"	15'-10"	16'- 7"	17'- 4"	18'- 1"						
4¾	Width	5'- 8"	6'- 7"	7'- 7"	8'- 6"	9'- 6"	10'- 5"	11'- 5"	12'- 4"	13'- 4"	14'- 3"	15'- 2"	16'- 2"	17'- 1"	18'- 1"	19'- 0"	20'- 0"	20'-11"	21'-10"	22'-10"	23'- 9"	24'- 9"				
	Height	4'- 3"	5'- 0"	5'- 8"	6'- 5"	7'- 1"	7'-10"	8'- 6"	9'- 3"	10'- 0"	10'- 8"	11'- 5"	12'- 1"	12'-10"	13'- 7"	14'- 3"	15'- 0"	15'- 8"	16'- 5"	17'- 1"	17'-10"	18'- 7"				
5	Width	5'- 4"	6'- 3"	7'- 2"	8'- 1"	9'- 0"	9'-11"	10'-10"	11'- 9"	12'- 7"	13'- 6"	14'- 5"	15'- 4"	16'- 3"	17'- 1"	18'- 1"	19'- 0"	19'-11"	20'- 9"	21'- 8"	22'- 7"	23'- 6"	24'- 5"	25'- 4"		
	Height	4'- 0"	4'- 8"	5'- 5"	6'- 1"	6'- 9"	7'- 5"	8'- 1"	8'- 9"	9'- 6"	10'- 2"	10'-10"	11'- 6"	12'- 2"	12'-10"	13'- 7"	14'- 3"	14'-10"	15'- 7"	16'- 3"	16'-11"	17'- 7"	18'- 4"	19'- 0"		
5¼	Width	5'- 1"	6'- 0"	6'-10"	7'- 8"	8'- 7"	9'- 5"	10'- 3"	11'- 2"	12'- 0"	12'-11"	13'- 9"	14'- 7"	15'- 5"	16'- 4"	17'- 2"	18'- 1"	18'-11"	19'- 9"	20'- 8"	21'- 6"	22'- 5"	23'- 3"	24'- 1"	24'-11"	25'-10"
	Height	3'-10"	4'- 6"	5'- 2"	5'- 9"	6'- 5"	7'- 1"	7'- 9"	8'- 4"	9'- 0"	9'- 8"	10'- 4"	11'- 0"	11'- 7"	12'- 3"	12'-11"	13'- 7"	14'- 2"	14'-10"	15'- 6"	16'- 1"	16'- 9"	17'- 5"	18'- 1"	18'- 9"	19'- 4"
5½	Width	4'-10"	5'- 8"	6'- 6"	7'- 4"	8'- 2"	9'- 0"	9'-10"	10'- 8"	11'- 6"	12'- 4"	13'- 1"	13'-11"	14'- 9"	15'- 7"	16'- 5"	17'- 3"	18'- 0"	18'-11"	19'- 8"	20'- 6"	21'- 4"	22'- 2"	23'- 0"	23'-10"	24'- 8"
	Height	3'- 8"	4'- 3"	4'-11"	5'- 6"	6'- 2"	6'- 9"	7'- 4"	8'- 0"	8'- 7"	9'- 3"	9'-10"	10'- 6"	11'- 1"	11'- 8"	12'- 4"	12'-11"	13'- 7"	14'- 2"	14'- 9"	15'- 5"	16'- 0"	16'- 8"	17'- 3"	17'-10"	18'- 6"
5¾	Width		5'- 5"	6'- 3"	7'- 0"	7'-10"	8'- 7"	9'- 4"	10'- 2"	11'- 0"	11'- 9"	12'- 7"	13'- 4"	14'- 1"	14'-11"	15'- 8"	16'- 6"	17'- 3"	18'- 1"	18'-10"	19'- 7"	20'- 5"	21'- 2"	22'- 0"	22'- 9"	23'- 7"
	Height		4'- 1"	4'- 8"	5'- 3"	5'-10"	6'- 5"	7'- 0"	7'- 8"	8'- 3"	8'-10"	9'- 5"	10'- 0"	10'- 7"	11'- 2"	11'- 9"	12'- 4"	12'-11"	13'- 7"	14'- 2"	14'- 9"	15'- 4"	15'-11"	16'- 6"	17'- 1"	17'- 8"
6	Width		5'- 3"	6'- 0"	6'- 9"	7'- 6"	8'- 3"	9'- 0"	9'- 9"	10'- 6"	11'- 3"	12'- 0"	12'- 9"	13'- 6"	14'- 3"	15'- 0"	15'-10"	16'- 6"	17'- 4"	18'- 1"	18'-10"	19'- 7"	20'- 4"	21'- 1"	21'-10"	22'- 7"
	Height		3'-11"	4'- 6"	5'- 0"	5'- 7"	6'- 2"	6'- 9"	7'- 4"	7'-11"	8'- 5"	9'- 0"	9'- 7"	10'- 2"	10'- 9"	11'- 3"	11'-10"	12'- 5"	13'- 0"	13'- 7"	14'- 1"	14'- 8"	15'- 3"	15'-10"	16'- 5"	17'- 0"
6¼	Width		5'- 0"	5'- 9"	6'- 6"	7'- 2"	7'-11"	8'- 8"	9'- 4"	10'- 1"	10'-10"	11'- 6"	12'- 3"	13'- 0"	13'- 8"	14'- 5"	15'- 2"	15'-11"	16'- 7"	17'- 4"	18'- 1"	18'- 9"	19'- 6"	20'- 3"	20'11"-	21'- 8"
	Height		3'- 9"	4'- 4"	4'-10"	5'- 5"	5'-11"	6'- 6"	7'- 0"	7'- 7"	8'- 1"	8'- 8"	9'- 2"	9'- 9"	10'- 3"	10'-10"	11'- 5"	11'-11"	12'- 6"	13'- 0"	13'- 7"	14'- 1"	14'- 7"	15'- 2"	15'- 8"	16'- 3"
6½	Width			5'- 6"	6'- 3"	6'-11"	7'- 7"	8'- 3"	9'- 0"	9'- 8"	10'- 5"	11'- 1"	11'- 9"	12'- 6"	13'- 2"	13'-11"	14'- 7"	15' -3"	16'- 0"	16'- 8"	17'- 4"	18'- 1"	18'- 9"	19'- 6"	20'- 2"	20'-10"
	Height			4'- 2"	4'- 8"	5'- 2"	5'- 8"	6'- 3"	6'- 9"	7'- 3"	7'-10"	8'- 4"	8'-10"	9'- 4"	9'-11"	10'- 5"	10'-11"	11'- 5"	12'- 0"	12'- 6"	13'- 0"	13'- 7"	14'- 1"	14'- 7"	15'- 1"	15'- 8"
6¾	Width				6'- 0"	6'- 8"	7'- 4"	8'- 0"	8'- 8"	9'- 4"	10'- 0"	10'- 8"	11'- 4"	12'- 0"	12'- 8"	13'- 4"	14'- 0"	14'- 9"	15'- 5"	16'- 0"	16'- 8"	17'- 5"	18'- 1"	18'- 9"	19'- 5"	20'- 1"
	Height				4'- 6"	5'- 0"	5'- 6"	6'- 0"	6'- 6"	7'- 0"	7'- 6"	8'- 0"	8'- 6"	9'- 0"	9'- 6"	10'- 0"	10'- 6"	11'- 1"	11'- 6"	12'- 0"	12'- 6"	13'- 0"	13'- 7"	14'- 1"	14'- 7"	15'- 1"
7	Width				5'- 9"	6'- 5"	7'- 1"	7'- 8"	8'- 4"	9'- 0"	9'- 8"	10'- 3"	10'-11"	11'- 7"	12'- 3"	12'-11"	13'- 6"	14'- 2"	14'-10"	15'- 6"	16'- 1"	16'- 9"	17'- 5"	18'- 1"	18'- 8"	19'- 4"
	Height				4'- 4"	4'-10"	5'- 3"	5'- 9"	6'- 3"	6'- 9"	7'- 3"	7'- 9"	8'- 2"	8'- 8"	9'- 2"	9'- 8"	10'- 2"	10'- 7"	11'- 1"	11'- 7"	12'- 1"	12'- 7"	13'- 1"	13'- 7"	14'- 0"	14'- 6"
7¼	Width				5'- 7"	6'- 2"	6'-10"	7'- 5"	8'- 1"	8'- 8"	9'- 4"	9'-11"	10'- 7"	11'- 2"	11'-10"	12'- 5"	13'- 1"	13'- 8"	14'- 4"	14'-11"	15'- 6"	16'- 2"	16'-10"	17'- 5"	18'- 1"	18'- 8"
	Height				4'- 2"	4'- 8"	5'- 1"	5'- 7"	6'- 0"	6'- 6"	7'- 0"	7'- 5"	7'-11"	8'- 5"	8'-11"	9'- 4"	9'- 9"	10'- 3"	10'- 9"	11'- 2"	11'- 8"	12'- 2"	12'- 7"	13'- 1"	13'- 7"	14'- 0"
7½	Width					6'- 0"	6'- 7"	7'- 2"	7'- 9"	8'- 5"	9'- 0"	9'- 7"	10'- 3"	10'-10"	11'- 5"	12'- 0"	12'- 7"	13'- 3"	13'-10"	14'- 5"	15'- 0"	15'- 8"	16'- 3"	16'-10"	17'- 5"	18'- 1"
	Height					4'- 6"	4'-11"	5'- 5"	5'-10"	6'- 3"	6'- 9"	7'- 2"	7'- 8"	8'- 1"	8'- 7"	9'- 0"	9'- 5"	9'-11"	10'- 4"	10'-10"	11'- 3"	11'- 9"	12'- 2"	12'- 8"	13'- 1"	13'- 7"
7¾	Width					5'- 9"	6'- 4"	6'-11"	7'- 6"	8'- 1"	8'- 9"	9'- 3"	9'-10"	10'- 5"	11'- 0"	11'- 8"	12'- 2"	12'-10"	13'- 5"	14'- 0"	14'- 6"	15'- 2"	15'- 9"	16'- 4"	16'-11"	17'- 6"
	Height					4'- 4"	4'- 9"	5'- 3"	5'- 8"	6'- 1"	6'- 6"	7'- 0"	7'- 5"	7'-10"	8'- 3"	8'- 9"	9'- 2"	9'- 7"	10'- 0"	10'- 6"	10'-11"	11'- 4"	11'-10"	12'- 3"	12'- 8"	13'- 1"
8	Width					5'- 7"	6'- 2"	6'- 9"	7'- 3"	7'-10"	8'- 5"	9'- 0"	9'- 7"	10'- 1"	10'- 8"	11'- 3"	11'-10"	12'- 5"	12'-11"	13'- 6"	14'- 1"	14'- 8"	15'- 3"	15'- 9"	16'- 4"	16'-11"
	Height					4'- 2"	4'- 7"	5'- 0"	5'- 6"	5'-11"	6'- 4"	6'- 9"	7'- 2"	7'- 7"	8'- 0"	8'- 5"	8'-10"	9'- 4"	9'- 9"	10'- 2"	10'- 7"	11'- 0"	11'- 5"	11'-10"	12'- 3"	12'- 8"
8¼	Width						6'- 0"	6'- 6"	7'- 1"	7'- 7"	8'- 2"	8'- 9"	9'- 3"	9'-10"	10'- 4"	10'-11"	11'- 6"	12'- 0"	12'- 7"	13'- 1"	13'- 8"	14'- 3"	14'- 9"	15'- 4"	15'-10"	16'- 5"
	Height						4'- 6"	4'-11"	5'- 4"	5'- 9"	6'- 1"	6'- 6"	6'-11"	7'- 4"	7'- 9"	8'- 2"	8'- 7"	9'- 0"	9'- 5"	9'-10"	10'- 3"	10'- 8"	11'- 1"	11'- 6"	11'-11"	12'- 4"
8½	Width						5'- 9"	6'- 4"	6'-10"	7'- 5"	7'-11"	8'- 5"	9'- 0"	9'- 6"	10'- 1"	10'- 7"	11'- 1"	11'- 8"	12'- 2"	12'- 9"	13'- 3"	13'- 9"	14'- 4"	14'-10"	15'- 5"	15'-11"
	Height						4'- 4"	4'- 9"	5'- 2"	5'- 6"	5'-11"	6'- 4"	6'- 9"	7'- 2"	7'- 6"	7'-11"	8'- 4"	8'- 9"	9'- 2"	9'- 7"	9'-11"	10'- 4"	10'- 9"	11'- 2"	11'- 6"	11'-11"
8¾	Width						5'- 7"	6'- 2"	6'- 8"	7'- 2"	7'- 8"	8'- 3"	8'- 9"	9'- 3"	9'- 9"	10'- 4"	10'-10"	11'- 4"	11'-10"	12'- 4"	12'-11"	13'- 5"	13'-11"	14'- 5"	14'-11"	15'- 6"
	Height						4'- 3"	4'- 7"	5'- 0"	5'- 5"	5'- 9"	6'- 2"	6'- 7"	6'-11"	7'- 4"	7'- 9"	8'- 1"	8'- 6"	8'-11"	9'- 3"	9'- 8"	10'- 1"	10'- 5"	10'-10"	11'- 2"	11'- 7"
9	Width							6'- 0"	6'- 6"	7'- 0"	7'- 6"	8'- 0"	8'- 6"	9'- 0"	9'- 6"	10'- 0"	10'- 6"	11'- 0"	11'- 6"	12'- 0"	12'- 6"	13'- 0"	13'- 6"	14'- 0"	14'- 6"	15'- 0"
	Height							4'- 6"	4'-10"	5'- 3"	5'- 7"	6'- 0"	6'- 4"	6'- 9"	7'- 1"	7'- 6"	7'-10"	8'- 3"	8'- 8"	9'- 0"	9'- 5"	9'- 9"	10'- 2"	10'- 6"	10'-11"	11'- 3"

Picture Dimensions for Objective Lenses of Various Focal Lengths and Distances from Screen

Recommendations –



The Westinghouse Motor-Generator and Panel.



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Westinghouse
MOTION PICTURE THEATRE EQUIPMENT

Proper Way to Build Organ Chamber

(*Continued from page* 1655)

value, on the amount of stops in the organ. They do not go into the detail end as to whether they are complete stops; whether they are small scale; what functions they are called upon to perform, with the result that many theatre men have apparently large organs, at least judging from the number of pipes that are contained in the instrument, and find themselves finally limited as to the usage of these pipes. Whereas, other theatre men, more far-seeing, have taken the position that they have to have flexibility in their instrument as they are playing it year in and year out to practically the same people; that they require a greater variety of combination effects even if they have less actual pipes.

As a helpful example of organ specifications the following No. 1 specifications for a Robert Morton organ are given:

SPECIFICATION NO. 1—ROBERT MORTON ORGAN

Without Percussions and Traps.

This organ is operated from a detached console which can be placed in any position, and is connected by means of a 60 foot electric cable.

The different orchestral instruments for ease of manipulation are apportioned to three divisions. Those on Division I are played from the radiating and concave pedalboard. Those on Division II are played from the lower double touch keyboard, while those on Division III are played from the upper keyboard.

The different instruments are introduced or silenced (cancelled) by means of finger keys placed in elliptical form over and around the keyboards.

The instruments are enclosed in a sound-proof expression chamber, under the control of the performer, permitting him to obtain almost unlimited tonal flexibility.

The pitch of the organ is Philharmonic, 440-A, as adopted by the majority of the symphony orchestras of the world. No difficulty should be experienced by any orchestra player in tuning his instrument, whether of American or European make.

DIVISION I (Pedal)

1.	Bass Flute	16′
2.	Flute	8′
3.	Horn	8′
4.	Bass Violin	8′
5.	Vox Humana	8′
6.	Orchestral Diapason	4′

DIVISION II (Accompaniment)

7.	Bourdon T. C.	16′
8.	Violoncello T. C.	16′
9.	Baritone	8′
10.	Concert Flute	8′
11.	Viola	8′
12.	Vox Humana	8′
13.	Trumpet T. C.	8′
14.	Orchestral Flute	4′
15.	Principal	4′
16.	Violin	4′
17.	Piccolo	2′
18.	Vibrato	

Second Touch (Accompaniment)

19.	Baritone	8′
20.	Cornet T. C.	8′
21.	Concert Flute	8′
22.	Viola	8′

DIVISION III (Solo)

23.	Contra Bass T. C.	16′
24.	Contra Viol T. C.	16′
25.	Vox Humana T. C.	16′
26.	Principal	8′
27.	Concert Flute	8′
28.	Violin	8′
29.	Vox Humana	8′
30.	Trumpet T. C.	8′
31.	Orchestral Oboe (Synthetic)	8′
32.	Octave	4′
33.	Orchestral Flute	4′
34.	Violina	4′
35.	Vox Humana	4′
36.	Clarion	4′
37.	Twelfth	2 2/3′
38.	Flageolet	2′
39.	Vibrato	

ACCESSORIES

40. Adjustable Crescendo-Decrescendo Control affecting the entire organ.
41. Balanced Expression Control, affecting the entire instrument.
42. Crescendo Indicator.
43. Wind Compressor.
44. Detached Console.
45. Electric Motor.
46. Electric Generator.
47. Organ Bench.

Great Demands on Schoo for Theatre Organists

The Bartola Musical Instrument Company, in order to meet the increasing demand for competent organists, has reorganized its player department and appointed Phoebe Jane Harvey, well known theatre organist, as its head.

Miss Harvey is known as one of the best organists in the central west and has had wide experience in "playing the pictures," having presided at the organ in New York and coast theatres, as well as in some of the important houses in Chicago territory.

She will give individual attention to all organists availing themselves of the opportunities offered by the Bartola Company's Chicago training school.

The player department of the Bartola Musical Instrument Company, of which many of the best musicians now playing moving picture theatre organs are graduates, has been a great value to exhibitors.

According to Miss Harvey, the quality of the organists supplied by the school is even higher than in the past and this should be good news to exhibitors, who are demanding more of their musicians than ever before.

When you desire information or advice consult the NEWS.

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N. A. M. L. FORUM

Use of Lens Table

(*Continued from page* 1660)

about sixteen feet wide judging from the fact that 100 ft. throw gives a 15 ft. 8 in. picture and the 105 ft. throw gives a 16 ft. 6 in. picture with the 5¾ in. focus objective lens. Maybe 16 ft. is near the correct answer and again it may be slightly off. However, for all around general use this method of judging by inspection gives fairly accurate results.

To test out the accuracy of the guess of 16 feet the following mathematical procedure is followed. Do not get alarmed at the word "mathematical" as it is really very simple in this case.

The difference between 100 and 105 is 5. Under the columns for 105 ft. throw and 100 ft. throw the difference in width of the pictures (with the 5¾ in. focus objective lens) is 16 ft. 6 in. minus 15 ft. 8 in. or 10 in. The difference between 100 ft. and 102 ft. throw is 2 ft.

Then using these above facts we have just secured

105 — 100 gives 5 ft. difference

102 — 100 gives 2 ft difference

16 ft. 6 in. — 15 ft. 8 in. gives 10 in. difference.

We find by proportion that 2 is two-fifths of 5 (2/5).

Two-fifths (2/5) of the difference between the size of picture under the 100 ft. and 105 ft. columns is 2/5 of 10 in. equals 4 in.

We then add this four inches to the width of the picture under the 100 ft. throw (15 ft. 8 in. plus 4 in. equals 16 ft.) and find that the actual width of the picture is 16 ft. (Editor feels all puffed up at guessing right to the dot, but don't let him fool you, as he'll probably come way off the next time he tries.)

Try these examples for practice, using the chart, and send in your answers or inquiries if you find trouble in solving.

1. Given a picture 16 ft. wide with a throw of 120 ft. what focal length objective should be used?
2. Given a throw of 102 ft. and an objective lens of 6 in. focus what size picture will result?
3. What throw is necessary to secure picture 15 ft. 5 in. wide with a 6¾ in. focus objective lens?

Send in you ranswers or any questions regarding these three problems.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

Let your ideas help some one else

It is recommended that the projectionists who have no lens chart cut out the one herewith shown and keep it for reference.—Editor.

Dear Editor:

Enclosed find 25 cents in stamps for which please send me a bronze membership button.

I would be very grateful if you would send me another membership card, as I have lost the one you sent. Also send me some labels, as I just used the last one.

Yours in the N. A. M. L.,

EDWARD H. KLINGER, No. 1352,
New Virginia Theatre,
Harrisonburg, Va.

Dear Sir:

I have been an operator for several years. Would like to improve the condition of the craft. I can see no other way any better than to start now. Therefor I would like to join the N.A.M.L. As a start, please send me anything that goes with membership.

Thanking you,

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BUT—

The fight is far from won, and the struggle against it—both educational and remedial—MUST GO ON!

At this very moment this city holds about THIRTY THOUSAND active cases of tuberculosis, of which approximately one-half are NOT under medical care.

Thousands of CHILDREN are undernourished and are in daily contact with tuberculosis.

The public must be protected.
The fight must be kept up!

If you have a cough or cold that "hangs on," see your doctor. Have a thorough medical examination once a year.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

NEW YORK TUBERCULOSIS ASSOCIATION
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Motion Picture Theatres Plans awarded 1st place

(*Continued on page* 1656)

securing an artistic and striking design.

The sight lines throughout the house permit an uninterrupted view of the complete stage though the projection angle might be reduced to good effect.

The auditorium floor plan is well proportioned and, providing the projection screen is placed well back on the stage, no observer will find any precipitable distortion of the picture due to the angle of the sight line with the screen.

The design awarded "First Mention Placed," the plans for the theatre, "Alcazar," were presented in this department of the MOTION PICTURE NEWS in the issue dated June 17, 1922, page 3264.

Attention is again called to those plans as they embody a unique feature in a small "private theatre" placed in seclusion from the remaining sections of the house.

Simplex Distributors Report Business Good

Word comes from the Erker Brothers Optical Company of St. Louis, Mo., that the Universal Film Exchange are now occupying their new building located at 3322 Olive Street in the above city, and that two Simplex Incandescent Projectors are an important adjunct of the projection room of what is said to be a very elaborate review room. Erker Brothers also recently equipped the Broadway theatre, one of the oldest motion picture houses in St. Louis, with two type "S" Simplex Projectors.

The Western Theatre Supply Company of San Francisco, Cal., report that they have recently installed in the Hart Theatre, Klamath, Ore., two of the latest Simplex Projectors finished in battleship grey enamel. This firm has also equippped the Excelsior theatre, San Francisco, Cal., with several of the Simplex Projectors equipped with the Simplex Sunlight High Intensity Arc Lamps.

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Jessen's Studio Notes by Wire

INDEPENDENT

The Malobee Productions are this week shipping seventh and eighth of "Range Riders" series for Pathe, titled "His Enemy's Friends" and "One Jump Ahead." Episode number nine "Here's Your Man" is being edited, all written and directed by Ford Beebe and Leo Maloney with Maloney as star.

G. M. Anderson has leased space at the Fine Arts Studio to make a series of comedies featuring Stan Laurel, English comedian. Charles Zeeling is making an all star Chinese story, also at Fine Arts, the cast including Bessie Love, Edward Piel, Priscilla Bonner, Bert Sprotte.

The "Doubleday Productions" are this week finishing "The Devil's Ghost," starring Lester Cuno, supported by Thelma Worth, Phil Gastrock, Clark Comstock, Lafe McKee, Olin Francis, Clyde McCoy and Robert Burns, under the direction of Henry McCarthy, for Wester Exploitation Release.

LASKY

Ouida Begere is writing the continuity for "Bella Donna," Pola Negri's first picture in America, to be directed by George Fitzmaurice. Conrad Nagle will play opposite the star.

The cast to support Mary Miles Minter in "Sacrifice," under the direction of Charles Maigne, includes Maurice Flynn, George Fawcett, Robert Cain, Casson Ferguson, Bertram Grassby.

Sam Woods has selected Antonio Moreno, leading man and Josef Swickard, Eric Mayne, Eugene Corey, Loyal Underwood, Walter Long and Nadeen Paul to support Gloria Swanson in "My American Wife," the continuity to be by Monte John Katterjohn.

Julia Crawford Ivers, wrote the original story "The White Flower" the next vehicle for Betty Compson, and will direct the making of same most of which will be filmed in the Hawaiian Islands.

Penrhyn Stanlaws has completed "Singed Wings," co-starring Bebe Daniels and Conrad Nagel.

George Fitzmaurice has completed "Kick In."

James Cruze has selected exterior locations for "The Covered Wagon," Emerson Hough's novel adapted by Jack Cunningham.

UNIVERSAL

"The Kidnappers," one of the Scarlet Car series by Richard Harding Davis, will serve as a starring vehicle for Herbert Rawlinson, the continuity by George Randolph Chester. The production will be directed by Stuart Paton, who is at present selecting the cast.

"The Summons" will be Frank Mayo's next starring vehicle, the continuity by George Randolph Chester.

Leet Renick Brown has written an original entitled "Kindled Courage," which will be the next in line for Hoot Gibson. Raymond Schrock is writing the continuity. William Worthington will direct when he has completed his present occupation of casting.

Tod Browning, Priscilla Dean and "The White Tiger" company have gone to Seven Oaks, in San Bernardino Mountains for ten days.

Edward Kull, directing Jack Mulhall, featured lead, and company filming "The Fish Patriot," one of Jack London's tales, returned from San Francisco after making exteriors for the series.

"The Hot Head," starring Frank Mayo, with Helen Ferguson the lead, is under the direction of Edward Sedgwick.

"Ridin' Wild," starring Hoot Gibson, under the direction of Nat Ross, is completed.

George Archainbaud has been engaged to direct "Power of a Lie," by Johann Bojer, which will be an all star ensemble. Lucien Hubbard is writing continuity of "Drifting" an original by John Cotton, the next starring vehicle for Priscilla Dean.

Robert Hill has been recalled from directing Lumber Jack series, featuring Roy Stewart, in Northern California Lumber Camp to prepare for serial. Duke Warren succeeded Hill.

Anthony Gaideway, Carl Cooledge and Harvey Gates added to serial and short subject scenario department by Editor Robert Dillon.

Harry Pollard, directing Reginald Denny in "The Leather Pushers," has completed four additional releases, beginning on the fifth or round number eleven. George Randolph Chester and Charles Kenyon will act as supervisors with Editor Raymond Schrock, of the scenario department.

METRO

A whaling vessel has been leased for one month for the Irving Willat subject "All the Brothers Were Valiant," on which the company have departed for a thirty days cruise north of San Francisco. Lon Chaney has been added to the cast.

"Miss Emmy Lou" company, starring vehicle for Viola Dana, under the direction of Harry Beaumont, have returned from a week in Big Bear Valley.

"Quincy Adams Sawyer" troup, under the direction of Clarence Badger, returned from a three weeks stay in lumber country along the Columbia River, Washington.

Bull Montana is beginning in "Glad Rags," under the direction of Highie Fay.

HOLLYWOOD

J. K. McDonald Productions today shipped the fifth "Johnny Jones" comedy, entitled "Wanted A Story" to Pathe. In the cast are Johnny Jones, Gertrude Messinger, Kenneth Green, Turner Savage, Bennie Alexander, Wilson Hummel. They are beginning on a newspaper story entitled "The Scoop."

Arthur Trimble Productions have completed two, two reel child stories, featuring five year old Arthur Trimble. One is titled "The Witch's Spell and Defense."

R-C

Wesley Ruggles will continue as director for Ethel Clayton. He is beginning "The Remittance Woman" from a story by Ashmed Abdullah, which is not yet completely cast.

Chester Bennett has completed the filming of "Thelma" starring Jane Novak.

Harry Carey will complete "The One Man" this week.

FOX

Tom Mix's next story will be "Shoe Bar Stratton," directed by William Beauline, which is now being cast.

"Man's Size," will be the next story for William Russell.

"Truxton King" is the next story in which Jack Gilbert will be the star and Jerome Storm the director.

"The Footlight Ranger," has been selected as the next story for Buck Jones.

L. B. MAYER

Fred Nibl is casting "The Famous Mrs. Fair," the continuity by Frances Marion.

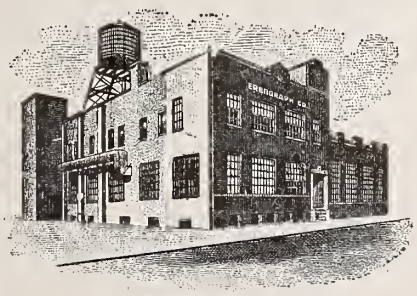
Louis B. Mayer has reached no decision as yet, respecting distribution of the Reginal Barker feature, "Hearts Aflame," now being edited.

John M. Stal's picture, "The Dangerous Age," will be ready for shipment in a week.

CENTURY

Alf Goulding is directing "Baby Peggy" in "Peg o' the Movies."

LUDWIG G. B. ERB,
PRESIDENT



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	Sept. 16
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 23
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	6 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 16
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar 25
Chain Lightning	Ann Little	Arrow-S. R.	3 reels	Sept. 16
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	5 reels	Sept. 16
Lariat Thrower, The		W. M. Smith-S. R	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 8
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	I. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 29
Woman's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
ross the Continent	Wallace Reid	Paramount	6 reels	May 6
ays the Woman	Betty Compson	Goldwyn	5 reels	July 22
ck Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
ng Him In	Special Cast	Cbas. Miller Prod.	5 reels	
ken Shadows	Special Cast	Second National-S. R.	5 reels	
ddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
n't Blame Your Chil-				
rnal Flame, The	Norma Talmadge	First National	6 reels	
es of the Mummy	Pola Negri	Paramount	5 reels	June 10
al Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
r Big Stakes	Tom Mix	Fox	5 reels	July 1
l in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
den Dreams	Special Cast	Goldwyn	6 reels	June 17
lf Breed, The	Wheeler Oakman	First National	6 reels	July 1
r Night of Nights	Marie Prevost	Universal	5 reels	July 1
dden Light	Dolores Cassinelli	Arrow	5 reels	
rricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
m the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
n Smith	Eugene O'Brien	Selznick	5 reels	July 8
ghts of the Desert	Shirley Mason	Fox	5 reels	June 24
ve Nest, The	Special Cast	Wid Gunning	5 reels	June 3
. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
. Pim Passes By	Special Cast	Sec. National-S. R.	5 reels	
s. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
nook of the North	Special Cast	Pathe	6 reels	June 24
Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
e-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
r Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
t of the Silent North	Frank Mayo	Universal	5 reels	June 24
er the Border	Betty Compson	Paramount	6 reels	June 17
tting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	Sept. 23
ugh Shod	Charles Jones	Fox	5 reels	June 17
rlock Brown	Bert Lytell	Metro	6 reels	June 10
n of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
udge	Charles Ray	First National	6 reels	July 15
xas	Franklyn Farnum	Goldstone-S. R.	5 reels	
ey Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
ouble	Jackie Coogan	First National	6 reels	June 3
derstudy, The	Doris May	Film Book. Offices	5 reels	July 8
in the Air About				
Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
ay of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
hen the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
nite Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
olf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
oman of No Import-				
nce	Fay Compton	Selznick	5 reels	June 24
oman Who Walked				
Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
aid to Fight	Frank Mayo	Universal	5 reels	July 29
as Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
other Man's Boots	Special Cast	Anchor-S. R.	5 reels	
ack Orchids	Special Cast	Metro	7 reels	
rderland	Agnes Ayres	Paramount	6 reels	Aug. 5
lleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
omestic Relations	K. MacDonald	First National	6 reels	June 24
ust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
r the Defense	Ethel Clayton	Paramount	5 reels	May 6
eshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
eater Redemption, The	David Butler	Burston-S. R.	5 reels	
eatest Truth, The	Special Cast	Paramount	6 reels	June 17
n Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
r Majesty	Mollie King	Playgoers (Pathe)	5 reels	July 22
on Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
an from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
an Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
rried Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
e Clear Call	Special Cast	First National	6 reels	July 1
phan of the Ghetto	Special Cast	Arista-S. R.	6 reels	
d Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
se O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
lf Made Man, A	William Russell	Fox	5 reels	July 15
adow Eater, The	Richard Travers	Barlett Prod.	5 reels	
ath of Suva	Mary Miles Minter	Paramount	5 reels	June 24
ranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
roke of Midnight	Victor Seastrom	Metro	6 reels	June 17
immed	Hoot Gibson	Universal	5 reels	July 8
ooper O'Neil	Tom Mix	Fox	5 reels	July 29
ouper, The	Gladys Walton	Universal	5 reels	July 29
oman Who Came Back	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
nded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
ctator, The	Wallace Reid	Paramount	5 reels	July 15
n't Shoot	Herbert Rawlinson	Universal	5 reels	Aug. 26
isk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	Sept. 2
st Mail, The	Charles Jones	Fox	5 reels	July 15
eroes and Husbands	K. MacDonald	First National	8 reels	Sept. 16
onor First	John Gilbert	Fox	5 reels	
You Believe It, It's				
So	Thomas Meighan	Paramount	7 reels	July 22
the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
st Tony	Tom Mix	Fox	5 reels	Aug. 19
aded Door, The	Marie Prevost	Universal	5 reels	Aug. 19
ves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
isquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
onshine Valley	William Farnum	Fox	5 reels	Sept. 16
w Teacher, The	Shirley Mason	Fox	5 reels	Aug. 12
thbound	Dustin Farnum	Fox	5 reels	Aug. 5
id Back	Gladys Brockwell	Universal	5 reels	Sept. 2
ver Wings	Mary Carr	Fox	8 reels	June 3
rough the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
p of New York, The	May McAvoy	Paramount	5 reels	July 1
der Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
hen Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	July 15
ung Diana, The	Marion Davies	Paramount	5 reels	Aug. 19

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Blood and Sand	Rodolph Valentino	Paramount	5 reels	Aug. 19
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox		
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	6 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
Manslaughter	Thomas Meighan	Paramount		
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Siren Call, The	Dorothy Dalton	Paramount		
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr 2
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

It at the Finish	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	**Mutt & Jeff C'rtoon**	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	Sept. 16
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	**Buster Keaton**	**First National**	2 reels	Aug. 26
Mysterious Stranger	**Jimmy Aubrey**	**Vitagraph**	2 reels	
Nobody Home	**Geo. Ovey**	**Folly-Pacific**	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
New or Never	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	**Vernon Dent**	**Folly-Pacific**	1 reel	
One Horse Town	**Harry Sweet**	**Universal**	2 reels	Apr. 1
Our Gang	**Snub Pollard**	**Pathe**	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	**2 reels**	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	**Folly-Pacific**	1 reel	
Sleepyhead, The	Harry Sweet	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	**Fox**	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	**Fox**	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	**Vernon Dent**	**Folly-Pacific**	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tie the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Santschi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), **Tom Santschi**	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2 3 reels	Sept. 23
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	15 episodes	Apr. 15
Good Things of Life (Novelty)	**Wid Gunning**	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	**McGovern & Egler**	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal	18 e's/d's	Sept. 13
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 29
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	**Pathe**	**2 reels**	
Magic Gems (Study)	**Prizma**	**1 reel**	
Matching Wits (Drama), Art Acord	Universal	**2 reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 29
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 1
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	**Mar. 8**
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Sborty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 8**
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 2
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 2
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 1
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), **Eileen Sedgwick**	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 2
Too Much Overhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr.
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 1
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 1
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

The reliability of a product depends upon the responsibility of its maker—Our reliability, our responsibility and our ability are firmly established.

Any clever or careless talker can make temporary friends by making pretty promises, but it takes real performances to keep them—We point with pride to our record of achievement.

By constant vigilance and diligence we will always protect our clients and our reputation.

Rothacker Prints look better than ordinary prints, and quality *and* service considered—*actually cost less in the long run.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK

The laboratory with a conscience.

Founded 1910
by
Watterson R. Rothacker

OCTOBER 7, 1922

Motion Picture News

Reg. U. S. Patent Office

Soon

The October issue of

The Booking Guide

Lists all pictures (features and short subjects) between March 1st, and September 1st, 1922, with index to Motion Picture News for exploitation, reviews and all other information necessary to successful showmanship.

Every Theatre Uses One. Every Theatre Will Have One

OL. XXVI No. 15 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — *729 Seventh Avenue, New York* — *Chicago*

We'll Pay for Our Mistakes
If You'll Pay for Our Successes!

W. A. JOHNSTON, in his editorial on "Independence" in the Motion Picture News, stated our position exactly when he wrote:—

> ***"A Good Picture is good no matter what its source."***

Also he declared, "it is highly necessary that the Independent Producer get all the encouragement his product deserves."

Once again we are in agreement, as all the exhibitors who attended the Charnas banquets in Pittsburgh, Cincinnati, Detroit and Cleveland and heard our declaration of principles and policy will testify.

But we go further and state that we believe the exhibitors should support ALL good pictures, be they produced by big companies or small companies.

The theatre man should pay the small producer as good a price for Good Pictures as he does the big fellow who has the power to force a fair return for his product.

We agree with Mr. Johnston that the word "Independent", as used in this business, is misleading. It should be abolished from the language of the picture industry.

It doesn't mean what it pretends, because the only man truly independent in this business is the one who makes Good Pictures.

Good Pictures are all that count!

B. P. Schulberg has demonstrated that he can produce Good Pictures and he will continue to demonstrate that he can.

We are willing to stand on the Preferred Pictures he produces.

AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

We'll Pay for Our Mistakes
If You'll Pay for Our Successes!

Great Paramount Pictures 41

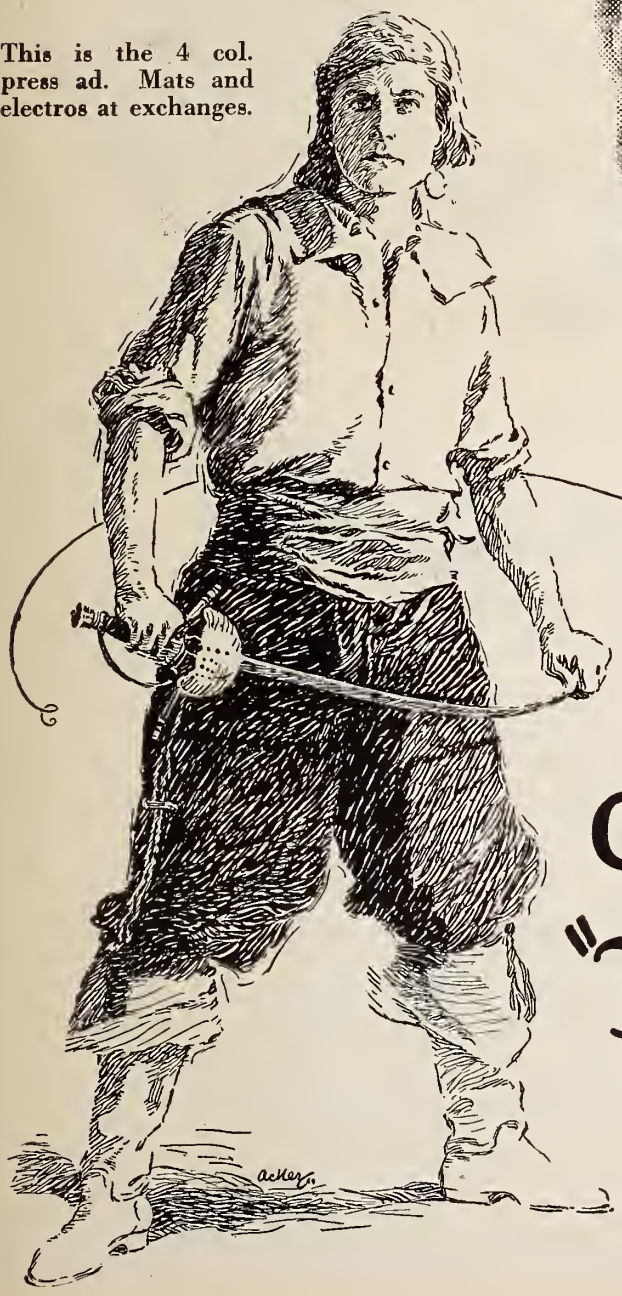
No. 21

ONE of the four biggest pictures of the season. Big in cast, in story, in direction. A best seller for twenty years, a production of unparalleled magnitude.

Watch what it does in New York! Opening at the Capitol October 8th.

From the novel by Mary Johnston.
Scenario by Ouida Bergere.

This is the 4 col. press ad. Mats and electros at exchanges.



a Paramount Picture

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice PRODUCTION

"To Have and To Hold"

WITH

Betty Compson and Bert Lytell

Great Paramount Pictures 41

No. 20

TWO big stars in the greatest comedy drama of the season. A western of a different kind. Swept with thrills and tingling with climaxes, yet packed with fun and laughter.

By Clyde Fitch
Scenario by Julien Josephson
Directed by Charles Maigne

(4-column press ad. Mats and electros at exchanges)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY
PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter
— and Tom Moore —

A Paramount Picture

The Re-Creation
of a Masterpiece
By the supreme artiste of
the screen
Made to meet the demands
of a public of today
Made under the vast photo-
play improvements of today
MARY PICKFORD
in
"Tess of the Storm Country"
From the novel by Grace Miller White
and its dramatization by Rupert Hughes
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher
UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

He Measures Up to His Biggest Picture Vehicle

Here's what you've got when you book "A Tailor Made Man"—

The best Charles Ray in the best and biggest Charles Ray feature.

Made from the best and biggest photoplay vehicle he ever had.

With a title known by everybody in every town in the United States.

What more does any box-office want?

"A sure-fire attraction with any audience. Exhibitors can go the limit," says the World.

"The finest houses in the world can put this picture on and clean up," says the News.

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction · · · Joseph De Grasse

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT.

GEORGE ARLISS

in

"The Man Who Played God"

...e. "The Man Who Played God" is an example of what the public is yearning for.

Says The Motion Picture News
(See September 16 Issue)

But →

...great artist and ...regen... ated being. The great trouble with the picture is that many who see it will want to shelve other pictures to play it because it presents a brand new idea.
The action is swift and in composing his pictu... the di... time...

Says The Exhibitors Trade Review
(See September 16 Issue)

If You Look You'll Book!

It's a Distinctive Picture —

See it at your UNITED ARTISTS CORPORATION *Exchange*

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Picture You Can Show and Look Your Patrons in the Eye As They Go Out

Albion Productions, Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

A Powerful Dramatic Close-up of the American Home of To-day

A photoplay that lifts the veil of secrecy from the home-life that exists in every community.

A picture that every woman will be sure to see and then tell her friends to go see it.

A great star, with an all-star cast, in a great story that has love and romance, pathos and humor, joy and despair, success and failure—everything that goes to make a 100 per cent box-office feature.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

It's New—
It's Novel—
It's Different—
The First All-color
Feature Length Picture

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

"Melodrama intense and unrestrained.—Action in abundance.—Hits you squarely between the eyes."—N. Y. American.

"A new and beautiful addition to screen art.—London's great fire is marvellously reproduced."—N. Y. Telegraph.

"In a class by itself.—Lady Diana Manners is unquestionably beautiful."—Trade Review.

"Here is realism beyond the scope of the ordinary picture."—N. Y. Evening Telegram.

"Splendidly done.—Gorgeously beautiful.—Lady Diana Manners is beautiful."—N. Y. Mail.

"At last a new dramatic situation, the like of which has not been done before."—Brooklyn Eagle.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Jampacked 'em in at the Capitol Theatre, N. Y., for One Solid Week

Not only that,—but F.B.O.

has put behind this greatest of all Sherlock Holmes mystery-dramas an exploitation campaign matched only by OUR OWN RECORD-BLASTING DRIVE FOR OUR OTHER BOX OFFICE ATTRACTIONS.

The day of selling "just a picture" has vanished. F.B.O. is a step ahead of the procession. We give you not only a smashing good show, loaded to the hilt with the sure fire elements of entertainment, but WE GIVE YOU THE EXPLOITATION AND SHOWMANSHIP with which to SELL it to your public.

F.B.O., in a word, SELLS EXPLOITATION AS WELL AS PICTURES. We are helping hundreds of exhibitors to pack their theatres by using OUR PRACTICAL, RED-BLOODED SHOWMANSHIP. The great campaign that blazed the way for "In the Name of the Law" is but a sample of our MONEY-GETTING SERVICE OF EXPLOITATION AND SHOWMANSHIP.

CLIMB ABOARD OUR BAND-WAGON AND REAP THE HARVEST.

emarkable Exploitation

HOUND of the BASKERVILLES"

with Eille Norwood as Sherlock Holmes

"The Hound of the Baskervilles" is by all odds the best of Conan Doyle's great stories. It has more mystery and suspense and downright blood-chilling drama than a dozen ordinary detective pictures. But what makes it a TRULY MARVELOUS PROPOSITION FOR THE WISE SHOWMAN is the campaign of SUPER-ADVERTISING AND EXPLOITATION WE HAVE PUT BEHIND IT.

Wire, write, phone. Ask for one of our great press sheets that teem with new ideas for the practical showman. Get in touch AT ONCE with your nearest F. B. O. Exchange.

Film Booking Offices of America, Inc.

Home Offices: F. B. O. Bldg., 723 7th Ave., New York Exchanges Everywhere

Talk about exploitation!

"Remembrance" is the best subject in years for promotion.

Victor Talking Machine Company

CABLE ADDRESS VICTOR — CAMDEN, N.J., U.S.A.

September 22, 1922.

Goldwyn Distributing Corp.,
469 Fifth Avenue,
New York City.

Dear Sir:

Subject Photoplay "Remembrance"

Would it be possible for you to obtain for us promptly a list giving the showings for "Remembrance"? This to include the name of the town or city and state, the date of the showing and the name of the theatre. If you will supply this list we will promptly see that a letter is mailed out to dealers in Victor products in these cities giving them particulars regarding this picture and also suggesting that they get in touch with the manager of their local theatre.

Very truly yours

VICTOR TALKING MACHINE CO.

M. G. Green

HEG:KAW — Advertising Department

ADVERTISING DEPARTMENT

The Victor Talking Machine Co. is boosting a "Remembrance" List of Old Time Songs.

Remembrance

That's the title of RUPERT HUGHES' perfect picture at the Capitol, now playing, and one of the things that Old Pop Grout in 'Remembrance' never forgot was to smoke his

Ricoro

Old Pop's Choice

CABINET SIZE

2 for 25¢ $5.75 BOX of 50

1500 United Cigar Stores are posting their windows with this ½ sheet.

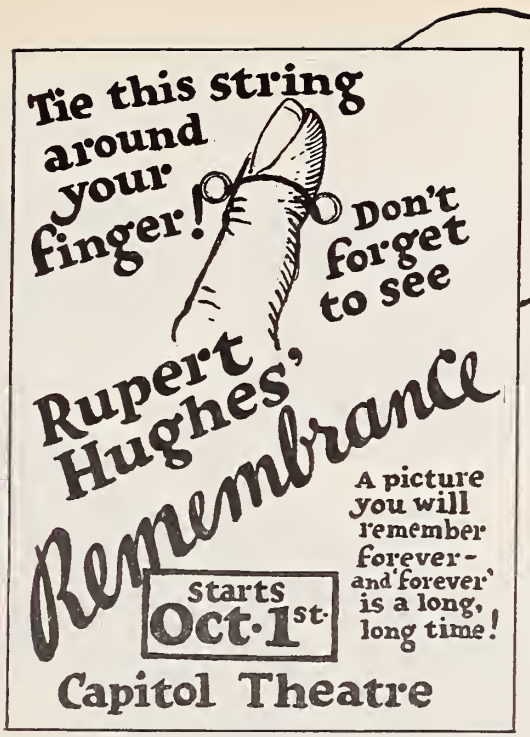
If you haven't booked Rupert Hughes'

Remem

When you say "GOLDWYN" you mean Big Pictures Well Exploited!

The cover of this book shows the window-card

The Press Book is full of ideas, -not mere decorative effects.



Telephone hanger

The posters are not merely good-looking -they were made to SELL SEATS FOR YOU

Things you should Remember—

—Inspect your tires
—Fill your radiator
—Fill tank with gas
—Fill batteries
—Keep your brakes tight

Also Remember—

—not to speed. The cops work fast in this town. The judge thinks nothing of sending rich auto-owners to the jug.

Then

—when you feel unhappy remembering all the things you should remember, forget your troubles and see

RUPERT HUGHES'
story of Life in an American family

Remembrance

at the

Capitol Theatre
Broadway and 51st Street
Week of Oct. 1st

Auto throw-away.

Herald

Wait till you hear about our *Remembrance* Matinee – it's the best press stunt that's been worked in years - you can pull it too!

brance

Get busy!

TOOK NEW YORK CROWDS BY STORM

"Under Two

Starring Priscilla

READ WHAT THE

EVE. WORLD:

"We know of no better story—we know of no one who could put more vim and dash and spirit into the character as 'Cigarette' than Priscilla Dean. Splendid entertainment. By all means see Priscilla Dean in 'Under Two Flags.'"

UNIVERSAL—JEWEL

MARK STRAND PACKED TO CAPACITY

"Flags"

DEAN

N.Y. PAPERS SAID

EVE. JOURNAL:

"If excitement is what you crave, it surely comes in this film."

N. Y. TIMES:

"Entitled to rank among the leaders. Colorful. Well acted!"

EVE. SUN:

"Dean never more alluring."

EVE. TELEGRAM:

"Marvelous! More spectacular on the screen than on the stage."

Directed by Tod Browning
From the immortal novel by Ouida

Presented by
CARL LAEMMLE

Keep your eye open for

"The New Leather Pushers"

Presented by Carl Laemmle
with Original Cast headed by

REGINALD DENNY

and including

HAYDEN STEVENSON

Directed by
Harry Pollard

From the famous Collier's Weekly
stories by H.C.Witwer

IN SIX ROUNDS

"Young King Cole"
"He Raised Kane"
"The Chickasha Bone Crusher"
"When Kane Met Abel"
"Strike Father, Strike Son"
"Joan of Newark"

UNIVERSAL JEWEL COLLIER'S SERIES

"The STORM"

"Crashed previous records to smithereens——"

"'The Storm' hit Columbus at the Pastime Theatre and crashed previous box-office records to smithereens notwithstanding terrific heat and the strongest opposition of the season. Capacity all day—people lined to the sidewalk."

THE PASTIME AMUSEMENT CO.,
Columbus, O.

THE BIG PICTURE OF THE YEAR!

starring

VIRGINIA VALLI HOUSE PETERS
MATT MOORE

Directed by Reginald Barker
Play by Langdon McCormick

UNIVERSAL JEWELS presented by CARL LAEMMLE

"HUMAN HEARTS"

"Compelled to hold it for indefinite run——"

"Booked 'Human Hearts' for one week. However, so tremendous were the crowds and so great the demand for a continued showing, that we were compelled to hold it over for an indefinite run, in spite of the fact that we were booked up previously."

Ralph A. Wettstein,
ASCHER'S MERRILL THEATRE,
Milwaukee, Wis.

THE GREAT AMERICAN DRAMA!

starring

HOUSE PETERS

and a wonderful cast
From Hal Reid's famous stage play
Directed by King Baggot

MARION DAVIES

CREATED BY
COSMOPOLITAN
PRODUCTIONS
A Paramount Picture

WHEN KNIGHTHOOD WAS IN FLOWER

Is the most sensational hit in the history of motion pictures. All New York is talking about it! The newspapers are filled to overflowing with its praises!

Here are a few extracts from leading New York dailies:

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories." —*Robert G. Welsh, Eve. Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly never wearying, and leaving at the last a regret that it is over." — *N. Y. Mail.*

"When Knighthood Was In Flower is all that has been claimed for it; the people simply burst into applause again and again. Don't miss it." — *Harriette Underhill, N. Y. Tribune.*

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words found in dictionaries."—*Daily News.*

"When Knighthood Was In Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—*N. Y. World.*

"It has magnificent settings and costumes, and lighting effects of almost unbelievable beauty, and is acted with skill in addition."—*N. Y. Sun.*

"When Knighthood Was In Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King!"—*N. Y. Times.*

"No one can afford to miss this great screen masterpiece, and you may be assured we will go again."—*Evening Journal.*

"Marion Davies gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—*Morning Telegraph.*

"You come away from 'When Knighthood Was In Flower' as pleasantly weary as an art collector after a day among treasures, or an out-of-towner after a Sunday afternoon on Fifth Avenue."—*N. Y. Globe.*

"The production is one of the most massive and costly ever attempted, and Miss Davies' interpretation has made the entire effort worthy."—*Edward E. Pidgeon, Journal of Commerce.*

"When Knighthood Was In Flower represents the supreme achievement of the motion picture art."—*New York American.*

"Beautifully staged and photographed. The costuming is gorgeous."—*Evening Post.*

Playing to capacity and turning hundreds away at every performance at the

CRITERION THEATRE

BROADWAY AT 44th STREET :: :: NEW YORK CITY

Seats eight weeks in advance.

IN

WHEN KNIGHTHOOD WAS IN FLOWER

LEWIS J. SELZNICK
presents
"LOVE IS AN AWFUL THING"
STARRING
OWEN MOORE
and a notable Selznick cast which includes Marjorie Daw.
by Victor Heerman
A Victor Heerman Production
SELZNICK PICTURES

SELZNICK PICTURES
REG U S PAT OFF

"LOVE IS AN AWFUL THING"---

---clean, wholesome farce without a single dull moment--the one perfect comedy feature of the year--bigger and better than Owen Moore's "Reported Missing" and that means one of the surest box-office successes ever made.

Distributed by SELECT

Conceived and directed by Will Nigh
Produced and distributed by
L. Lawrence Weber and Bobby North
1600 BROADWAY N.Y.C.

The Cast

Maurine Powers
Mary Alden
Rod La Roque
George Hackathorne
J. Barney Sherry
Richard Travers
Mona Lisa
John Goldsworthy
Anders Randolf
Ida Waterman

FOREIGN RIGHTS CONTROLLED BY THE APOLLO TRADING CORP., 1600 BROADWAY, N.Y.C.

Announcing

NOTORIETY

A high powered human drama combining the pathos of poverty with the dazzle of wealth

The FIRST of THE FOUR Feature PRODUCTIONS conceived & directed by

WILL NIGH

THE industry's leading independent director

PRODUCED and DISTRIBUTED BY

L. Lawrence Weber & Bobby North

1600 Broadway — New York City

MERMAID COMEDIES
JACK WHITE PRODUCTIONS

LIGE CONLEY *in*
"THE STEEPLECHASER"

Are Greeted With Spontaneous Laughter
Wherever Shown!

"THE STEEPLECHASER"

With Lige Conley, Jimmie Adams and Elinor Lynn

Will be Released Soon. It is Faster than "LOOK OUT BELOW".

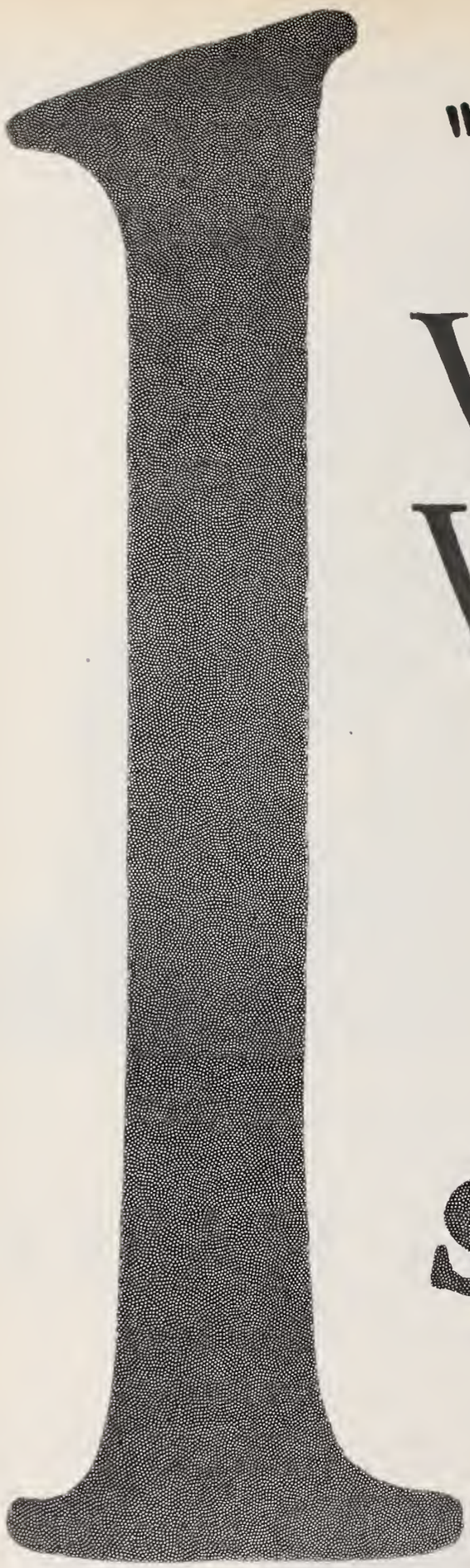
CONTRACT FOR THE ENTIRE SERIES NOW!

MERMAID COMEDIES
are among Educational's
Short Subjects
NATIONALLY ADVERTISED
to 24,000,000 Readers

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM
EXCHANGES, INC.

E. W. Hammons, President



"The VEILED WOMAN

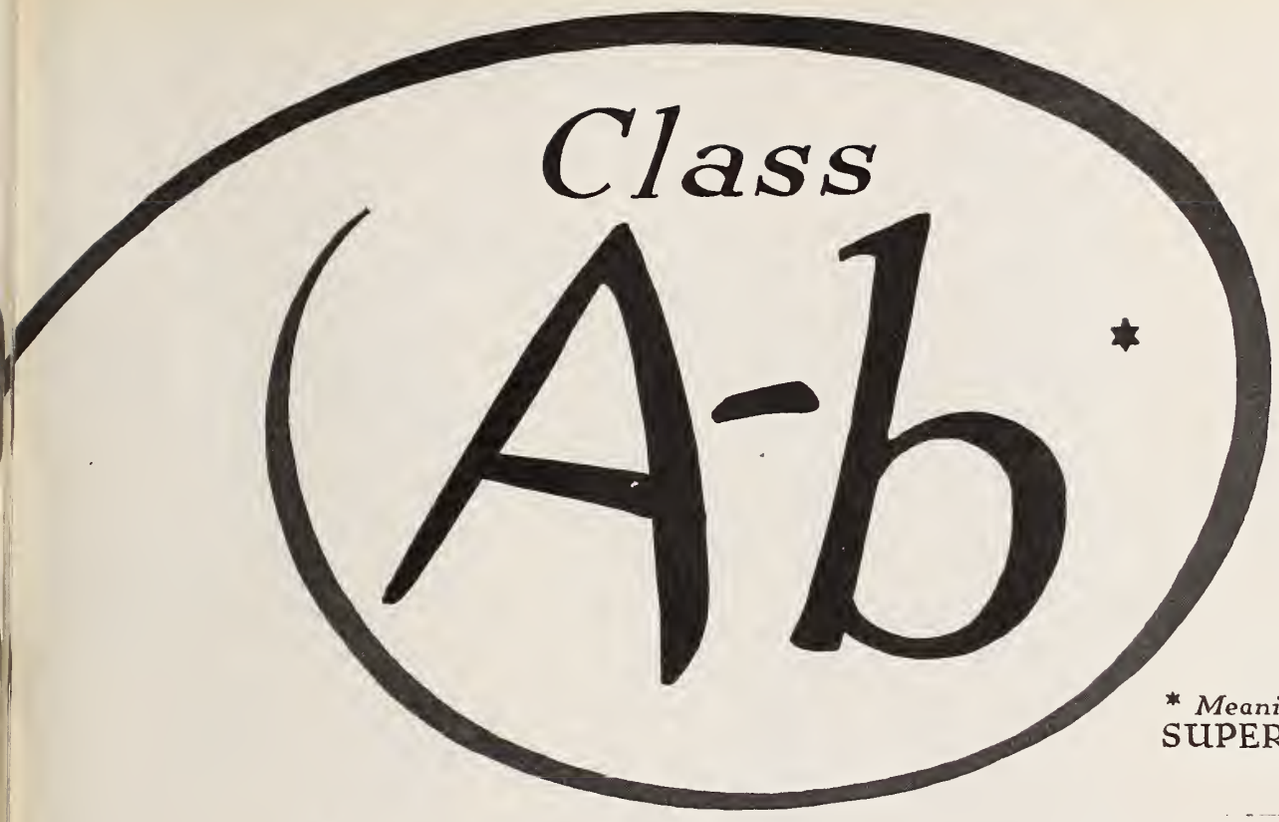
featuring
Marguerite Snow
from the famous novel by
MYRTLE REED
directed by
Lloyd Ingraham
A RENCO FILM COMPANY *production*

1st of the

HODKINSON BIG 7

Distributors of Official Urban Movie Chat

Class A-b *



* *Meaning* SUPERIOR

says "SCREEN OPINIONS"

"The Veiled Woman"—Class A-b. (Superior)

"The Veiled Woman" is one of the most interesting of modern screen achievements. It is distinctly not "movie stuff," but is impressionistic in style.

Character development is excellent, the story is clearly defined and its points of argument clearly set forth. Lloyd Ingraham deserves a great deal of credit for his worthy attempt at the making of an inspirational picture.

SCREEN OPINIONS

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner.

MOVING PICTURE WORLD

An agreeable absence of the stereotyped and exaggerated small town types so prevalent in the motion pictures.

The picture is almost flawless.

THE MORNING TELEGRAPH

A very unusual picture. Contains a moral and certainly gets away from the general run of picture themes.

"The Veiled Woman" is the most out of the ordinary picture that has been shown in some time, or rather it is Myrtle Reed's story which is unusual. The theme is wholly unlike anything that has been used and is certainly a deviation from the general run of screen material.

For those who want pictures that are unusual, this latest Renco production can be highly recommended. It isn't likely that they have ever seen anything like it.

THE FILM DAILY

The offering is certain to excite considerable interest due to its unusual theme and the moral established. Again the characterization is well defined and stands out, particularly that of the title character. In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

MOTION PICTURE NEWS

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.

EXHIBITORS TRADE REVIEW

FOR FALL RELEASE

nd Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

Betty Balfour and Fred Groves in ME and MY GAL

A Welsh-Pearson Production

American Releasing has never said that it would live up to its name and release only made in America pictures. But we have been mighty careful not to get into our channels of distribution any picture that our home market would not want.

But we found one picture that we knew would have strong American appeal—a delightful and amusing comedy equalling the best product of our own best producer—

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

VARIETY: This is a gem of a character comedy. The hand of a real artist is discernible in the picture. Betty Balfour plays her part for all it is worth. Where have they been hiding this gifted pantomimist? No more spontaneous bit of film creation has been seen in New York in a long while.

HARRISON'S REPORTS: This is easily the best British-made picture that has ever reached American shores. A human picture with many scenes that are deeply affecting in their simple pathos. Should prove satisfactory to any audience.

EXHIBITORS TRADE REVIEW: A melodramatic comedy with characters of more than ordinary interest. There are bright hopes for the future of English production if this is a criterion of the new British mood.

NEW YORK TELEGRAPH: This is one of the best British pictures we have ever seen. Betty Balfour is adorable, she is pretty, natural and a clever little character actress. The acting is excellent.

MOTION PICTURE NEWS: A story of quite elemental passions and emotions. There are many good laughs in "Me and My Gal." Will hold its own with the good American features.

MOVING PICTURE WORLD: Betty Balfour displays a most agreeable personality and an undeniable ability to act. This picture will seem a decided novelty to most people. Offer this as a change from the regular line of pictures.

MOTION PICTURES NEWS: Editorial: The American Releasing Corporation with "Me and My Gal" and First National with "White Shoulders" head the latest selected list issued by the National Board of Review. *This is the first motion picture ever brought from England that has been placed on the selected list of the reviewing board.*

All of 'em Like It— You and Your Public Will, Too

VARIETY: Exceptionally well played and exceedingly interesting story. The film is something of a novelty. It gets away from the familiar love story triangle and is fresh in its romance.

NEW YORK TELEGRAPH: The Jack London atmosphere has not been lost in translating his novel to the screen in "The Mohican's Daughter." The story has been extremely well handled with a color and picturesqueness of the half-breed love story retained. It is the kind of story that goes across with a very wide audience.

MOVING PICTURE WORLD: Nancy Deaver's performance as Jees-Uck, the Indian girl in "The Mohican's Daughter," is one of the memorable achievements in the picture.

MOTION PICTURE JOURNAL, New York: An exciting Indian story with good atmosphere. The story of an Indian girl who falls in love with the white manager of a trading post.

EXHIBITORS TRADE REVIEW: "The Mohican's Daughter" makes a pleasant story and affords good interest for anyone. The chief interest depends upon the love story of Jees-Uck, the Indian girl, and the young manager of a trading post.

REELAND REVIEWS: It remains a Jack London story which is more than can be said of a great many pictures adapted from this writer's work. A well-made picture that should attract in any community.

An S.E.V. Taylor Production

The MOHICAN'S DAUGHTER

From the Story of JEES-UCK
by **JACK LONDON**

Directed by S. E. V. Taylor
Produced by P. T. B. *Inc.*

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

We believe we will not write any advertisement this week about "TIMOTHY"; we will just sit back and let you read what the reviewers say. With this advertisement we will test out how much weight all the reviewers and editors have with the exhibitors of the nation.

Baby Helen Rowland and Master Joseph Depew

Dirigo Films Inc.
presents

KATE DOUGLAS WIGGIN'S

Story of the Heart

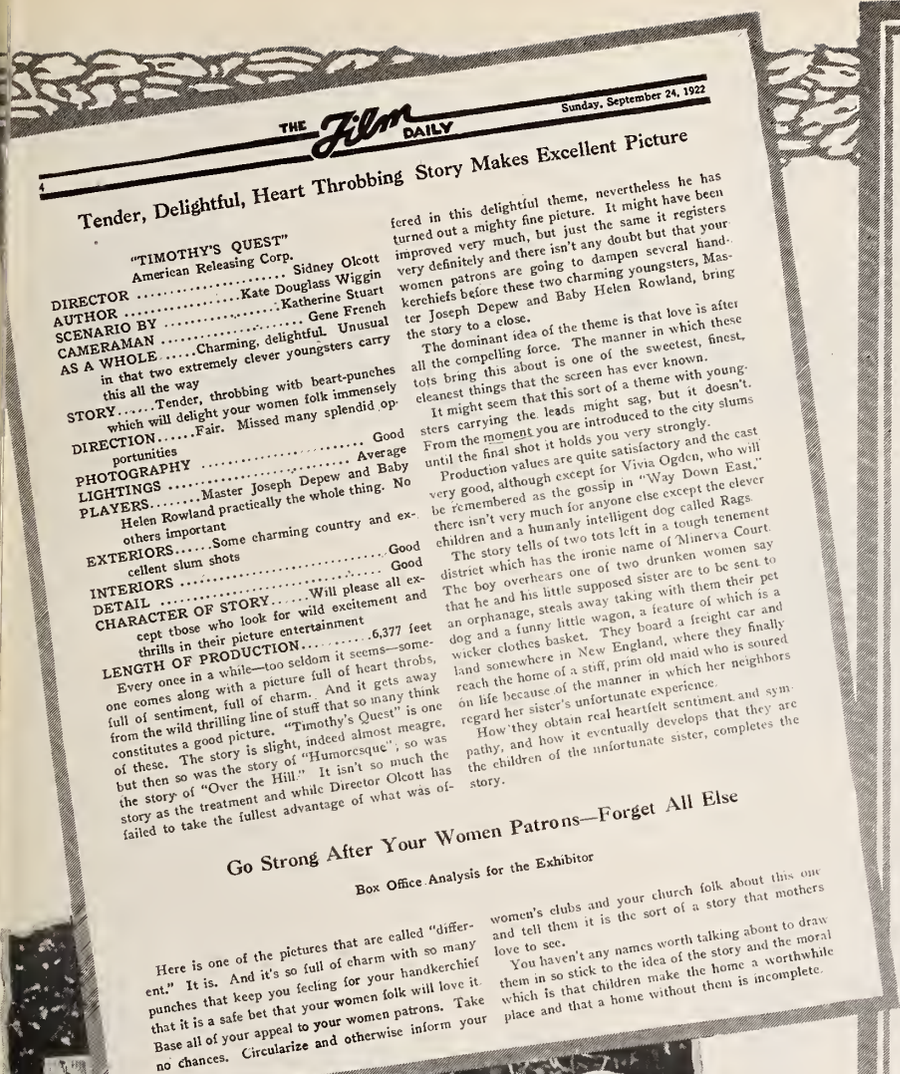
Timothy's

Marie Day

Vivia Ogden

Margaret Seddon

Gladys Leslie



THE Film DAILY — Sunday, September 24, 1922

Tender, Delightful, Heart Throbbing Story Makes Excellent Picture

"TIMOTHY'S QUEST"
American Releasing Corp.

DIRECTOR ..... Sidney Olcott
AUTHOR ..... Kate Douglass Wiggin
SCENARIO BY ..... Katherine Stuart
CAMERAMAN ..... Gene French
AS A WHOLE.....Charming, delightful. Unusual in that two extremely clever youngsters carry this all the way
STORY.....Tender, throbbing with heart-punches which will delight your women folk immensely
DIRECTION.....Fair. Missed many splendid opportunities
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
PLAYERS.....Master Joseph Depew and Baby Helen Rowland practically the whole thing. No others important
EXTERIORS.....Some charming country and excellent slum shots
INTERIORS ..... Good
DETAIL ..... Good
CHARACTER OF STORY.....Will please all except those who look for wild excitement and thrills in their picture entertainment
LENGTH OF PRODUCTION.....6,377 feet

Every once in a while—too seldom it seems—someone comes along with a picture full of heart throbs, full of sentiment, full of charm. And it gets away from the wild thrilling line of stuff that so many think constitutes a good picture. "Timothy's Quest" is one of these. The story is slight, indeed almost meagre, but then so was the story of "Humoresque"; so was the story of "Over the Hill." It isn't so much the story as the treatment and while Director Olcott has failed to take the fullest advantage of what was offered in this delightful theme, nevertheless he has turned out a mighty fine picture. It might have been improved very much, but just the same it registers very definitely and there isn't any doubt but that your women patrons are going to dampen several handkerchiefs before these two charming youngsters, Master Joseph Depew and Baby Helen Rowland, bring the story to a close.

The dominant idea of the theme is that love is after all the compelling force. The manner in which these tots bring this about is one of the sweetest, finest, cleanest things that the screen has ever known.

It might seem that this sort of a theme with youngsters carrying the leads might sag, but it doesn't. From the moment you are introduced to the city slums until the final shot it holds you very strongly.

Production values are quite satisfactory and the cast very good, although except for Vivia Ogden, who will be remembered as the gossip in "Way Down East," there isn't very much for anyone else except the clever children and a humanly intelligent dog called Rags.

The story tells of two tots left in a tough tenement district which has the ironic name of Minerva Court. The boy overhears one of two drunken women say that he and his little supposed sister are to be sent to an orphanage, steals away taking with them their pet dog and a funny little wagon, a feature of which is a wicker clothes basket. They board a freight car and land somewhere in New England, where they finally reach the home of a stiff, prim old maid who is soured on life because of the manner in which her neighbors regard her sister's unfortunate experience.

How they obtain real heartfelt sentiment and sympathy, and how it eventually develops that they are the children of the unfortunate sister, completes the story.

Go Strong After Your Women Patrons—Forget All Else

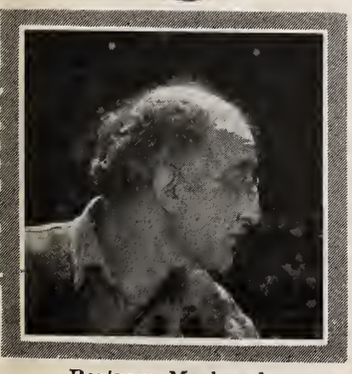
Box Office Analysis for the Exhibitor

Here is one of the pictures that are called "different." It is. And it's so full of charm with so many punches that keep you feeling for your handkerchief that it is a safe bet that your women folk will love it. Base all of your appeal to your women patrons. Take no chances. Circularize and otherwise inform your women's clubs and your church folk about this one and tell them it is the sort of a story that mothers love to see.

You haven't any names worth talking about to draw them in so stick to the idea of the story and the moral which is that children make the home a worthwhile place and that a home without them is incomplete.

Quest

Directed by
Sidney Olcott
Scenario by Katherine Stuart



Bertram Marburgh

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

MOTION PICTURE NEWS: *An Editorial:* Rich characterization marks the Kate Douglas Wiggin story "Timothy's Quest" which comes to the screen singing a cheery song of love and faith. The players step into their characters so well that it seems they might have stepped right from the pages of the book.

NEW YORK TELEGRAPH: For a thing of its kind this picture is as nearly perfect as anything ever put on the screen. It has no kinship with the usual hoakumized material of which pictures are made, but to a public whose taste is still fine enough to appreciate a wholesome and touching story, beautifully acted, the picture will come as a breath of fresh air. Stories like this and "Rebecca of Sunnybrook Farm" are perhaps too sentimental for the sophisticated, but they are so typically and staunchly American that they deserve a shelf in the library and a place of their own on the screen.

EXHIBITORS' TRADE REVIEW: It is unfortunate that more stories like "Timothy's Quest" have not been forthcoming. If you have a half-way human audience to play to, "Timothy's Quest" should prove to be one of the most pleasing attractions you could put before them.

VARIETY: Two kiddies make this production stand out as a sure-fire money-getter; its comedy angles are such that this production is certain to register.

MOVING PICTURE WORLD: "Timothy's Quest" is so rich in human appeal that it will reach any class of patrons. A picture that you can proudly recommend. A gentle mixture of pathos and comedy it offers delightful entertainment that scores because it is genuine.

WEEKLY FILM REVIEW, *Atlanta:* The thousands who loved "Rebecca of Sunnybrook Farm" and "Amarilly" will be delighted with "Timothy's Quest." A refreshing, tender story without being sentimental, it is in a class by itself.

MOTION PICTURE JOURNAL, *New York:* One of the most appealing stories told on the screen in a long time. It has the human appeal and heart interest that will go over with any audience. Give us more like this one.

HARRISON'S REPORTS: There are times when a producer's publicity and advertising is full of exaggerations and very often false representations about a picture's merits; again at other times not enough is said about a picture. Such is the case with "Timothy's Quest"—not enough has been said about it. It is one of the most appealing pictures that has been seen for some time, one with emotional appeal. This picture should give satisfaction everywhere.

MOTION PICTURE NEWS: Here is American Releasing's finest achievement. A simple, homespun story filled with a great heart tug which overflows with pathos and kindly humor—a picture so faithful to its people, its environment that Kate Douglas Wiggin must feel immensely proud. A story told with a wealth of humanities. We look at this story and we find it unusual. Certain to get over everywhere.

MOVING PICTURE WORLD: Special Notice: "Timothy's Quest" is a showman's answer to the demand for the type of picture that a mother will recommend to her children. Not that the appeal is limited to the younger generation, for the story is so human and sincere that anyone of any age will appreciate it. American Releasing Corporation is the distributor.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT
PRESENTS

SILAS MARNER

GEORGE ELIOT'S FAMOUS NOVEL

PRODUCED BY
FRANK P. DONOVAN

"One of the photoplay classics of the world. A worthy achievement, excellently portrayed and sure to please in every way."—*Philadelphia Record.*

"Individuals who believe motion pictures are hopeless by all means should see 'Silas Marner.' If the judgment of the writer is not mistaken, it is one of the very best pictures shown in Cincinnati during the last year. It is a credit to the producer and a credit to the Lyric Theatre. If you do not see it, you will have missed something well worth while."—NIXSON DENTON in the *Cincinnati Tribune.*

"'Silas Marner' is the sort of film that keeps our hope alive amid the hokum of the average feature film current throughout this land of freedom. The acting is first rate. The photography is excellent. Its entertainment value is 90 per cent."—*Baltimore American.*

"'Silas Marner' is not 'highbrow.' It will not go over the heads of any audience. It is straight, out-and-out drama, almost melodrama."—*Los Angeles Herald.*

THE CAST:

Crauford Kent
Marguerite Courtot
Robert Kenyon
Nona Marden
Ricca Allan
Austin Huhn
Anders Randolph
Bradley Barker
Charles Coghlan
Marie Edith Wells
Alice Fleming
George Fawcett
Helen Rowland
Jean Girardin
John Randall

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

HAROLD LLOYD

IN

"GRANDMA'S BOY"

5,000 Feet and a Laugh Every Foot of the Way

WEEK OF SEPTEMBER 24th

Is Now In

3rd	Week	Apollo	Indianapolis
1st	"	Grand	Topeka
1st	"	Crandall's	Washington, D. C.
1st	"	Colonial	Columbus, O.
1st	"	Columbia	Portsmouth, O.
1st	"	Majestic	Sidney, O.
1st	"	Pantheon	Chicago
1st	"	Stratford	"
1st	"	Woodlawn	"
1st	"	Senate	"
1st	"	Cameraphone	E. Liberty, Pa.
1st	"	Garden	Allegheny, Pa.
1st	"	Columbus	New Kensington, Pa.
1st	"	Capitol	Pittsburgh
1st	"	Regent	Bayshore, L. I.
1st	"	Crescent and Garden	Southampton, L. I.
1st	"	Union Square	Pittsfield, Mass.
1st	"	Majestic	Hartford, Conn.
1st	"	Garden and Fox American	Paterson, N. J.
1st	"	Rivoli	New Brunswick, N. J.
1st	"	Playhouse	Dover, N. J.
1st	"	Regent	Dunkirk, N. Y.
1st	"	New Olympic	Buffalo, N. Y.
1st	"	De Luxe	Hammond, Ind.
1st	"	Bucklen	Elkhart, Ind.
1st	"	Crystal	Wayne, Neb.
1st	"	Sun	York, Neb.
1st	"	Strand	Crawfordsville, Ind.
1st	Week	Pastime	Iowa City, Ia.
1st	"	Isis	Cedar Rapids, Ia.
1st	"	Parkway	Madison, Wis.
1st	"	Old Mill	Dallas, Tex.
1st	"	Strand	Waco, Tex.
1st	"	Majestic	Sheyboygan, Wis.
1st	"	Palace	Duncan, Okla.
1st	"	Garden	Rockingham, N. C.
1st	"	Strand	Anderson, S. C.
1st	"	Palmetto	Rock Hill, S. C.
1st	"	Rink	Dos Polos, Cal.
1st	"	Hippodrome	Julesburg, Colo.
1st	"	Ray	Olympia, Wash.
1st	"	Blue Mouse	Corvallis, Ore.
1st	"	Union	Portland, Ore.

Has Finished

19	Weeks	Symphony	Los Angeles
4	"	Heilig	Portland, Ore.
3	"	Bijou and Capitol	Atlantic City
3	"	Strand	San Francisco
3	"	Roosevelt	Chicago
3	"	Park	Boston
2	"	Temple	Toledo
2	"	Mark-Strand	New York City
2	"	Alamo	Louisville
2	"	Grand	Pittsburgh
2	"	Castle	Chicago
2	"	Sun	Omaha
2	"	Liberty	Seattle
2	"	Main	Uniontown, Pa.

The Greatest, By Proof of Actual Performance

Presented by

HAL ROACH

Through

ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

Physical Distributors

Pathe Exchange, Inc.

Foreign Representative

Sidney Garrett

SYRACUSE MOTION PICTURE COMPANY PRESENTS

Wyndham Standing in "The Isle of Doubt"

with Dorothy Mackaill and George Fawcett

story by Derck Bram

Among others, already booked for these theatres

Victory,	Providence	Regent,	Springfield, O.
Majestic,	Albany	Model,	Sioux City
Minerva,	Pittsburgh	Rex,	Racine
Parkway,	Baltimore	Regent,	Kansas City
Liberty,	Jersey City	Empire,	Mobile, Ala.
Garden,	Charleston, S. C.	Lyceum,	Memphis

Marcus Loew's Theatres, Greater New York

"The Isle of Doubt"—a Body of Land, Entirely Surrounded by Hot Tempered Romance and Red Blooded Adventure

WYNDHAM STANDING

DOROTHY MACKAILL

GEORGE FAWCETT

WARNER RICHMOND

DIRECTED BY HAMILTON SMITH

PHOTOGRAPHED BY ARTHUR CADWELL

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS

PATHÉ EXCHANGE INC

Florence Vidor's

First three starring productions through Associated Exhibitors are proving exceptional Box Office winners —

"Woman, Wake Up!"

Florence Vidor supported by Louis Calhern and Charles Meredith in a drama spiced with subtle satire by Ben Moore Clay.

Runs of not less than one week already registered in such theatres as these:

New State	Boston	Barbee's Loop	Chicago
Victory	Providence	Blue Mouse	Minneapolis
Grand	Pittsburgh	Tivoli	San Francisco
Aldine	Philadelphia	Winter Garden	Seattle
Liberty	Portland, Ore.	Pantages	Salt Lake City

"The Real Adventure"

From the famous novel by Henry Kitchell Webster. Supporting cast includes Clyde Fillmore, Nellie P. Saunders, Lilyan McCarthy, Philip Ryder. Directed by King Vidor.

Not less than one week in such representative theatres as:

New State	Boston	Liberty	Kansas City
Branford and Rialto	Newark	Adams	Detroit
Aldine	Philadelphia	Gifts	Cincinnati
Temple	Toledo	Clune's Broadway	Los Angeles
Strand	Akron	Strand	San Francisco
Hippodrome	Sacramento	Heilig	Portland, Ore.

"Dusk To Dawn"

A wonderful novel by Katherine Hill and a splendid cast to support Florence Vidor, including Jack Mulhall, Norris Johnson, James Neill, Lydia Knott, Truman Van Dyke, Herbert Fortier, Peter Burke, Nellie Anderson and Sidney Franklin. A King Vidor Production.

Played a big week at the Capitol, New York City, and showing over the entire Marcus Loew circuit of vaudeville and motion picture theatres in Greater New York. Now playing in leading first run theatres everywhere

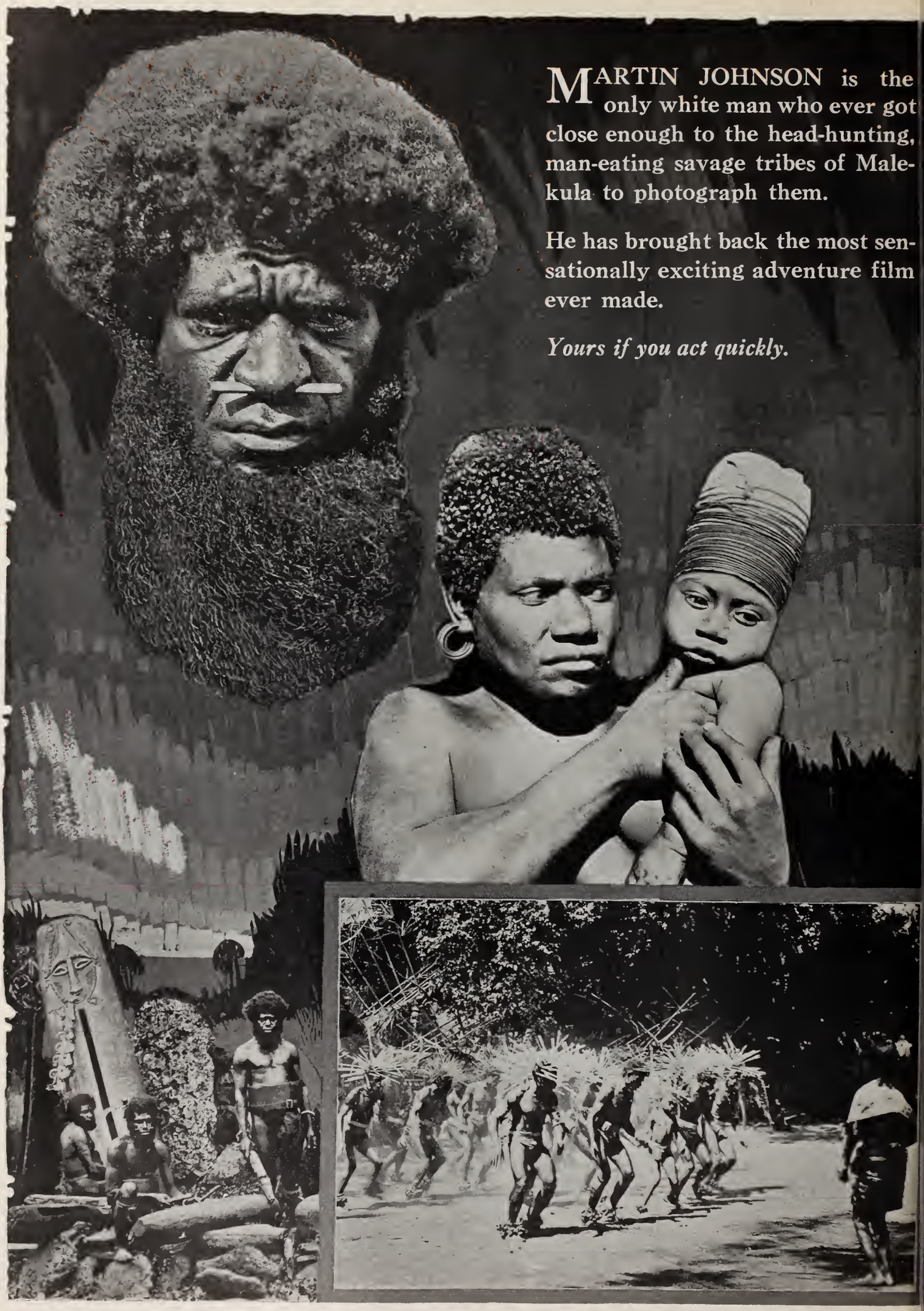
Physical Distributors
Pathe Exchange Inc.

Associated Exhibitors
Arthur S. Kane, Pres.
Foreign Representative—
Sidney Garrett

MARTIN JOHNSON is the only white man who ever got close enough to the head-hunting, man-eating savage tribes of Malekula to photograph them.

He has brought back the most sensationally exciting adventure film ever made.

Yours if you act quickly.



MARTIN JOHNSON FILM COMPANY

PRESENTS

"HEAD HUNTERS OF THE SOUTH SEAS"

MARTIN JOHNSON'S

Thrilling Adventures Among Wild Tribes of Malekula

A GREAT 5 PART FEATURE

ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

A tribe of head hunters on the warpath!

Hundreds of savages dancing in weird frenzy!

A real tropical jungle! A real earthquake!

A strange tribe of monkey people!

Man-eating sharks after man-eating savages!

A volcano erupting flames and smoke!

Adventure! Danger! Beauty! Surprise!

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ASSOCIATED EXHIBITORS

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Presented by P. A. Powers

Distributed by Film Booking Offices of America, Inc.

The absolute last word in de luxe comedy—the smartest, brightest, breeziest young couple in screendom—logical successors to the Drews—never-failing fun-makers who sprinkle joy and laughter wherever they go! The screen offers nothing in polite comedy to touch the De Havens. They reach all classes of audiences with a brand of humor that is absolutely in a class by itself. Book them at once through your nearest F. B. O. Exchange.

Inquire NOW about the entire De Haven series, but DON'T FAIL TO LAND the GREATEST of all their comedies:

"TWIN HUSBANDS"

two reels of riotous fun—and THEN SOME.

De Haven comedies

Exchanges Everywhere

IF YOU ARE INTERESTED

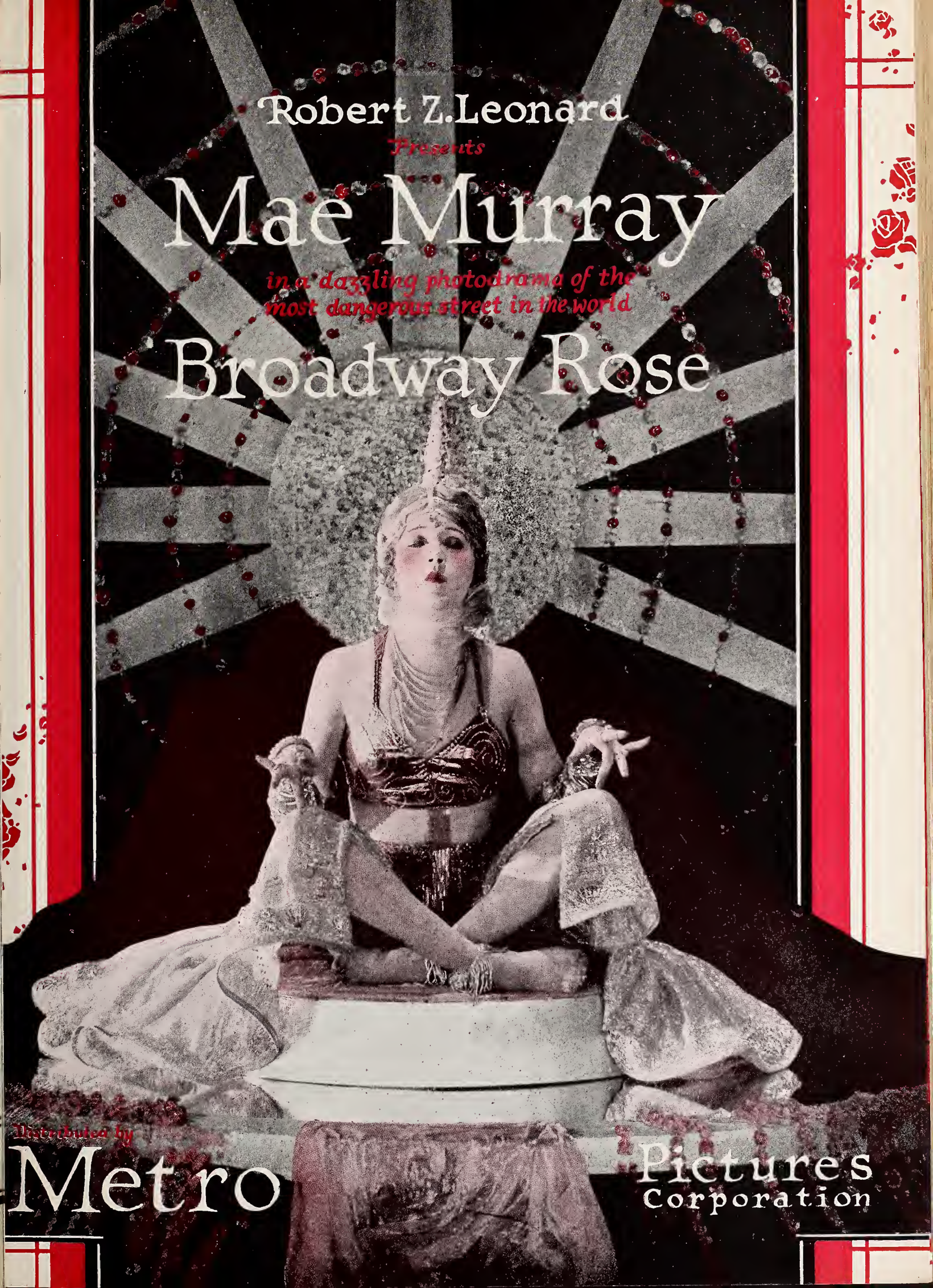
We find we have about 100 copies of the 1921 STUDIO DIRECTORY left over.

This gives the BIOGRAPHIES of all the Motion Picture Stars and other information up to the date of issue. The standard work on this phase of the industry. Should be on every theatre owner's desk.

We will be glad to send a copy to anyone in the industry, providing the supply is not exhausted previously, who sends us

25 CENTS IN STAMPS

Address
STUDIO DIRECTORY DEPARTMENT
MOTION PICTURE NEWS, Inc
729 Seventh Avenue
New York City


Robert Z. Leonard
Presents
Mae Murray
in a dazzling photodrama of the most dangerous street in the world
Broadway Rose
Distributed by
Metro
Pictures
Corporation

Every rose has it
When you book F
Presentation of
Mae
in Broa
your competito
Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir William Jury, Managing Director

thorn

bert Z. Leonard's

Murray
dway Rose

will feel it.

A TIFFANY
Production
M.H. HOFFMAN Vice-pres.
and Gen. Manager
Story by
EDMUND GOULDING
Art settings Executed by
TILFORD CINEMA
Corporation

The star of provocative beauty
In gowns so gorgeous as to evoke gasps of wonder
As she enacts a story of Broadway from the inside
Before settings of a splendor such as only the fabulously rich know
And a cast befitting the picture's other elements of excellence

Distributed
Exclusively by

Metro Pictures Corporation

Plant
BROADWAY ROSE in
your booking schedule NOW
and transform your box-office
into a greenback-garden

Robert Z. Leonard
Presents

Mae Murray
in
Broadway Rose

Distributed by **Metro Pictures Corporation**

FIFTY MILLION

People will read, see, hear and talk about the

WARNER BROTHERS SCREEN CLASSICS

Our productions have been sold 100% throughout the country. Our efforts are now centered in selling the Warner screen classics **direct-to-the-public.** This will assure exhibitors capacity business when they show our productions.

The following pages will convince you, Mr. Exhibitor, that Fifty Million people will see our advertising and read our publicity. This is merely the first broadside of our sweeping exploitation campaign. The figures do not include the millions of people who have read the books, those who read the "fan," national and territorial trade magazines, or those who will read the newspaper stories of our float en route to the Warner west coast studios.

There will be more advertising in the Saturday Evening Post, more advertising in the Trade Papers, more publicity stunts, newspaper stories and other avenues of advertising which patrons of your theatre will see, hear and talk about!

We have pledged Exhibitors the utmost co-operation, and we are constantly striving to surpass their wildest expectations!

WARNER BROTHERS

Circulation — 2,500,000
THE SATURDAY EVENING POST September 30th, 192

WARNER BROTHERS

Seven Great Pictures from Seven Great Books

Millions have read them—

Millions will want to see them on the screen.

WARNER BROTHERS

Producers and distributors of clean, interesting motion pictures, have spared no expense in selecting the best known screen players and directors to interpret the work of the best writers for the entertainment of the American public.

Ask the manager of your favorite theatre when these pictures will be shown.

FIVE MILLION

Circulation of the Elliott Service – one of the Greatest Direct-to-the-People Pictorial News Agencies in the World. This Pictorial Service is posted in prominent places throughout the country.

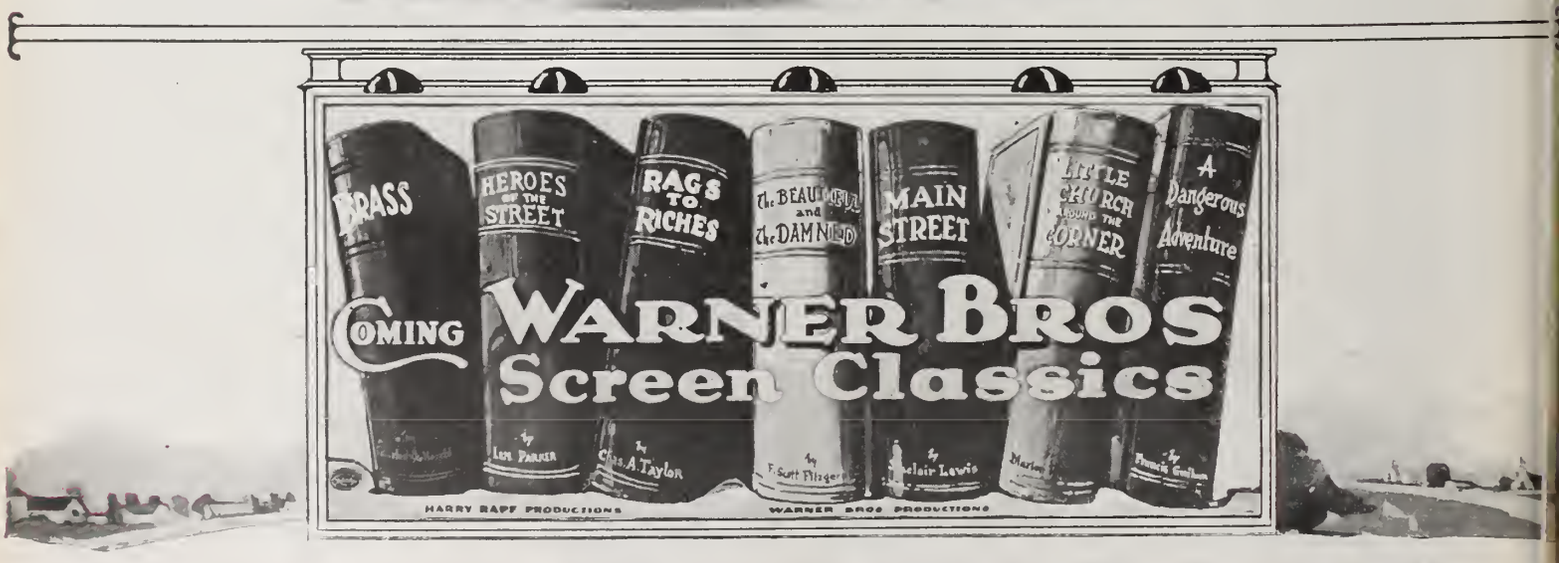
BIGGEST BOOKS IN THE WORLD

This huge float announcing the forthcoming array of Warner Brothers Screen Classics blocked traffic on its first appearance at 42nd St. and Fifth Avenue, New York, just prior to its start on a transcontinental tour to the west coast.

TWENTY-FIVE MILLION

This huge float - one of the greatest advertising stunts ever evolved in the industry - equipped with an Electrotone Calliope covering the principal cities en route from New York to Los Angeles will be seen by approximately *Twenty Five Million People*

What the Eye sees becomes firmly imbedded in the Human Mind



TWENTY MILLION

National Bill Posting Campaign. These attractive twenty-four sheets are posted on the best billboard locations all over the United States. They will be seen by approximately *Twenty Million People* . . . .

Now Read our FIRST page over again.

THIS is the period of the unusually staged, elaborately produced screen romance. To all exhibitors it is by all odds one of the most popular and PROFITABLE forms of entertainment today.
And F. B. O. comes to the front with a star of truly marvelous beauty and brilliance, in her first great super-special for F. B. O. —a romantic drama of dazzling magnificence and enthralling heart interest. It abounds in the regal splendors of Old World courts and castles—And the warm glow of the most exquisite love affair that ever drew a maiden to the bosom of a prince! It is with a distinct sense of pride, therefore, that
R-C PICTURES PRESENTS
ETHEL CLAYTON
IN
"If I Were Queen"
Adapted from the novel "The Three-Cornered Kingdom" by Du Vernet Rabell
Directed by WESLEY RUGGLES
Distributed by Film Booking Offices of America, Inc. Executive Offices 723 Seventh Ave. New York. Exchanges Everywhere.

HERE HE IS!

WILLIAM FOX *presents*

LUPINO LANE

The king of the funmakers of two continents in

The REPORTER

NOW SHOWING

The PIRATE

TO BE RELEASED SOON

LUPINO LANE

PLAYING HERE TO-DAY

Produced by WILLIAM FOX

FOX

INDEPENDENCE & STRENGTH

A LIFE-SIZE CUTOUT OF LUPINO LANE, AS SHOWN HERE, IS AVAILABLE AT EVERY FOX EXCHANGE. DONE IN STRIKING COLORS, IT WILL PROVE A REAL EXPLOITATION AID FOR THIS COMEDY SERIES.

Fox Film Corporation

William Fox presents

JOHN GILBERT in CALVERT'S VALLEY

STORY BY
MARGARET PRESCOTT MONTAGUE

DIRECTED BY
JACK DILLON

FRESH FROM HIS TRIUMPH IN "MONTE CRISTO," JOHN GILBERT SCORES AGAIN IN THIS TENSE DRAMA OF THRILLS AND MYSTERY

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

A FRANK STATEMENT!

In announcing a new picture for release, the conscientious producer and distributor finds it most difficult to convey the excellence of his production..... for fear he will over-rate or sometimes under-rate its real value.

We are in just this position in announcing..

SHADOWS

The few persons at Los Angeles who have seen it pronounce "Shadows" the most unusual picture ever made, a revelation in every way!

So totally different that it just doesn't permit comparison with any other picture!

Their comments tempt us to refer to it as "the Greatest", "the Most Wonderful" motion picture ever made.

But one reads so many such claims that these adjectives have long since lost their true meaning!

So we merely wish to convey that

B.P. Schulberg presents
A. Tom Forman Production

SHADOWS

Adapted from the famous prize story,
"Ching, Ching, Chinaman",
by Wilbur Daniel Steele.

Portrayed by

Lon Chaney Harrison Ford
Marguerite De La Motte
Walter Long John Sainpolis
Buddy Messenger
Priscilla Bonner Frances Raymond

Directed by Tom Forman.

We ask you to look at it and judge for yourself if it is as wonderful and as great as they say.

Prints at Exchanges in October

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg -Pres- J.G. BACHMANN-Treas

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

YOU WANTED BOX-OFFICE ATTRACTIONS

THAT'S WHY WE ENGAGED

E. K. LINCOLN

MARTHA MANSFIELD

MRS. RODOLPH VALENTINO

TO PLAY IN

"THE MADONNA IN CHAINS"

BY EDWARD OWINGS TOWNE

THE FIRST PRODUCTION ON THE PROGRAM

OF

THE AMALGAMATED EXCHANGES OF AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

A Contract to Exhibit These Productions Is An Asset

The Madonna in Chains
by Edward Owings Towne

Sunshine of Paradise Alley
by Denman Thompson

Life of An Actress
by Langdon McCormack

Too Rich to Marry
by Edward Owings Towne

Driven From Home
by Hal Reid

It's Never Too Late to Mend
by Charles Reade

The Fire Patrol
by Harkins & Barber

The Land of the Living
by Martin J. Harvey

Her Fatal Night
by Hal Reid

Lost in New York
by Leonard Grover

Easy Money
By Edward Owings Towne

The Names of Distributors of Amalgamated Productions will be announced later—But it is up to you to get busy.

THE AMALGAMATED EXCHANGES OF AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

"Here's a Really Great Picture!"

That's what the Chicago Evening Post says and all the other critics agree

"An example of the combination of roles and players which lifts a picture into the class of 'Great' is found in the beautiful picture, 'Kindred of the Dust.' A perfect unit of player and role is sustained throughout."—*Chicago Evening Post.*

"Just as good a film as it was a story and we can't think of anything more praised to describe it."—*New York Evening World.*

"Unusually interesting." — *New York Sun.*

"A vigorously presented story, told smoothly and eloquently and swiftly. Well worth seeing." — *New York Journal.*

"Graphically told with absorbing interest from beginning to end. True to life and a genuine pleasure to see." —*New York American.*

"A rare pleasure of enjoying a good photoplay beautifully and simply done. The acting is wonderful. Direction is inspired."—*New York Evening Post.*

"Beautiful in detail."—*Los Angeles Times.*

"Suspense and interest are held throughout."—*Los Angeles Record.*

"All that can be asked—a noteworthy film."—*Los Angeles Herald.*

"Handled in masterly fashion—poignantly interesting—played with remarkable strength. The picture is unusual."—*Los Angeles Express.*

"Superb direction—a splendid portrayal."—*Los Angeles Examiner.*

FIRST NATIONAL PICTURES

R. A. WALSH
presents
"KINDRED OF THE DUST"

with **Miriam Cooper**

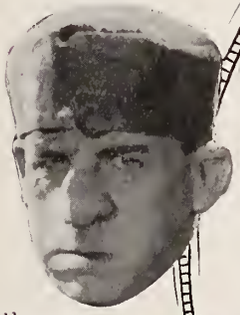
From Peter B. Kyne's famous story in the *Saturday Evening Post*, a novel read by millions

Directed by R. A. Walsh; Scenario by J. T. O'Donohue; Photography by Lyman Broening and Charles Vanenger; Art Direction by William Menzies

A FIRST NATIONAL ATTRACTION

a Big, Stirring Melodrama with the Ince Punch!

Thos. H. Ince



Milton Sills as the crook---

---and as the conqueror

Florence Vidor

Marcia Manon

Thomas H. Ince
presents
"SKIN DEEP"

FIRST NATIONAL PICTURES

One of a score of thrills—a jail delivery by aeroplane, and from the swinging ladder below a leap to a racing express train.

Drama to grip you; thrills that get a gasp; mystery, romance, remarkable portrayals and a plot amazing in conception.

HERE is a picture made for the Box Office—right when you need it. Thomas H. Ince's name is a big asset, and he has eclipsed every previous success in this remarkable drama of dual lives, dual loves. Florence Vidor, Milton Sills, Marcia Manon and Frank Campeau are cast names to conjure with. They will take you through a melodrama more astounding and more thrilling than "Dr. Jekyll and Mr. Hyde." Surgeons, club women, police officials and judges will work with you and American Legion Posts can be interested. But above all it has the big human element and the tense melodrama that will appeal to every man, woman and child. It is literally packed with thrills, and action—swift, strange, startling—that will get under the skin.

THRILLS—THRILLS AND MORE THRILLS COME SWIFT AND FAST

Facts About This Picture

The escape from the prison wall

SYNOPSIS

The man: (Milton Sills as "Bud Doyle"). He was as cool an clever a crook as you could find in any big city. You will see him a the battle front with a gun in each hand, a cigarette in his mouth an all three smoking. After the war he returns to his life in the under world and the story begins.

The woman: (Marcia Manon as "Sadie Doyle"). His wife—als a member of the gang of crooks. A wily jade, self-centered, conceitec with a sneer in her smile and a devil lurking in her eye.

The girl: (Florence Vidor as "Ethel Carter"). Wholesome, swee charming volunteer nurse whose voice is soft and kindly and ha brought strange thoughts to the injured man who does not see fo many weeks, but hears only the voice.

The sinister guide: (Frank Campeau as "McQuary"). Suave merciless, resourceful gangster and political boss, whose fawning smil hoodwinked the reform forces of a great city and whose whispere word held the denizens of the underworld in the power of fear.

How the loves, hates, jealousies, double-dealing betrayal, inspiratio and encouragement of this strange quartet played and counter-playe on one another, forms the theme of the Thomas H. Ince picture, "*Ski. Deep.*"

Footage .....6500 fee
Director .....Lambert Hillye
Author .....Marc Edmund Jone

THE CAST

Florence Vidor	Milton Sills
Charles Clary	Marcia Manon
Joe Singleton	Winter Hall
Gertrude Astor	Frank Campeau
B. H. Delay	Muriel Frances Dana

Distributed by Associated First Nationa Pictures, Inc.

FIRST NATIONAL PICTURES

"You are sentenced to prison for—"

"You plotted to kill me—you!"

A Thomas H. Ince Melodrama

You Will Want to Know

HIGH LIGHTS AND THRILLS

The leap of a convict from a high prison wall to the top of an express train speeding 55 miles an hour.

Daredevil aeroplane stunts circling over the top of the train.

The flying leap of the convict from the top of the speeding train to a rope ladder hanging from the aeroplane.

Crashing of the aeroplane into a tree.

Startling scenes within prison walls.

Dramatic incidents and plots of the underworld headed by powerful politicians.

Remarkable hold-up of a hospital with crooks dressed as internes driving a supposed victim in an ambulance as a ruse.

The binding of girl nurses and doctors and the looting of a safe.

A plot to assassinate the District Attorney and how it was foiled.

A police raid on a crook rendezvous.

A female crook using her wiles to bribe officers of the law.

War among crooks for love and gain.

Remarkable transformation of the hideously deformed face of a crook by the mysterious modern plastic surgery.

Clash of dual personalities.

Mystery, love, romance and thrills in a plot that takes the breath.

ACCESSORIES

2—Styles of 3 sheets.
2—Styles of 24 sheets.
3—Styles of 1 sheets.
2—Styles of 6 sheets.

Ad cuts and mats, music cue sheet, window cards, lobby photos, press photos, star photos, trailer, slides.

Order these box office aides from your nearest First National Exchange.

Additional publicity photographs will be furnished, upon request, direct from the Thomas H. Ince Studios, Culver City, Cal.

"The Silver Sheet," announcing *"Skin Deep,"* is available to all exhibitors. If you have not received your copy it will be mailed to you direct from the Thomas H. Ince Studios, Culver City, Cal., upon request.

The fleeing convict crashes to earth

FIRST NATIONAL PICTURES

"You double crossed me!"

"Did you know you had a new face?"

"We've framed to kill the district attorney and free you"

"SKIN DEEP"

Exceptional Chance For Exploitation!

YOU have an unusual lot of accessories and exceptional exploitation angles to put this picture over big. The posters shown below include several drawn by the famous artist, Henry Clive. They have pulling power. The other accessories and your ad cuts are just as strong.

One of the best ways to stir up big interest in the story is to get in touch with the American Legion Posts in your locality, and arrange for a Legion night or a special showing.

CARRIES A STRONG APPEAL

The story carries a strong appeal for the country's obligation to former service men, especially the disabled. It is one of the few pictures in which Legion officials have shown a personal interest, Hanford MacNider, national chairman, having sent his thanks to Mr. Ince for the picture. Every post can be interested in it.

Use service men in uniform for ushers. Try a short prologue or stunt by a Legionaire in uniform or a five minute talk on the Legion's campaign for better pictures teaching good citizenship.

Lobby displays could combine the service and crook elements—for instance a machine gun, hand-cuffs, a policeman's billy and the convict's ball and chain. Or a toy aeroplane and miniature railroad train.

There is a marvelous example of plastic surgery in this story. Prominent surgeons in your community are acquainted with the marvels of plastic surgery and will be glad to talk about it.

WILL INTEREST CLUB WOMEN

Your ministers and club women are deeply concerned in the problem of the intelligent reclamation of certain types of criminals.

Your police officials and police judges handle men like Bud Doyle and his gang every day.

How you can turn these various interests in your community into dollars in your box office is told in the exploitation suggestions offered here.

Distributed by Associated First National Pictures, Inc.

Motion Picture News

The "Stupid" Movies

EVERYBODY who knows anything about pictures is pretty much disgusted with the cheap articles in Collier's on "Why I Am Ashamed of the Movies."

But they are not to be taken seriously.

Some writer needed the money; and Collier's, evidently, is grasping at sensational straws. That's about all. And they are anonymous; which nullifies them in every respect.

* * *

The New York Times takes an interesting editorial view of the subject.

Granted, the editorial says in effect, that movies are stupid, what about it?

By what standards are they stupid? Who says they are? And who makes them stupid?

The Times puts the issue up to the American public. Whatever movies are today they are essentially what the American public wants—and largely what the world public wants.

And the Times is just about right.

* * *

Time and again the writer meets a group of so-called "highbrow" people, persons who admit that they have the higher standards of taste and judgment.

"Why," they always ask, "don't you make your photodrama less blatant? If you can't do better why not give us news reels only?"

Meaning, of course, why don't you give us what *we* want—or think we want.

And the writer always replies: "Because it is commercially impossible. The broad public doesn't want as a rule what your little coterie wants. And that's true not merely of photodramas, but, to a large extent, of stage plays, books, magazines or any vehicle of drama and fiction. The only way to satisfy right along your self elected crowd is through a self supporting agency like the Theatre Guild.

* * *

Who is to decide what is art?

We don't know, but at least we know that the public decides what is popular art.

* * *

Says the Times: "A psychologist who lately observed a fashionable and highly educated audience in raptures over Katinka and the Wooden Soldiers, vaunting "Chauve-Souris" as a supremely "artistic" production, was asked to gauge the mental age, so to speak, of the show and of the audience's enjoyment of it. Without hesitation he answered, not 12 but 8 years. He added that the mental age of the plays of SHAKESPEARE, if one judged by the audiences for which they were obviously written, and which today must somehow be made to attend if they are to be produced successfully, is 13 or 14, the age of a high-grade moron. The qualities that make them supreme as literature, even as drama, are evident to few."

* * *

No one will accuse Charles Chaplin of making "highbrow" photoplays. Yet aside from the fact that Chaplin is known today to more people than any human since time began, there are those who proclaim him as a great artist.

The appeal of the photoplay or stage play or book, if it is to be very broad, must be simple and fundamental.

We note right along that those who reiterate the charge that the American public is 47% of a mental age of 12 or less are producers whose work has failed to be popular or censors, like Mrs. Snow of Ohio, who would have everyone else see things through their own glasses.

* * *

The main trouble with movies today is their sameness.

That is what the public doesn't like. The public is hungry for novelty, as every showman knows—novelty in entertainment and novelty in exploitation.

And this sameness in films is primarily due to economic conditions within the industry.

We need to be so geared up in our economic machinery that we can encourage a lot of creative minds to produce.

* * *

In the meantime we are veering that way. We have better pictures—better by far this fall than ever before in picture history.

And things look pretty fairly bright—for pictures and for the public—despite professional space writers, psychologists, censors and what not.

Wm A Johnston

PICTURES AND PEOPLE

GEORGE EASTMAN has been the recipient of a striking tribute paid him by Dr. Frank C. Doan, pastor of the Unitarian Church of Rochester. Dr. Doan, in the course of his eulogistic address, said that Mr. Eastman has done a daring thing in building his theatre. "He has the wit to see," said the pastor, "that the moving picture is here to stay, whether we will or no, and that it is destined, whether we like it or not, to be a great educational factor in the lives of many thousands of people. So he goes ahead and builds a moving picture theatre that looks like a Greek temple. He makes it rich and beautiful with mural paintings where other theatres are cheap and tawdry. He proposes to show only the great dramas, greatly enacted, instead of the sensational and oft-times pornographic films which hitherto have offended our good taste."

* * *

MARCEL MORHANGE, general manager of the New York Film Exchange, Buenos Aires, is in Gotham for a short stay. During the past ten days, Mr. Morhange has contracted for all the Mermaid comedies, all of the Goldwyn and Vitagraph productions for the next three years. The territory covered by these contracts is Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia, and Ecuador. Chester E. Sawyer will hereafter co-operate with S. G. Whitehead in handling the affairs of the New York Film Exchange in New York.

* * *

OWEN MOORE skipped right over to Loew's State theatre upon his arrival in New York this week, the reason being the presentation of his picture, "Love Is an Awful Thing." Accompanying the Selznick star on several subsequent visits to the theatre was his wife, Kathryn Perry, who also appears in the production.

* * *

DID you ever stop to think of the service that motion pictures can give agriculture. A booklet issued by the U. S. Department of Agriculture states:

"Thousands of extension and field workers in agriculture and allied pursuits have found that motion pictures possesses a tremendous possibility for usefulness in making common property of knowledge developed by scientific investigations of the United States Department of Agriculture and in acquainting the public with the methods and significance of important lines of work being carried on by the department and the cooperating State institutions.

"The department's films are being shown in all kinds of exhibition places, ranging from the city theatre to halls in isolated communities that heretofore have not known the 'magic of the screen.'

"The outstanding need in this work is for easier and quicker distribution of films, which can be best supplied by the State institutions cooperating with the department. To them and other distributing agencies is offered the plan of purchasing prints at manufacturing charges."

Those films available for distribution are listed under the names of the bureaus that are authority for the subject matter—such as Animal Industry, Plant Industry, Forest Service, States Relations Service, Entomology, Agricultural Economics, Public Roads, Biological Survey, Chemistry. These bureaus are all sub-divided in subjects pertinent to the general title. The films available comprise a series of nearly two hundred one, two and three reelers.

* * *

ROBIN HOOD has left Sherwood Forest to make a pilgrimage to New York. The Fairbanks party which is traveling via the Canadian Pacific expects to reach Gotham early next week. Aboard the Limite are Mary and, of course, Dou Charlotte Pickford, John Fai banks and wife. The party wi detrain at the Grand Centra and the line of march will be u Fifth Avenue to the Plaz thence to the Ritz, onward t the Algonquin, then over to Broadway theatre to se "Douglas Fairbanks in Robi Hood."

"Stand back on the side walk, you! Hold you horses!"

* * *

RALPH BLOCK writes in that he is hitting the back trai this week for Hollywood and environs. You will find hin on the Lasky lot for a while in charge, probably, of severa units. Cheerio and success and all that sort of thing.

* * *

THE New Amsterdam theatre and roof, the home of th Ziegfeld Follies, is the foremost recruiting station fo the screen. Take notice of the girls who have come unde the spell of the camera—Diana Allen, May Hopkins, Edit Hallor, Justine Johnstone, Lillian Lorraine, the Fairbank twins, Mae Murray, Peggy Eleanor, Kathleen Ardell, Doro thy Mackaill, Dorothy Leeds, Martha Mansfield, Ruby de Remer, Yvonne Shelton, Helen Lee Worthing, Peggy Shaw Mildred Reardon, Bunny Wendell, Kathryn Perry, Hild Morena, Edna Wheaton, Jacqueline Logan, and Shannor Day. The lamented Selznick star, Olive Thomas, was a Follies girl. Several have reached stardom; others are fast approaching that exalted position. Which proves that the chorus is an excellent training school. Since these girls must be endowed with beauty of face and form and possess charm, grace and poise before Dr. Ziegfeld selects them, it stands to reason that half the battle is won if they want to climb upward. Keen observation and study will attend to the rest. If they are adaptable they can quickly learn the art of make-up and the art of pantomime.

* * *

HERBERT RAWLINSON has been cleared of the charges made against him by Dorothy Clark. The district attorney of Los Angeles County has made the announcement that Rawlinson would not be required to answer the formal complaint because the investigators believed that the story told by the Clark girl and her mother was not of a nature that would be believed by any reasonable person. Will the yellow journals carry this news in headlines? They will not.

* * *

THE Fox people don't believe in taking any chances with Tony, Tom Mix's pony. They have taken out a half million dollar policy on his life. The loss of Tony would be as tragic as the loss of Fritz Kreisler's Strad.

* * *

RUMOR reaches us that Mildred Davis, the little lady who has encouraged Harold Lloyd to fall in love with her as his leading woman the past few seasons, has left the comedian, her contract having expired.

* * *

TAKE notice of what the Portland (Oregon) Telegram has to say concerning "Grandma's Boy" in its issue of September 2nd.

For four weeks one of Portland's leading theatres has played a film-comedy to crowded houses. Between seventy-five and one hundred thousand people have laughed and cried over the predicaments and trials of "Grandma's Boy," and there are probably as many more who would enjoy its intense human appeal if the management of the theatre continued to play it.

The success of "Grandma's Boy" not only in Portland,

but in New York and Los Angeles, is convincing argument that the American people, as a whole, still love the clean, the true, the beautiful in life.

No salacious sex problem trails its slimy length through the film, the eternal triangle is limited in its application to two boys who vied in basking in the smiles of one innocent, wholesome girl, there is fighting enough to satisfy the most belligerent, for cause enough to suit the most sensitive. There is lack of lavish display of wealth. Vamps and villains are relegated to limbo, and freak thrills are placed on the absentee list.

Ballyhoo advertising "Go To Theatre" Week, Spokane, Wash.

The comedy appeals to everyone who still has faith in men and women. We love "grandma" because our memories still retain visions of some one who had faith in her grandchild and whose face was good for a boy to see. We laugh at the boy, and wipe away a tear, because we have not forgotten the rebuffs, the timidity, the fear, the hopes, the heartaches of our younger days.

Grandma's Boy is everyone. The film is not an expression of the vagaries of a diseased imagination, it does not represent the morbid, the debased, the fetid side of life; it tries only to tell a simple story of human faith, a story in which each of us finds some counterpart in his own life, and it tries only to make us laugh between our smiles and tears, which is life after all.

..The success of Grandma's Boy is America's answer to the film makers. Create what is pure, and sweet, and real, and the American people will open their hearts and let you in.

..Harold Lloyd, Hal Roach and Joe Reddy are registering elation as a result of this Journalistic appreciation.

* * *

WE cannot recall any summer which has ushered in such a collection of worthwhile pictures as the summer of 1922. As far as New York City is concerned, the picturegoers have been treated to rare and royal entertainment. Time was when the producers kept back their big attractions for the fall season, not daring to use their trump cards too early, for fear one of the boys would walk away with the jack-pots. They are playing fair with themselves and with the public—and everyone concerned has profited. Take a look at this summer list and see what it offers on the BIG TIME: "Grandma's Boy," "The Eternal Flame," "The Masquerader," "Blood and Sand," "Manslaughter," "Remembrance," "The Prisoner of Zenda," "Under Two Flags," "Monte Christo," "When Knighthood Was in Flower," "Forget Me Not," "Nanook of the North," "Nero," "The Loves of Pharaoh," "Fools First," "Nice People," "The Three Must Gets Theirs," "Timothy's Quest," "Just Tony," "The Stroke of Midnight," "Sherlock Holmes," "Human Hearts," and "The Storm."

* * *

WHAT is the name of Chaplin's latest picture? We have it on good authority it will be called "The Pilgrim."

* * *

S. A. G. SWENSON of the A. B. Skandinavisk Filmcentral, Stockholm, Sweden, is in New York for the purpose of buying suitable pictures for the Scandinavian market.

* * *

JAMES R. GRAINGER, recently elected a Vice President of the Goldwyn Distributing Corporation, is now at the Culver City studios in conference with Marshall Neilan. Mr. Grainger, who has for four years acted as personal representative of Mr. Neilan, is still looking after the distributing interests of that producer.

* * *

FRANK NEWMAN of Kansas City is in New York, and New York's impresarios should feel proud to have him as a guest, seeing as how he does things out Missouri way in the New York manner.

SUMMER isn't over for J. G. Baehmann, treasurer of Preferred Pictures, Inc., and the A1 Lichtman Corporation. He is up in Maine on a week's vacation.

* * *

A RECENT arrival in New York from the Coast is Joe Engel, production manager at the Metro studios. After a stay of three or four weeks, Mr. Engel will return to Los Angeles.

* * *

FAIRE BINNEY, who supported ..gorgeous Georges in "The Wonder Man," and who is featured in the Eugene Walter play, "Flapper Love," has returned to her stage role in "Sally." Miss Binney has succeeded Mary Hay in the musical comedy.

* * *

HEYWOOD BROUN, in a most amusing satire gleaned from his column in the New York World, calls attention to the ideals of the National Motion Picture League as set forth in their family bulletin. According to Mr. Broun, if one followed the rules set down by this association, even "Elsie Dinsmore" would be taboo. In enumerating a few of the evils the league requests the producers to eliminate from the screen:

"All scenes depicting hatred, intense fear, jealousy, revenge, intrigue, unfaithfulness, indecency, envy, superstition, deceit, cruelty, irreverence and lawlessness."

Mr. Broun, in commenting on their brilliant pamphlet, says:

"Under the heading 'Ethical' we are amazed to find mentioned as 'extremely harmful' 'scenes depicting women proposing marriage.' This never struck us as an ethical question at all. If we were to write a caption for it we should be inclined to put it under the head of 'Sportsmanship.'

"Things are coming to such a pass in the field of censorship that the familiar adjective 'puritanical' will no longer serve. It comes as something of a shock to us to learn that Priscilla herself was no better than a vamp."

And then calling attention to another absurdity Mr. Broun remarks:

"Then there is specific prohibition of the depiction of 'Quarreling, jealousy and marriage on slight acquaintance.' We trust that Harold Bell Wright will at once blush and take a place with Rabelais and Maupassant in the ranks of the erotic. Perhaps he never realized his immorality in using love at first sight so freely."

* * *

HOLLYWOOD has lost a little quintette of head liners. Recent arrivals in New York and at the Lasky lot in Astoria include Thomas Meighan, James Kirkwood, Leatriee Joy, Jacqueline Logan and Lila Lee.

* * *

JAMES YOUNG is on his way to New York to confer with Sam Rork about sponsoring his productions.

FRED QUIMBY sends a card from Vienna telling us that the Austrian city is his favorite on the continent. What's the matter with gay Paree?

EDWARD SLOMAN, the director, is on his way to New York to negotiate the sale of his production, "Blind Justice." You can page him at the Commodore.

BUSTER KEATON, the proud father, is another Hollywoodian on his way to New York.

"Showing Good Films Only" Key to Prosperity

By Peter J. Hanlon

Managing Director of Virginia and Strand, Vallejo, Cal.

MEDIOCRE pictures are liabilities to the producer, distributor and exhibitor. That is one reason why our business has shown such a great loss. We are all to blame—producer, distributor and exhibitor—for at least a great portion of this loss.

At the outset of the motion picture industry it was apparent to all far-seeing people—whom you could count on one hand—that there were great possibilities in it, both from its educational and primarily its entertaining value. Strenuous efforts were put forth by all connected with the various branches, who worked day and night for one big object—the creating of public confidence.

Figuring two years ago as the peak of our business we had, you might say, arrived at our goal. After obtaining the public's confidence we were unlike other large industries. In my opinion, after obtaining the business for which we had worked so hard, we committed a grave breach, which was that, instead of striving at all times to give the public as good or a little better pictures, we retrograded. Any and every mechanical-made picture was forced upon the public. While other industries, after obtaining the peak so to speak, in a business way, nursed and took care of what they had built substantially for the future, we did not.

In my humble estimation there are three distinct causes for the slump which was so apparent in our business. Figuring what we have lost in attendance at 100%, I would divide it into three different causes:

1.—Our fault, as described above, 30%.
2.—Economic conditions, 40%.
3.—Unwelcome publicity, 30%.

Renewal of public interest in our business will require, in my estimation, a capital operation on the patient, the patient being the public, which is very sick of mediocre pictures.

I have positive information to this effect as far as my own city is concerned and know whereof I speak. This information I obtained in this way: My ushers at different times throughout each performance occupy seats in the audience with instructions to get expressions as to the likes or dislikes of the theatre's patrons for the picture being shown. They are furnished with pads and requested to make notes. These notes are handed to me in the office after each performance. That is why I am so emphatic in accusing myself for at least 30% loss.

Had I insisted upon better pictures and refused to show poor ones I would at least have helped to force an issue toward the making of better pictures.

The economic cause will eventually come back without much effort on our part.

The unwholesome, unworthy and unfair publicity which the industry gets is absolutely our own fault. We, the fourth largest industry in the United States, have been floundering around in the industrial sea like a ship without a rudder. We make no attempt whatever in defense of our people, who comprise this great and wonderful industry and for whom we are responsible.

I would suggest a clipping bureau be established and each and every unfair article attacking our industry be forwarded to a central bureau and answered in a formidable and forceful manner by the purchasing of space, if necessary, in all popular magazines. Personally I have heard remarks derogatory to some of our present actors and actresses who have not yet been mentioned in any scandal, wondering when their turn was coming.

I have discussed with different so-called big and little men in our business the possibility of an ethical method of doing business. Some say it is possible; others say it is impossible. I myself think cooperation in all branches of the industry is the first essential move. If we get together and work in a concerted way I think it is quite possible to rebuild on a sound foundation again. That, I think, can be simmered down to a few words—better pictures and absolute cooperation.

THE accompanying article by Peter J. Hanlon, managing director of the Virginia and Strand theatres, Vallejo, Cal., carries its own moral, which is that to bring crowds to their theatres, exhibitors must show only GOOD pictures and must eliminate the "mechanical-made" product. Mr. Hanlon is a First National Franchise holder.

The Child and the Motion Picture Theatre

By Mack Sennett

SCANNING the list of pictures released, there is a noticeable dearth of suitable screen material that could boast of any appeal for the young mind—the children.

Children and the theatre are, or ought to be, inseparable. The playhouse in respect to youth is much the same as paradise. Remember the words, "Except ye become as little children ye cannot enter the Kingdom of Heaven?"

I seriously contend that no picture can become a great popular success unless it appeals with irresistible force to children.

I would not suggest limiting the appeal in pictures entirely to the comprehension of youth, for that would retard and interfere with the thought and creative genius of writers and producers. But I do think, in its fundamental values, a photoplay to be successful must touch the depths of sincere simplicity and sound a note of human interest which will find an echo in every heart, both old and young. The ability to create this appeal is essential to success.

Youth is the age of accomplishment. It must also be remembered that youth demands action, whether it be found in the home, the big out-doors or in the theatre. Considering the element of action, I try to incorporate in each of my productions enough humor to provide plenty of laughs.

Childhood can hardly be too young to re-act agreeably to a certain amount of romance. A picture to make a really deep impression on extreme youth must not have too much romance, and above all it should not be "mushy" or maudlin. This is true also if such pictures are expected to appeal successfully to the wider circle of maturity. Certainly nothing is more boresome than too much sentimentality in a play whether on the stage or screen. Here, then, you see that a child's taste shall lead them, for what is popular with immaturity is also popular with maturity as well. With romance, adventure and comedy as the principal elements in a story, youth is served and old age is likewise pleased.

Pathos, I don't think, is so essential to a child's happiness in a theatre, although a certain touch of it is almost necessary at times to supply balance and contrast. The final quality which I deem necessary for proper appeal to children—a quality which should also be invested in pictures addressed to maturity, is wholesomeness.

No picture can attain popularity if it offends the finer senses of decent people or badly influences "imaginative" youth. Neither is laughter genuine unless it is caused by clean incidents of enacted humor. Coarse laughs for uncouth minds, in the presence of ugly facts has no place in the scheme of decent picture-makers' ministrations to the public. When in this regard you offend children, all right minded men and women are also offended.

I think you'll find that any appeal destined to be broad and embracing in its scope must compass a child's wishes, aspirations and faith. It must have action, it must have comedy and it must have romance. It must suggest youth with a suspense and spirit of adventure which, taken with qualities of tenderness and pathos, must be clean, wholesome and fit for the great American Kid.

Pathe Declares 8 Per Cent. Dividend on Preferred

A DIVIDEND at the rate of 8 per cent per annum on the preferred stock of Pathe Exchange, Inc., has been declared payable on Sept. 30, 1922, to stockholders of record at the close of business on Sept. 20, 1922, it was announced this week by Lewis Innerarity, secretary.

The statement explains that these are the dividends accumulated since the dates of issue to and including the 8th of September, 1922.

Atlanta "Better Films" Week Well Received

Excellent Constructive Work Done in Southern City in Conjunction With Civic Bodies

ATLANTA'S first "Better Films Week," held last week, was a tremendous success from every angle. Increased box office receipts were only one phase of the benefit obtained. Increased civic co-operation, a wider and more sympathetic understanding on the part of the public of the problems of the motion picture industry, and the acquisition of friendship and good-will that will last far into the future, were the really important results.

The purpose of the week from the standpoint of the Better Films Committee was twofold. First, to emphasize through civic club programs the constructive side of motion pictures—that is, the correctional, recreational and educational uses of the screen; second, to bring to the attention of the public the best type of photoplays to the end that the public be given higher standards for the selection of their motion picture entertainment.

These civic club programs were formulated so as to present four important phases of the motion picture outside the theatre:

First came the recreational uses, both in the theatre and in various social welfare organizations. Two eminent speakers, R. K. Atkinson, of the Russell Sage Foundation, and Edward M. Barrows, of Columbia university, presented this phase of the subject.

Then came the consideration of the picture as a part of the school curriculum and that subject was ably covered by Ernest L. Crandall, of the New York Public School system. Dr. Crandall declared motion pictures to be the greatest educational force ever put into the hands of the people and predicted that within five years it will have revolutionized our educational system and methods. On different occasions Dr. Crandall carried the same message to the Rotary club and the Masonic club, and with his able and very persuasive arguments he succeeded in building up a tremendous sentiment for a larger appropriation for this sort of work in Atlanta. His message was particularly timely in view of the fact that the public schools of the city have with the current term introduced a department of visual education. Already the superintendent of schools for Atlanta is asking for a budget of $25,000 for visual instruction instead of the present appropriation of $5,000.

The third phase of the special programs was designed to cover the religious uses of motion pictures in the church. Rev. Chester C. Marshall, pastor of the First Methodist church at Bridgeport, Conn., was the speaker and his audience was the Christian Council. He drew the largest meeting that this body has recorded within two years, many of whom were very antagonistic to the industry. He not only made friends for the idea of using motion pictures in churches and community centers, but he won for the Better Films movement the friendship of many of the ministers and gave them a more liberal view and a more progressive conception of the theatre. Fifty-six ministers were in the audience who heard Dr. Marshall.

The fourth and last division of the general program dealt with pictures as a correctional force in custodial institutions. R. K. Atkinson, Recreation Department of the Russell Sage Foundation, and Edward M. Barrows, Associate Director of Training Service for Community Workers, Columbia University, covered that phase of the subject and found very responsive audiences in the Kiwanis club, the women's clubs of Atlanta and the parent-teacher associations.

As a result of the interest that has been awakened by this special activity on behalf of Better Films Week, the Georgia Baptist convention has requested a speaker and motion picture program for its December meeting; the Atlanta Chamber of Commerce Forum has made a similar request for the October or November Forum; the Christian Index has asked for a conference looking toward the development of a church film service; the Southeastern Executive Council of the Federated Women's Clubs, covering nine states, has requested a speaker; the Inter-Civic Council a powerful body representing all the civic organizations of Atlanta) has requested a conference to formulate a definite program of work with motion pictures.

Mayor James L. Key issued a special proclamation for the event, as follows:

"Realizing the inestimable value of the motion picture as a recreational and educational force in our community and recognizing that its betterment and proper development are dependent upon a three-fold co-operation between the public, the theatre and the municipality, I, as your Mayor, deem it fitting and proper to call upon all of our citizens to join in a movement, sponsored by an organization which has accomplished much and promises more, for better films.

"That due emphasis may be placed upon the highest type of screen productions, and theatrical attractions in general, and that worthy standards for the selection of entertainment may be broadcasted, I, James L. Key, by and under the authority vested in me as Mayor of this city, do hereby proclaim and designate the week beginning Monday, September 18th, 1922, as 'Better Films Week,' and charge every citizen to 'Go to the Theatre' in token of the value of the stage and film art to the recreational and educational life of Atlanta.

JAMES L. KEY,
Mayor.

The program at leading houses for the week were:

Metropolitan—"Prisoner of Zenda."
Tudor—"The Trouper," "Lady Rose's Daughter" and "The Trap."
Strand—"I Am the Law."
Howard—"Nice People."
Grand—"Kisses" and "A Wide-Open Town."
Rialto—"Love Is an Awful Thing."
Criterion—"Broken Blossoms."

Prizma Takes Legal Action Against Techni Color

NOTICE was served on William Travers Jerome, vice-president of Techni Color, Inc., last Friday by Prizma, Inc., through its attorney, Julian S. Wooster, not to manufacture, exhibit, lease or sell any color motion picture films made according to the process and with the apparatus described and claimed in U. S. patent to Mason, No. 1,348,029, dated July 27, 1920, and which is owned by Prizma, Inc. Mr. Jerome and Techni Color, Inc., are also requested to immediately discontinue further exhibition of the film now being exhibited at the Candler building, New York, and to account to Prizma, Inc., for all gains and advantages received therefrom.

Prizma, Inc., has been producing color film for the past four or five years, its product including "The Glorious Adventure," nearly one hundred short subjects, and many color sections, art titles and scenes for leading black-and-white producers.

According to H. G. Stokes, vice president, Prizma, Inc., is now taking steps for the immediate filing of suits through Church & Church, Washington, D. C., and Julian S. Wooster, to fully protect its interests.

Stereoscopic Pictures Said to Have Been Attained

The problem of projecting stereoscopic motion pictures, in which objects stand out in relief, as in the old hand stereoscope views, is said to have been accomplished by the Fairall Trust, of which H. K. Fairall is the inventor.

This result is obtained, it is said, by the projection on the screen simultaneously and super-imposed of two positive films which have been photographed at the same time through a single camera having two lenses, separated a distance equivalent to the position of the human eyes.

The films are treated in such a way as to allow projection at any distance, and the use of viewing screens similar to spectacles, consisting of a blue and a red lens, which are complementary colors, makes possible stereoscopic vision, in that each eye sees a single picture of its own, and the one eye cannot see the picture viewed by the other, which is necessary to obtain the relief and perspective.

Furthermore, by the Fairall process of projection, it is claimed, the picture as shown on the screen has no distortion when viewed from any part of the theatre. The front corner seats are just as advantageous as the center seats, because the image squares itself to the individual.

Another peculiarity of the stereoscopic photography is that all objects either in the foreground or in the far background are in perfect focus when seen projected by this new process.

New Pathe President Not to Be Elected Now

The resignation of Paul Brunet as president of Pathe Exchange, Inc., was formally accepted at the regular meeting of the board of directors, which authorized the following statement:

"No action was taken on the election of a new president nor is any such action contemplated for some time to come, and in all probability will be deferred until our annual meeting some time next year.

"The Pathe executive organization as now composed has been functioning for over a year with splendid efficiency and with entire satisfaction to all concerned. We accordingly see no immediate need of rearrangement or change.

"Furthermore, the resignation of Mr. Brunet will in no way affect the policy of the company nor its management."

Kansas M. P. T. O. Names Committees

Legislative and Censor Groups Will Combat Restrictions; Meet a Success

The appointment of a censorship committee and legislative representatives marked the introduction of a new policy of the Motion Picture Theatre Owners of Kansas, at the convention in Wichita on Monday, September 25.

The censorship committee is composed of M. B. Shanberg, of the Midland Amusement Company; Richard Biechele, of the Osage theatre, Kansas City, Kan., and C. E. Cook, business manager of the Kansas organization. This committee will co-operate with the Kansas censorship board. Before a costly film is "butchered" the advice and suggestions of the committee will be heard by the censors. It is believed that in this manner many expensive productions will be saved from the scissors.

The legislative representatives, one in each county of the state, will be instructed to hold meetings and bring about conditions whereby exhibitors will have a voice in the legislative program of Kansas, which now includes several drastic measures that will be a great handicap to exhibitors if passed.

More than 150 exhibitors and exchange men were present. The principal speakers were Rev. Earl A. Blackman, Chanute, Kans., national chaplain of the American Legion; W. Y. Morgan, candidate for governor, and Richard J. Hopkins, candidate for justice of the Kansas Supreme Court.

Sentiment was against the Hoy system, and the formation of an arbitration board will be left to the executive board.

Rev. Blackman's subject was, "Jesus and the Movies."

As there was no election of officers at this semi-annual convention, Mr. Blackman's address was the "highlight" of the meeting. Virtually every exchange in the Kansas City territory, as well as every county of Kansas, was represented at the gathering, which was concluded by an elaborate free banquet, as far as the exhibitors were concerned, at the expense of the exchanges.

Prior to the convention, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, sent a letter to every Kansas exhibitor, urging his presence at the convention, and calling attention to the new Music Department of the national organization, and to the importance of exhibitors co-operating with it.

Incorporations Take Slump for Past Week

The number of companies incorporating and entering the motion picture business during the past week took a slump, when but four companies filed papers of incorporation in the secretary of state's office, Albany, N. Y., representing a total capitalization of $32,000.

These companies included the Du-Art Film Laboratories, $10,000, Arthur Gottlieb, Ralph Pecoreli, New York City; Jack M. Jerome, Glenwood; Smart Films, Inc., $20,000, Jonas J. Smith, Fannie Smith, Rose Sherman, Brooklyn; Capitol Photoplays Corporation, $1,000, George V. Reilly, Robert K. Thistle, Harry C. Hand, New York City; American City Bureau Film Service, Inc., $1,000, Albert St. Peter, Jersey City; Arthur T. Dear, George H. Breed, New York.

New Wilmington Theatre Is Leased to H. C. Wales

The Victoria theatre, newest and largest of the Wilmington, N. C., houses, has been leased to Herbert C. Wales of Charlotte, N. C., by the Howard-Wells Amusement Company of Wilmington. This theatre has been used for legitimate road attractions, and the future policy will remain the same, so far as is known.

Pictures of Events Broadcasted as They Occur by New Jenkins Invention

A RIOT is taking place in a thronged city in the far western section of our country, yet while this disturbance is happening, while the police and authorities are fighting the mob in an effort to restore peace, people in New York, Boston, Chicago or any other section of our country will witness this riot scene while it is actually taking place. Such is the wonder and scope of the developments just completed through the mediums of lenses, telegraphic systems and wireless.

A letter recently received by a friend of C. Francis Jenkins, the noted Washington inventor, discloses these marvelous achievements. Jenkins has previously had in operation apparatus for broadcasting motion pictures by wireless. He further explains in his letter the results and prediction for his latest work.

"We are sending pictures right along day after day, the latest stunt being sending the pictures out of our laboratory, over the telephone company's wires, to a friendly broadcasting station a few miles away, where the telephone wire is hitched up to the broadcasting set and the picture comes right back to us by wireless. Within a few days we expect to send a picture out in this manner and receive it in three separate receiving stations, namely, (1) one of the Governmental Departments, (2) aboard a battleship and (3) my Sixteenth Street Laboratory, about four and half miles north of here.

"This wire extension scheme enables us to set up our sending set so that the lens looks on the scene of a wreck or other news event, and all we have to do to broadcast it, is to hitch our apparatus to the nearest telephone, after we have called up the broadcasting station telling them the picture is coming. This means that we can broadcast Pictured-News, from the scene of its happening, as promptly and as far as telegraphic news of the affair can be sent."

No film or actual photographic pictures are employed, for, as stated by C. Francis Jenkins in his letter, it is only necessary that the sending set be positioned to permit the lens a view of the scene to be broadcasted.

This apparatus for broadcasting by wireless motion pictures and new events which is now in the process of perfection for commercial use will undoubtedly exert a strong influence on modern civilization.

Webster Groves, Mo., Out to Kill Blue Law

WEBSTER GROVES, Mo., a suburb of St. Louis inhabited by home-owners and large families, has decided to throw off the yoke of a "blue law" imposed upon the community about ten years ago. At that time the city fathers put through an ordinance that forbids any theatrical performance on a Sunday, including moving pictures.

About a year ago the Ozark theatre was completed at Webster. It is a handsome house, comparing favorably with any in this section, but it has not held shows on Sundays. Webster has been compelled to come to St. Louis for Sabbath amusements.

The mothers of Webster have rebelled. They think it is silly that they must send their children so far away to be entertained. So they have gotten busy. A petition is being circulated calling upon the city council to repeal the ordinance.

It will require 750 signatures to perfect the petition, or 25 per cent of the vote cast at the last mayoralty election. But it is certain the required number will be secured. And then if the council declines to act a special election will be held on the question in November.

Stock and Notes of Empire Circuit Are Sold

Stocks and notes of the sixteen motion picture houses known as the "Empire Circuit," valued at $1,228,818.91, were last week authorized to be sold by Bank Commissioner Allen, of Massachusetts, permission being given by Justice DeCourcy in the Supreme Court of Massachusetts, the purchase price being $550,000, offered by Samuel Levovitch. The circuit covers New England from Maine to Rhode Island.

The notes and stock constituted a part of the property of the Cosmopolitan Trust Company, closed by Allen about two years ago. He has operated the chain since through a board of directors named by him, and including Samuel C. Bennett, Daniel B. Ruggles, Henry O. Cushman, Arthur K. Hunt and Guy L. Vaughan.

The petition for the sale, offered by Mr. Cushman, liquidating agent for Mr. Allen, declares that because of the intricate and numerous inter-corporate dealings among the theatre corporations, and between them and the Cosmopolitan, and with other persons and corporations, it was impossible to determine with accuracy the amount of money actually invested by the trust company in these stocks and notes. The directors immediately took steps to sell the properties, but no sufficient offer was made that complied with the required terms of sale. Finally came the offer of $550,000, of which fifty thousand was pledged to secure the transaction, $100,000 more to be paid when the court permitted the sale. The remainder is to be paid in four monthly installments, $50,000 for three months and $250,000 the final month.

The new owner, the head of a New York syndicate, intends to operate most of the theatres for the present. Many of them are moving picture houses. Louis M. Boas will continue as general manager of those in Fall River, T. T. Vetrie will manage the Bijou in Newport, and Alfred R. Commette will have charge of the Colonial. David Dugan will manage the Strand.

Rothacker to Build Laboratory Near London

Expects to Have Plant in Operation by Fall of 1923; Conditions in England Improved

A ROTHACKER laboratory on British shores to be in full operation by the autumn of 1923: That is the ambitious lan launched by Watterson R. Rothacker, 'ho has returned to America after an exten- ve tour of Europe. While in England Mr. :othacker effected arrangements for the build- ıg of a fully equipped laboratory in the icinity of London. The construction of ıboratories in Paris and Berlin was also be- ıg contemplated by Mr. Rothacker when he ɜft the United States, but the unsettled con- itions abroad are responsible for the aban- onment of these plans at this time. The ıstallation of laboratories in Paris and Ber- n will be deferred at least until after the ıondon plant is put into operation, and it may e eventually decided to confine Rothack- r's European activities to the English labora- ɔry exclusively.

Technical experts of the Chicago and Los ngeles plants are now concentrating on the etails of the foreign laboratory plans, which rovide for some innovations of great romise, it is declared.

Mr. Rothacker made a thorough investiga- on of motion picture conditions in England, 'rance and Germany with respect not only to laboratories, but also studios, raw stock plants and theatres.

"Conditions in England were signally improved over what I found them in 1920 and 1921," related Mr. Rothacker. "And the English motion picture industry displayed an optimism regarding 1923 that was not at all simulated.

"In London I saw Joe Schenck, Von Herberg of First National, and Earl Hammons, of Educational, then making visits to English theatres of prominence. Sam Harris of Selznick was another notable member of the London film colony.

"Mr. Smith, the British go-getter for Universal, was busy sowing seeds whose harvest will be reflected on his annual report. Tom Terris had started 'Harbor Lights,' the first of a series of European-made productions. Cecil Hepworth, the pioneer English producer, hinted at some very big plans and unusual activities which will be read about in the trade papers soon.

"Ray Long, of the Hearst organization, and Karl Kitchen, of the New York *World*, were displaying considerable interest in the British picture industry.

"In Paris, Raymond Gaumont showed me the first print of his big picture, 'Don Juan,' which has won much favorable comment among French exhibitors.

"Berlin meant renewing acquaintances made in 1921. Through the courtesy of Albert Kaufman and Ike Blumenthal I visited various German laboratories. I was in time to see Pola Negri and Lubitsch finishing their two latest pictures, and also saw some of the big scenes in 'Peter the Great' shot at the big outdoor studio, which reminds one more of California than of Germany.

"Saw Hiram Abrams enjoying a richly deserved recreation at Deauville after his strenuous campaign in England and on the Continent.

"The Majestic is my lucky ship, for coming back I had as fellow passengers Pola Negri, Mabel Normand, Ben Blumenthal and Roy Aitken. I'm predicting that Pola Negri will do things in America that will make the most extravagant press agent promises seem conservative."

After a short stay in Chicago Mr. Rothacker went to New York for the last week in September. Early in October he will leave to spend three or four weeks on the Coast.

Shauer Impressed with Outlook in Europe

Famous Players-Lasky Executive Predicts Good Business for Good Pictures

E. E. SHAUER, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corpora- on, has just returned with Mrs. Shauer from two months trip to Europe, much impressed ith the hopeful outlook for American pic- ıres abroad.

"The most impressive thing about condi- ons in Europe today, in my opinion, is the opefulness existing in the motion picture in- ustry and its prospects for the future," said hauer.

"While political and general conditions broad may not be all that is desirable, there ; a more distinctly hopeful outlook for the ıotion picture industry insofar as it applies) the distribution, exhibition and exploitation f the highest grade American films. More ıan ever I am convinced that American pro- ıeers who are giving the highest thought and rtistic endeavor to the production of the high ıass stories need have no fear of losing any f their world markets to foreign producers.

"Everywhere I went I found the greatest opular interest in Paramount Pictures. Our usiness in Great Britain, France, Belgium, taly and Spain is better than ever and the xtensive preparations being made by the ex- ibitors in these countries for still better con- itions in the industry give promise of another ɜcord breaking year for Paramount in these ɔuntries.

"Perhaps the most hopeful sign in Great ritain is the constant shortening of the time etween trade showing and the release of pro- uctions. Two years ago this period ranged rom twelve to eighteen months and at the resent time nine months would be a good average. Within the next year or more this time probably will be further reduced to approximately six months, which is almost as close to our American releasing schedule as is physically possible. Several large theatres are in the course of construction and many others are in contemplation.

"One of the most promising signs of the great change for the better in film conditions I found in Belgium, where the exhibitors are showing all the alertness and agressiveness of their American brethren in the presentation of high grade pictures. The leading houses in Brussels and Antwerp are liberal users of posters; their advertising is of the best, and their lobbies are always attractively billed. The first run house for Paramount in Brussels has been using from twenty to twenty-five twenty-four sheet stands, in addition to a liberal display of smaller paper. I found no more appreciative screen patrons than the Belgians, who are not afraid of showing their appreciation of the best American pictures.

"Our branch offices in France are all open and are doing a most favorable business; in fact, far better than any one considered possible for the first year. Prospects for the coming year were never better. This, with the fact that the exhibitors are learning the value of the proper presentation of the best screen entertainment, insures record breaking business.

"In Scandinavia, Carl York, and W. Le-Mat, who signed a contract some months ago for the exclusive distribution of Paramount pictures in Sweden, Denmark and Norway, have already begun their releasing program with the most satisfactory results. First run houses for Paramount in Copenhagen, Stockholm and Christiania have enjoyed unusually good business since the beginning of the new year and the prospects in these three countries were never better.

"As to Germany and Central Europe, improvement in the industry is being held back by the political and economic conditions.

"Unless all signs are abortive the film industry in Spain is on the threshold of the best business ever known. Better presentation of the best pictures and the erection of a number of splendid theatres are positive signs of the coming of a new era. In Barcelona two new theatres, equal to anything in the United States, are being erected and early next year will begin the presentation of elaborate pictures on a scale never before attempted in Spain. In Madrid leading business interests have obtained a site in the center of the most central and important section of the city for a motion picture palace which will overshadow anything in existence in that city. In Barcelona and Madrid I found many revelations in the way pictures are presented. The best American pictures are always certain of a cordial and appreciative reception.

"Signs of a similar improvement in Italy are to be found in the larger cities. Leading exhibitors are beginning to turn their attention to the proper presentation of pictures, a most hopeful sign for the coming year. Poorer pictures are not finding the market they once had, and the coming of the better pictures seems to have turned the tide for the exhibitor and the distributor who can supply this entertainment."

Michigan Exhibitors to Convene at Flint

The Motion Picture Theatre Owners of Michigan will convene in Flint, October 10th and 11th. All business sessions will be held in the Grill Room of the Durant Hotel. It is expected that over 300 exhibitors of the state will be present, including National President Sydney S. Cohen and other national executives. Practical assurance has been received that Will H. Hays, head of the Producers and Distributors Association of America, will be present and will address the theatre owners at the Tuesday afternoon session and again at the grand banquet Tuesday evening.

Among the subjects scheduled to be acted upon at the big gathering are collective buying, prices of accessories, the carnival and medicine-show situation, higher type of advertising, music tax, uniform rental contract, a plan of arbitration, and matters of a legislative character.

In conjunction with the convention an exhibit will be held in co-operation with the following exchanges: First National, Paramount, Metro, Hodkinson, Robertson-Cole or Film Booking Offices, Minter United, Joe Horwitz, Universal, Standard, Select, Rex Film and Vitagraph. This exhibit will be held in the Club Room at the Hotel Durant.

Preferred to Form Permanent Stock Company

As the basis for the formation of a permanent stock company, B. P. Schulberg, president of Preferred Pictures, Inc., has signed Kenneth Harlan and Orville Caldwell. It is Schulberg's intention to add to this list from time to time so that he will have on tap available talent in the form of leading men and leading women for roles in future Preferred Pictures.

Black Theatre Chain Makes Change of Name

A change in the name of the Black New England Theatres, Inc., which will now be known simply as New England Theatres, Inc., was announced this week.

The company has just sold Black's theatre, Fairhaven, Vt., to Edward J. Bolen.

Goulding Resigns as Head of Eastman Theatre

The resignation of Charles H. Goulding as manager-director of the Eastman theatre, recently opened in Rochester, N. Y., was announced this week.

His successor has not as yet been appointed.

Preferred Stock Dividend Voted by Associated

A DIVIDEND of four per cent on the preferred stock was voted at the regular meeting of the board of directors of Associated Exhibitors on Tuesday, Sept. 21.

Of this, two per cent covers the dividends on the preferred stock for the third quarter of 1922, payable Oct. 1 to preferred stockholders as of record on Sept. 20, 1922. The remaining two per cent being as accrued dividends on the preferred stock for the year 1921 and is payable on Oct. 1 to preferred stockholders of record on June 1, 1921, or their successors in interest.

Golf!

THE Motion Picture Golf Association's Fall Golf Tournament will be held at the Soundview Golf Club, Great Neck, Long Island on Thursday, October 19th.

This will be the third tournament held by the Association and from present indications will be even a greater success than either of those previously held—at least 130 entries are expected. There will be some 50 prizes for the various flights which will mean that at least half of those who play will go home with a trophy of some kind.

Special cups have been offered by individuals and companies in the business for special events in addition to the trophies mentioned above.

Last Spring, Tom Moore of Washington was the star performer. It is hoped that some of the theatre owners from other parts of the country will be on hand at the coming event to challenge Tom's prestige and take the championship away from Washington.

Rumors have it that Douglas Fairbanks and others of our well known stars have gotten out their niblicks and are polishing them up preparatory to entering the lists.

There isn't much itme left between now and the 19th, so send in your entry at once, accompanied by a check for $10.00, which covers greens fee, luncheon, dinner, caddy and all other of the minor golfing necessities. Entries can be made through the News, World or Film Daily.

New Independent Exchange Formed at Baltimore

Formation of a new company, to be known as Progress Pictures, Inc., of Baltimore, to distribute independent productions in Maryland, District of Columbia and Virginia, was announced this week.

Progress Pictures will also finance and build motion picture theatres in the territory alluded to above and act in an advisory capacity where such services are required. The personnel of the organization consists of Raymond Roberts, J. M. Langrall, J. O. Langrall, Oscar Neufeld, Tony Luchese and Clarence Bowie. Roberts and Langrall are well known to the Baltimore business world, being owners of ten big fruit packing plants in the Baltimore district.

Neufeld and Luchese are prominent in the film industry in Philadelphia, where they conduct the De Luxe Film Company, while Bowie, member of the legal firm of Soper, Bowie and Clark, represents many of the large financial interests in Baltimore.

Branton Leaves Staff of Greater Amusements

G. Ralph Branton, for several years advertising manager of Greater Amusements, the regional journal published at Minneapolis, Minn., has resigned from the staff of that publication to enter the distributing end of the film business in association with J. F. Cubberley, well known Minneapolis exchange manager, according to word received here this week.

Mr. Cubberley, formerly Minneapolis manager for Associated First National, recently resigned to become manager of the Finkelstein & Ruben exchange in that city, and it is assumed that it is with this concern that Mr. Branton will be connected.

Chicago Theatre Owners I Now Part of State Body

The Motion Picture Theatre Owners c Chicago has ceased to exist as an organizatio and its members hereafter will owe allegianc only to the Illinois Motion Picture Theatr Owners.

This move, which was made in the interest of closer unity between the motion pictur theatre men in all parts of the state, and als of economy, came after a series of conference between a committee composed of Louis H Frank, Joseph Hopp and Ludwig Siegel, representing the Chicago organization, an Samuel Abrahams, G. D. Hopkinson and S Selig, acting for the state organization.

The agreement to disband for the purpose outlined above was ratified by the members o the Chicago organization at a general meeting, and the executive officers of the Illinoi organization also have put their O. K. o the agreement, which will eliminate th necessity of Chicago exhibitors paying due and assessments to both the city and stat associations, and will also put the exclusiv executive power in the hands of one harmo nious organization.

Through the new arrangement, Messrs Frank, Hopp, A. Sapperstein, Lamm, M Siegel and John Silha, all members of the lat Chicago association, become members of th state executive committee, the officers of th I. M. P. T. O. remaining as before: L. M Rubens, president; Samuel Abrahams, vice-president: J. B. Dibelka, acting secretary and treasurer, and William J. Sweeney, organizer

The particular grievances and interests o Chicago exhibitors will be looked after by a special committee composed of local men which will be appointed by the state executive board, so that the same protection will be afforded to Chicago members against exchanges and in other matters as in the past.

This move is declared to be particularly desirable at this time, as there will be considerable adverse legislation to combat at the next session of the legislature, and also because the national convention of the Motion Picture Theatre Owners of America will be held in Chicago next Spring.

Webb Elected Head of Columbia Players

Kenneth Webb, the motion picture director has just been elected president of the Columbia Players, an office held each year by a prominent graduate of that college who was active in dramatics when at the institution.

Mr. Webb wrote and staged a number of the annual Varsity shows during his college career and since then has many times contributed to the offerings of the Columbia Players.

Goldwyn to Open Two More New Branch Exchanges

TWO more new branch exchanges have been added to the Goldwyn list, bringing the total up to twenty-six. James E. Grainger, personal representative of F. J. Godsol, president of Goldwyn Pictures corporation, now on a tour of the exchanges, has just opened up a branch office in Portland, Ore., and arranged for another to be opened almost immediately in Butte, Mont.

He had previously, on this trip, arranged for exchanges in Indianapolis and Milwaukee.

Amalgamated to Start Work Oct. 2 on First Release

"THE MADONNA IN CHAINS," the first production of Amalgamated Exchanges of America, Inc., will go into production on Oct. 2 at the company's studio in New Rochelle, it was announced this week. The Mittenthal studio at Yonkers has also been obtained, and work is scheduled to start there shortly after.

For this first picture, E. K. Lincoln, Martha Mansfield and Jean Acker, (Mrs. Rodolph Valentino), have been engaged. Amalgamated is an independent organization composed of independent exchanges. A series of well known plays and books by such authors as Langdon McCormack, Denman Thompson, Hal Reid and Edward Owings Towne have been obtained for production.

Work Starts on "A Million in Jewels" Here

"A Million in Jewels," a William Brush production to be distributed by American Releasing Corporation, went into production this week when opening scenes were made in New York, and the company left Wednesday for Miami, Fla., where the picture will be completed.

J. P. McGowan is directing and playing the leading role in the story by Caroline Barnes, with Helen Holmes as the heroine, others in the cast being Elinor Fair, Nellie Parker-Spaulding, Charles Craig, Fred Kalgrer and Leslie J. Casey.

"A Million in Jewels" is described as a swiftly moving melodrama dealing with modern methods in smuggling valuables into this country, and the equally modern tactics employed by the Secret Service in circumventing this phase of lawbreaking.

Scenes from "Pink Gods," a Paramount picture.

Scenes from Louis B. Mayer's "Hearts Aflame," a Reginald Barker production.

First Nat'l Gets "Oliver Twist"

Will Be Played on Guarantee and Percentage Basis; October Release Likely

ASSOCIATED First National Pictures will distribute Sol Lesser's motion-picture version of Charles Dickens' famous novel, "Oliver Twist," in which Jackie Coogan is presented in the title role. The closing of the contract between Lesser and First National, which ranks as one of the biggest deals negotiated in recent months, terminated the original plan to road-show the production. It is understood that all engagements will be played on a guarantee-and-percentage basis and that the Eastern office of the Jackie Coogan Productions, which is in charge of Irving Lesser, will have the approval of all contracts.

According to present plans it is likely that "Oliver Twist" will have a general release date in October. A Broadway run for the production is also being contemplated.

Coincident with the announcement of the closing of the contract which gives "Oliver Twist" to First National for distribution in the United States comes word that this production will also be distributed abroad through First National's foreign exchanges. Bruce Johnson, manager of the foreign department of First National, sailed for London on last Friday aboard the Berengaria for the purpose of establishing exchanges in those countries where First National's foreign business warrants it.

Accompanying Mr. Johnson on his foreign trip is David P. Howells, president of David P. Howells, Inc., and Louis Brock, representing Joseph M. Schenck.

The following statement was issued from the First National headquarters this week in connection with the acquisition of the Coogan production and its booking policy:

"According to Sol Lesser, the exhibitor seeking a booking for 'Oliver Twist,' must first have played the other Coogan pictures, 'Peck's Bad Boy,' 'My Boy,' and 'Trouble,' and in this manner, with these products exhibited in his theatre, Jackie Coogan's popularity will be of such strength that the theatre owner will obtain the very best results from the 'Oliver Twist' showing.

"Lesser further states that the rental value of 'Oliver Twist' is not based on any national quota, but that a specially prepared schedule will be sent all exchange managers from which to be guided in their respective territories.

First National officials see in the acquisition of "Oliver Twist" another triumph for the organization. It is known that the company has been negotiating for the distribution of the picture for some time, but the elaborate plans by Sol Lesser for the road-showing of the attraction cast considerable doubt as to the outcome of these negotiations. All of Jackie Coogan's former productions have been distributed by First National.

Two "Big Four" Releases on B'way October 1st

The United Artists Corporation and its subsidiary organization, Allied Producers and Distributors Corporation, have two feature pictures on Broadway the week of October 1st.

George Arliss's "The Man Who Played God," a United Artists release, goes into the New York Strand, while "A Woman's Woman," a Charles Giblyn production, with Mary Alden as a star, has been booked by Allied Producers and Distributors for the same week, at the Cameo, New York.

Pearson Finds Conditions Improved

Pathe's General Manager Back from Coast Talks of Business Revival

RAPID recovery from the recent severe period of depression, increased receipts at the box office, and improvement in the quality of coming attractions constitutes the message brought back by Elmer Pearson, general manager of Pathe Exchange, Inc., as the result of his recent Coast to Coast tour.

"Throughout the course of my recent trip to the Pacific Coast my sojourn there and the return journey," declared Mr. Pearson, "it was everywhere manifest that the picture industry was making a rapid recovery from what has been the longest and most severe period of depression it has ever experienced. It was equally apparent that increased receipts at the box office had to maintain themselves for several weeks longer than ever before in order to convince exhibitors that good times were really on the way.

"I suppose we cannot blame the exhibitor for that attitude in view of what he has been through during the last year or more; but, of course, a regular good old-fashioned revival of patron interest in motion pictures cannot take place before the exhibitor demonstrates his own confidence in present and future possibilities by giving his public only the best, and getting behind it with his old-time fervor in advertising and exploitation.

"Likewise, the increased rentals must make themselves felt through the exchanges and back to the producers before that very essential of the industry's future gets fully active again in the production of wonderful pictures in sufficient numbers to sustain complete patron interest.

"Production activities in Los Angeles were, of course, greater than at any time during the last two years; but on every hand came the query: 'When are we going to start getting real returns on pictures made last year so that we can have real money with which to develop this big plan, or that which has been mapped out for months?'

"Fortunately, however, it is apparent that the market just now affords a few real big pictures that will suffice for the exhibitors' immediate needs, and beyond all doubt the returns on these will act as a further spur to production activities. But surely no exhibitor should hesitate to book all the good stuff available, because there is not any too much of it, and he will need all there is, and more, to sustain patrons' revived but critical interest.

"On this trip I visited our branches at Chicago, Omaha, San Francisco, Los Angeles, Portland, Seattle, Spokane and Minneapolis. At each of them both managers and exhibitors with whom I talked were enthusiastic about the future outlook based upon the recovery that has already been noted. In this connection, wherever 'Grandma's Boy' was played, or had played, it was breaking house records, and will do more to re-establish theatre attendance than any picture now before the public."

New Salesmen Appointed by Associated Exhibitors

The following appointments to the sales organization of Associated Exhibitors have been announced:

Mr. John Mooney to be sales manager of the Buffalo office and Mr. V. M. Young as Associated representative in the Dallas territory, effective September 18th; Mr. C. L. Hickman, Associated representative in the St. Louis territory, effective September 11th, and Mr. C. W. McDaniels, Associated representative in the Milwaukee territory, effective September 25th.

These scenes are from the William Fox production, starring William Russell in "Mixed Faces"

Elmer R. Pearson

Seal of Merit Awarded by Better Pictures Ass'n

The Better Pictures Association of th World held its second annual New Yor luncheon at the Biltmore Hotel Tuesday, Sep tember 26th, and awarded the organization Seal of Merit to the current George Arlis production, "The Man Who Played God, made by Distinctive Productions, Inc.

Five hundred representatives of leadin church and civic organizations affiliated wit the Better Pictures Association were preser and listened to addresses by Dr. Robert Wat son, Chairman of the B. P. A. Co-operatin Committee; Dr. Clifton Harby Levy, repre senting the New York Board of Jewish Min isters; Lee Hammer of Will H. Hays' staff Mrs. Harry Sternberger, representing th Council of Jewish Women of the Unite States and Canada, and Arthur S. Frienc producer of the film that received the Asso ciation's award.

The feature of the luncheon was an attac on present day censorship methods by Dr Levy. Cordial approval was given his re marks by the diners, many of them affiliate with bodies that were understood to b friendly to censorship.

The luncheon was followed by the projec tion of "The Man Who Played God," an the presentation to Distinctive Productions Inc., of the Association's Merit Seal.

Frank Lloyd at Work on Norma Talmadge Script

Frank Lloyd has abandoned, at least for th present, plans to produce under his own nam and will direct Norma Talmadge in her nex subject under the auspices of Joseph Schenck Miss Talmadge's next vehicle will be a screen version of "Within the Law." Mr. Lloyd is now hard at work on the script which will be ready for production as soon as the star returns from her European tour.

"Passion Flower" Changed to "Love or Hate"

The title of the Norma Talmadge picture, "The Passion Flower," has been changed to "Love or Hate."

Legionnaires Plan to Aid "Skin Deep" Showings

Extensive co-operation from the American Legion on the showing of "Skin Deep," the Thomas H. Ince special production which will be distributed by Associated First National, is expected as a result of special previews before state conventions of the Legion in all parts of the country.

The production, carrying an indirect appeal for a square deal for the man who saw service in the great war, has been received with enthusiasm by Legionnaires, and in various big centers preparations are being made by Legion Posts and departments for making the presentation of "Skin Deep" locally the occasion of great Legion demonstrations. Plans for Legion cooperation on an elaborate scale are under way now in connection with the pictures showing at the Chicago theatre, Chicago, and the State theatre, Cleveland.

The first pre-view of "Skin Deep" for the Legion was its presentation before a special sub-committee of the national executive committee in Indianapolis, arranged by the Thomas H. Ince organization. The picture was shown early in September before the delegates of the state convention of California at San Jose.

Theatre presentations were held in connection with the Legion conventions at Greensboro, N. C.; Logan, Utah; Bluefield, W. Va.; Terre Haute, Ind., and York, Neb. Previews for the state delegates were arranged at Syracuse, N. Y.; Lake Hopatcong, N. J.; Rock Island, Ill.; Memphis, Tenn.; Bartlesville, Okla., and Bristol, Conn.

"A Woman's Woman" Opens at Cameo

"A Woman's Woman," a Charles Giblyn production, with Mary Alden starring in a mother role, and being distributed by Allied Producers and Distributors Corporation, will have its first New York showing at Moss's Cameo theatre the week of October 1st. After this engagement "A Woman's Woman" will go round the Keith-Proctor-Moss circuit houses in Greater New York. This feature is based on Mrs. Nalbro Bartley's *Saturday Evening Post* story of the same name.

Elinor Glyn's Hollywood Romance Preview Given

"THE WORLD'S A STAGE," Elinor Glyn's romance of Hollywood, was given a preview this this week at the California Theatre in Venice with Director Colin Campbell, Dorothy Phillips—the star—, and the supporting cast including Kenneth Harlan, Bruce McRae, Otis Harlan and others present as the guests of Mike Rosenberg, secretary of the Principal Pictures Corporation, which organization is producing and distributing the film.

A number of moving picture celebrities including Allen Hollubar, Irving Cummings, Alice Lake, Ralph Lewis, Milton Sills, Harry Carey and others were also present as guests of secretary Rosenberg.

As soon as a few corrections in titling and editing are made, Rosenberg will take the production to New York to arrange for booking dates and then embark for London to consult with Mme. Glyn regarding the European premiere, which will be given simultaneously with the opening in Los Angeles.

Doug Personally to Direct Broadway Premiere

DOUGLAS FAIRBANKS will personally direct the Broadway presentation of his new production, "Douglas Fairbanks in Robin Hood." Both Doug and his wife, Mary Pickford, are now en route to New York from Los Angeles for this purpose. Miss Pickford will vacation in Manhattan while her husband is engaged with the details of the big premiere.

Negotiations are now under way for the rental of a big Broadway house, and it is expected that arrangements will be effected for an extended run of the new Fairbanks subject. According to present plans it is likely that the picture will open in New York within the next few weeks.

Excellent Cast Selected For Meighan Picture

Announcement was made this week of the notable cast that has been selected for Thomas Meighan's latest Paramount picture, "Back Home and Broke," George Ade's second original story for the screen, which has been put into production at the Paramount Long Island studio.

Lila Lee will be leading woman and Florence Dixon, who just completed a role in "Anna Ascends," Alice Brady's picture, will be the other girl. Charles Abbe, who played "Cappy Ricks" with Meighan a year ago, will have one of the principal roles, sharing the character honors with Frederick Burton and Eddie Borden, a comedian with a large following on the vaudeville stage. Laurence Wheat, who has appeared with Meighan in all his pictures for the last year, will have an important part. Other members of the cast are Cyril Ring, who appeared with Meighan in "The Conquest of Canaan"; Ned Burton, Gertrude Quinlan and Maude Turner Gordon. Alfred Green is directing.

Fox Picture to Have New Title Next Week

The front of the Lyric theatre, New York, will bear a new name in the electrics next week, and someone will be $1,000 richer, when the name of "A Little Child Shall Lead Them," the William Fox photoplay, is changed.

The only trouble with the name, according to many letters received by Mr. Fox, is that a great many people think the photoplay is on a biblical subject because the title is a quotation from the Bible.

Selznick to Re-Issue "Romance and Arabella"

A re-issue of "Romance and Arabella," starring Constance Talmadge, is announced for distribution by the Select Pictures Corporation. The production, re-cut, re-titled and backed by a new line of accessories, will be in the Select exchanges within the next three weeks, it is announced.

"Romance and Arabella" was made from William Hurlbut's delightful comedy under the direction of the late Walter Edwards.

Alice Brady Finishes "Anna Ascends" for Paramount

"Anna Ascends," Alice Brady's latest Paramount picture, has been completed at the Paramount Long Island studio. Director Victor Fleming will begin cutting the picture immediately.

The story deals with the problems of a Syrian immigrant girl who comes to America to gain her fortune. Robert Ellis has the leading male role and David Powell plays the "heavy," assisted by Charles Gerrard. Nita Naldi will be seen as Countess Rostoff. Edward Durand, the well-known French character actor, has the colorful role of "Siad Coury," the Syrian coffee-house keeper. Other members of the cast include Florence Dixon, Grace Griswold and Frederick Burton.

The picture is stated to have been lavishly mounted, the scenes of particular richness being the Fifty Club scene and the interior of a beautiful Long Island home. A little chunk of the Syrian quarter of New York is also realistically incorporated in the setting.

"Anna Ascends" was adapted by Margaret Turnbull and photographed by Gilbert Warrenton.

Hollander Is Minneapolis Lichtman Manager

Harry Hollander will manage the Minneapolis exchange of the Al Lichtman Corporation, according to announcement this week.

Hollander is well known throughout the Minneapolis territory, where he has been manager for Educational for two years. Prior to that he was Minneapolis manager for Realart. The Lichtman exchange is in the Loeb Arcade building.

D. W. Griffith Production Given Preview

D. W. GRIFFITH'S latest photoplay entitled "One Exciting Night" was given a preview at the Sterling theatre, Derby, Conn., the evening of September 15th. This picture made by Mr. Griffith for release by United Artists was shown at its preview in thirteen reels, but this footage will be reduced, the cuts being based on the reaction of the audience to the production. The picture was three months in the making and is based on Irene Sinclair's mystery story.

Henry Hull, featured player in the stage production, "The Cat and The Canary," is presented in the leading male role. Carol Dempster appears opposite. C. H. Croker-King, a well-known English character actor; Porter Strong, Frank Sheridan, Frank Wunderlee, Margaret Dale, and Morgan Wallace, are also seen in important roles. Others in the cast are Percy Carr, Herbert Sutch, Irma Harrison, Grace Griswold, Charles Mack and Alice Fleming.

Fifty sets built for the show are the work of Frank Wortman, and the designs are by Charles Kirk. Arrangements are being made for the opening of the picture at the Tremont Temple, Boston, early in October.

The picture was first titled "The Haunted Grange," but this was abandoned owing to the fact that this title was found to be the name of a copyrighted book published a long time ago. "One Exciting Night" has not as yet been definitely settled as the permanent title.

Four Paramount Units Start in East

Production Schedule at Long Island Studios Is Being Rapidly Expanded

PRODUCTION activities at Famous Players-Lasky's Long Island studios are steaming up. Two new production companies have arrived from the West Coast for work at the Eastern plant. Four units will begin production there this week, and a fifth company is scheduled to start work in the very near future.

George Melford's unit will start "Java Head" this week and Alfred Green will begin work on "Back Home and Broke," starring Thomas Meighan, at the same time. A few days later Dorothy Dalton will commence work under the direction of Victor Fleming in a picture that is temporarily titled "Black Fury," and Alice Brady, who has just completed "Anna Ascends," is scheduled to start another picture very soon.

Preliminary preparations are being completed now for the production of Joseph Hergesheimer's story, "Java Head," and by the end of the week the company, headed by Albert Roscoe, Leatrice Joy, Jacqueline Logan and Raymond Hatton will be on its way to Salem, Mass., where all the exterior scenes for the picture will be filmed. Mr. Melford's production unit consists of Rudolph Bylek, technical director; Cy Clegg, assistant director; Bert Glennon, first cameraman; Charles Clark, second cameraman; and Miss Nan Herron, continuity clerk. All of these people came from the Lasky studio in Hollywood to New York to help in the production of this picture. Waldemar Young has scenarized "Java Head," which is a colorful story of Salem town in 1850 and the sea trade with China.

George Ade has completed the writing of "Back Home and Broke," his original story for Thomas Meighan. Lila Lee has been selected as the leading woman but other members of the cast have not yet been chosen. Director Green's staff includes Don O'Brien, assistant; Henry Cronjager, cameraman and Helene Warren, continuity clerk. This company also will go on location first, but the place has not been selected.

The details of the production of "Black Fury," a story by Edmund Goulding, have not been announced, except that Dorothy Dalton will play the leading role and Victor Fleming will direct.

The name of Miss Brady's new picture will be announced later.

Mid West Productions Incorporating

Shepard Evans, attorney for the Mid West Production Company of St. Louis, is expected to complete the incorporation papers and file them with Secretary of State Becker early the coming week. It is understood the company will be capitalized for $150,000, the stock being non-assessable.

Several St. Louis capitalists are interested in the venture, and have assured sufficient money for any pictures to be made. The plans are not to sell stock on the open market. The first picture to be made "The Eyes of Mystery," a serial, was started at the Creve Cœur Lake studios on Sunday, September 3.

"Nobody's Money" Will Be Wallace Reid's Next

"Nobody's Money," a comedy adapted by Beulah Marie Dix, from the play by William Le Baron, will be Wallace Reid's next Paramount star picture. Wallace Worsley has been specially engaged to direct the picture. Work will start around the 1st of October.

Scenes from the Burr-Whitman Bennett production "Secrets of Paris." Top, Lewis Cody and Rose Coghlan, over a group including Montagu Love, Walter James, Harry Sothern and William Collier, Jr.

Florence Vidor to Star in "Alice Adams" for A. E.

Just before leaving for the coast, Arthur S. Kane, president of Associated Exhibitors, announced that Florence Vidor will do "Alice Adams," by Booth Tarkington, as the first feature on her new contract with Associated. This novel won the Pulitzer prize for 1921 as the best American novel of the year.

Miss Vidor's next release will be "Judith, the Conqueror," scheduled for the late fall. It will be followed by "Alice Adams."

"Broken Chains" Given Preview in Hollywood

"Broken Chains," Allen Holubar's production of Goldwyn's $10,000 prize story, was shown in preview at the Paramount Theatre, Hollywood, recently. A capacity house viewed the screening, it is reported.

Lillian Gish Is Signed by Inspiration Pictures

CHARLES H. DUELL, president of Inspiration Pictures, announced this week that he had entered into a contract with Lillian Gish whereby she will star in a series of pictures for the Inspiration organization. Dorothy Gish was recently signed by Mr. Duell also and is now playing opposite Richard Barthelmess in "Fury," which is nearing compeltion. It is understood that Dorothy will appear in another picture opposite Barthelmess after which she will be cast with her sister.

Henry King will direct Lillian Gish in her series for Inspiration. The first of these subjects, titled "The White Sister," which was played as a stage production for seven years in the United States by Viola Allen, will be made in Italy.

With the former D. W. Griffith triumvirate—the Gish sisters and Barthelmess—now under contract, Inspiration plans to use two or more of these stars in the same picture from time to time.

Scenes from "The Stranger's Banquet," a Marshall Neilan production for Goldwyn

Change Made in Invoice On Canadian Shipments

On and after October 1 the Canadian Customs will require that the shipper's invoice indicate the country of manufacture or production, and will require the shipper to certify that each article covered by his invoice is the product of the country specified thereon, on shipments from the United States to Canada, according to a statement by the American Railway Express Company.

Formerly the Canadian Customs required the American exporter to certify that the fair market value shown on his invoice was not lower than the wholesale price, or lower than the actual cost of production at the time or place of shipment, plus reasonable profit thereon, but that requirement has been removed from the new form of invoice effective October 1.

Both of these changes are made in forms of invoice M and N, the first covering goods sold by the exporter prior to shipment, and the latter covering goods forwarded on consignment without sale.

Pyramid Float Takes Coney Prize

The Prize Committee in charge of the Coney Island Mardi Gras announced last week at the close of the Carnival that the Grand Prize, a silver loving cup, has been awarded to the float entered in the parade by Pyramid Pictures, Inc., to represent the current Pyramid release, "The Queen of the Moulin Rouge."

The float was designed by Ben Carre, Art and Technical Director of all the Pyramid productions.

Scenes in "The Agent," starring vehicle for Larry Semon, Vitagraph.

Viola Dana and scenes in which she appears in "June Madness," a Metro picture.

First National's October Schedule

Five Dramatic Features and Two Comedy Productions Listed for Release

Five dramatic offerings and two comedies are scheduled for October release by Associated First National Pictures.

The dramatic feature productions, which will be released in October, are: For October 2, Hope Hampton in "The Light in the Dark"; October 9, Richard Barthelmess in "The Bond Boy"; October 16, Katherine MacDonald in "White Shoulders"; October 23, Constance Talmadge in "East is West"; and on October 30, "Lorna Doone," a Maurice Tourneur picture, presented by Thomas H. Ince.

The comedies on First National's October schedule are: October 2, "Home Made Movies," a Mack Sennett production with Ben Turpin; and October 16, Buster Keaton in "The Electric House."

"The Light in the Dark" was written by William Dudley Pelley and directed by Clarence L. Brown. Miss Hampton is supported by Lon Chaney and E. K. Lincoln. This picture was given a pre-release showing at the opening of the big Strand Theatre in Niagara Falls, where it played to crowded houses for two days.

In "The Bond Boy" Richard Barthelmess is said to have a stronger vehicle than in "Tol'able David" and "Sonny." Presented by Inspiration Pictures, Inc., directed by Henry King, from the story by George Washington Ogden and adapted by Charles E. Whittaker, "The Bond Boy" deals with a youth of the mountains, as did "Tol'able David." Mr. Barthelmess is supported by Mary Thurman, Mary Alden, Charles Hill Mailes, Ned Sparks, Lawrence D'Orsay and Virginia Magee.

Katherine MacDonald in "White Shoulders," presented by B. P. Schulberg, is an adaptation of the Saturday Evening Post story by George Kibbe Turner and was directed by Tom Forman. Supporting Miss MacDonald are Bryant Washburn, Lillian Lawrence, Nigel Barrie, little Richard Headrick, Tom Forman and Lincoln Stedman.

Constance Talmadge is starred in "East is West," given a preliminary screening at the Ritz-Carlton hotel by its producer, Joseph M. Schenck, the production was well received by screen experts. "East is West," supervised and directed by Sidney Franklin from the stage success by Samuel Shipman and John B. Hymer, is declared to be even better as a motion picture than it was as a Broadway play. Miss Talmadge is supported by Edward Burns, E. A. Warren, Warner Oland, Frank Lanning, Nick de Ruiz, Nigel Barrie, Lillian Lawrence and Winter Hall.

"Lorna Doone" is hailed by First National officials as a masterful picturization of R. D. Blackmore's famous novel. The photography, costuming, and sets are especially praised. Madge Bellamy, John Bowers and Frank Keenan head the cast.

Mack Sennett's "Home Made Movies," shows Ben Turpin in what is claimed to be one of the funniest roles of his screen career, while Buster Keaton, in "The Electric House," has an originality of humor that will register everywhere, declares First National.

"Blood Will Tell" Now "Do and Dare"

The Tom Mix picture that was originally given the title of "A Kiss in the Dark" and then changed to "Blood Will Tell" has again been given a different name, and will be re-released under the title of "Do and Dare."

Antonio Moreno Is Signed with Paramount

ANTONIO MORENO has signed with Paramount. Mr. Moreno has already started work as leading man with Gloria Swanson in Sam Wood's new production, "My American Wife," which Monte M. Katterjohn has adopted from an original screen story by Hector Turnbull.

The new Paramount picture in which Moreno will play opposite Miss Swanson is described as intensely romantic, the locale being Argentina. Moreno's role is that of a handsome young aristocrat and politician, who falls in love with an American girl from Kentucky (Miss Swanson), whose horse outraces the valued track champion of the Latin nobleman.

The supporting cast includes Joseph Swickard, Eric Mayne, Eugene Corey, Eileen Pringle, F. R. Butler, Jacques d'Auray, Loyal Underwood, Walter Long, Naden Paul and others.

Clergymen Are Guests of T.O.C.C.

Plans for Distribution of Geographic's Holy Land Series Discussed at Luncheon

AN important step toward a more friendly relationship between the New York theatres and churches was realized Tuesday of this week when the Theatre Owners Chamber of Commerce entertained a number of prominent clergymen of all denominations at a luncheon held at the Hotel Astor.

The dinner was more than an attempt to convince the clergymen that the policy of the T. O. C. C. is one of willingness to cooperate with churches and their pastors in uplifting the screen productions of the future. The fifty-two one-reel pictures of the Holyland sponsored by D. J. E. Holly and the Geographic Company which the American Releasing Corporation has secured for distribution and which the T. O. C. C. has contracted for as a part of their Public Service program, were the subject of discussion by the various members of the T. O. C. C. present, Dr. Holly and a number of the clergymen.

Among the principal speakers were Charles A. Steiner of the T. O. C. C., Charles L. O'Reilly, president of the New York State exhibitor organization, Bernard Edelhertz, Dr. Holly, Courtland Smith and Dr. Frank Crane.

Mr. O'Reilly explained the attitude of the members of the T. O. C. C. toward this character of productions and outlined the plans formulated to place the Geographic productions in the various theatres of New York state as a first step toward wide national distribution.

Dr. Holly stated that the pictures had been photographed on the actual ground mentioned in various parts of the Bible so far as the scenic sequences went and to these strips had been added Prizma process scenes photographed from paintings by Jean Paleologne, showing the Holyland as it was in Biblical times.

He also explained the care that has been taken in making the series authentic as to history, not only in the scenes shown but also in the matter of the information given in the titles.

Among those present in addition to the T. O. C. C. members were Frank Crane, Dr. Christian Reisner, Rabbi Joseph Silverman, Dr. Wm. A. Kirkwood Broadway Tabernacle; Dr. Crocker, Church of Epiphany; Father Martin Fahy, Church of Our Lady of Lourdes; Fr. G. C. Tracy, National Catholic Weekly; Dr. F. S. Idleman, Central Church, Disciples of Christ; Rev. F. B. Beal, Dr. Joseph P. Wilson, Wr. E. B. Russell and Courtland Smith of the Will Hays office. Fred B. Warren president, and John L. Hunter, sales manager of the American Releasing Corporation, who are handling the films.

Wisconsin M.P.T.O. Plans Selznick Month

A tie-up between the Motion Picture Theatre Owners of Wisconsin and Selznick Pictures Corporation has been effected whereby the month of November will be Wisconsin M. P. T. O.-Selznick month.

During that month a percentage on all business done in Wisconsin by both the Milwaukee and Minneapolis Selznick exchanges will be paid into the Theatre Owners' treasury.

As a legislative battle is in prospect in Wisconsin, members are being urged to co-operate to as full an extent as possible so that the organization may be financially equipped for the fight.

Oriental interiors, showing Ben Turpin as he appears in the Mack Sennett production of "The Shriek of Araby," for First National

Universal to Produce "Up the Ladder"

Leon D'Usseau, New York Scenario Chief for Universal, has just completed arrangements with William A. Brady for the purchase of last year's successful play, "Up the Ladder." It will be used as the first starring vehicle for Virginia Valli, who has just completed her work at Universal City in "Bitter Sweet" in support of Lon Chaney.

"Up the Ladder" was written by Owen Davis and produced by William A. Brady. It had a successful run of six months or so, with Doris Kenyon in the lead, at the Playhouse theatre. Virginia Valli will play Jane Smith, the role played by Miss Kenyon.

Pola Negri Given Cordial Welcome in Los Angeles

POLA NEGRI was extended a rousing welcome in Los Angeles on Monday of this week which rivaled in enthusiasm her recent reception in New York. At the Los Angeles station the Polish star was greeted cordially by a large delegation from the Hollywood film colony and had to face a battery of a half-dozen news-weekly cameramen and nearly a score of newspaper photographers.

On Tuesday, Miss Negri was the guest of honor at a luncheon held at the Hotel Ambassador. Representatives from the trade press, fan publications, and the Los Angeles dailies were on hand to greet the star. Miss Negri was introduced by John C. Flinn, who accompanied her to the Coast as personal representative. Short speeches of welcome were made by Jesse L. Lasky and George Fitzmaurice.

Miss Negri is on the Coast to star in the Paramount production "Bella Donna" under the direction of George Fitzmaurice.

Norma Talmadge in some of the scenes in which she appears in the First National picture, "The Eternal Flame"

PROGRAMS FOR THE WEEK OF SEPT. 24TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Overture — "Second Hungarian Rhapsody" — Liszt, — Capitol Grand Orchestra.
Vocal—"Kol Nidre"—Duet and Chorus.
Current Events—Capitol Magazine.
Divertissements—"Queen of Sheba" with orchestra, ballet corps, quartette introducing orchestral prologue. "Bee Dance," by Thalia Zanou and other dancers. "Flower Song," by Betsy Ayres and Ladies' Ensemble. "Veil Dance," by Mlle. Gambarelli, Alexander Oumansky. "Aria by the King," Erik Bye and "Bacchanale and Finale," Capitol Ensemble.
Feature—From Rags to Riches—Wesley Barry—Warner Bros.
Recessional—Capitol Grand Organ.

This ad copy used by the Strand theatre, Des Moines, Ia., offering "The Eternal Flame."

Rivoli Theatre—

Overture—"The Force of Destiny"—Rivoli Orchestra.
Feature — Manslaughter — Paramount.

Rialto Theatre—

Overture—"Marche Slav"—Riesenfeld's Classical Jazz—Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"Aria" from "The Barber of Seville," baritone.
Feature—Pink Gods—Paramount.
Specialty—"Badinage," Victor Herbert—Dance by Lillian Powell and Louise Boslet.
Comedy—Home Made Movies—Sennett.

Forty-fourth Street Theatre—

Feature—Monte Cristo—Fox—Indefinite.

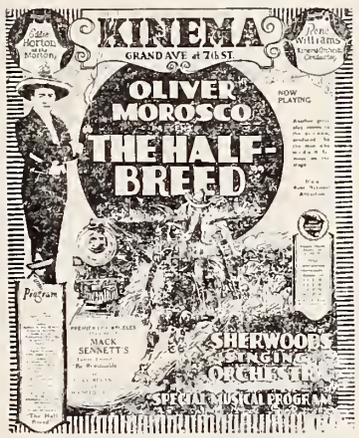
The Apollo theatre, Indianapolis, advertised "Monte Cristo" in this manner.

Astor Theatre—

Feature—The Prisoner of Zenda—Metro—Last Week.

Strand Theatre—

Overture—Selections from "La Forza Del Destino," Verdi, with Kitty McLaughlin—Strand Symphony Orchestra.
Current Events — Mark Strand Topical Review.
Prologue—"Under Two Flags"—"A Street in Algiers"—Vocal and Dance numbers.
Feature — Under Two Flags — Priscilla Dean—Universal.
Novelty—Thrills and Spills—Short Subject.
Cartoon—Mutt and Jeff in "Red Hot."
Recessional—Organ solo.
Overture—(Tschaikowsky) "1812," with interpretation in special lighting effects.
Vocal—Estelle Carey, soprano, "Smile Through Your Tears."
Novelty—Delft China, a pantomime by Grace, Helen, Anna and Mr. McCarthy, garbed in quaint clothes of Holland, with huge china plate, for background.
Review—Mark Strand Topical Review, chosen from four news reels.
Vocal—Frederick Jagel, tenor, "M'appari" (Like a Dream) from Flotow's "Martha."
Prologue—Josef Suk's "Minuet," music theme, special dances;



Ad copy announcing "The Half Breed" at the Kinema, Los Angeles

latticed window running from top to floor of stage, and lighted in mellow yellow, thus silhouetting the dancers.
Feature—The Eternal Flame—Norma Talmadge—First National.
Comedy—Earl Hurd's "One O' Cat."
Next Week—John Barrymore in Sherlock Holmes—Goldwyn.

Criterion Theatre—

Feature—When Knighthood Was in Flower, Marion Davies, Cosmopolitan—Indefinite.

Lyric Theatre—

Feature—A Little Child Shall Lead Them, Fox—Indefinite.

Cameo Theatre—

Overture—Selections from "Mlle. Modiste," Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Novelty—Topics of the Day.
Novelty — Wonderful Water, Prizma.
Specialty—Flute Solo.
Comedy—A Hard Boiled Egg.
Feature — Nice People, Wallace Reid, Paramount.
Recessional—Organ.

NEWARK

Branford Theatre—

Overture—"Hungarian Rhapsody," Liszt.
Current Events—Branford Review of Events.

The appropriate copy used for "Smudge," by the management of the "America," Denver

Novelty—Topics of the Day.
Vocal—"Good Bye," Contralto.
Comedy—The Show, Larry Semon.
Vocal—"Bell Song," Soprano.
Prologue—"Love's Farewell."
Feature—The Eternal Flame, Norma Talmadge, First National.

LOS ANGELES

Grauman's Theatre—

Overture—"Marche Slav" Grauman's Orchestra.
Current Events—Pathe News.
Music—Organ with slides and quartette.
Novelty—Fun from the Press.
Specialty—Accordion Soloist.
Added Attraction—A Trip through Paramountown, and the prize winning drill team from Argonaut Mine, Jackson, Cal.—Five men who first broke through to the rescue of forty-seven miners.
Feature—The Ghost Breaker, Wallace Reid, Paramount.
Recessional—Organ.

Rialto Theatre—

Feature—Manslaughter, third week.

Loew's State Theatre—

Feature—The Prisoner of Zenda, Metro.

Clune's Theatre—

Double Feature Bill—Blind Circumstances, S. R.; Dusk to Dawn, Associated Exchange.

Superba Theatre—

Overture—Superba Orchestra.
Current Events — International News.
Comedy—The Kick Fool.
Feature—Confidence, Herbert Rawlinson, Universal.

Pantages Theatre—

Serial—The Timber Queen, Ruth Roland, Pathe.
Feature—Seeing 's Believing, Metro.
Five Acts of Vaudeville.

Hill Street Theatre—

Overture—Hill Street Orchestra.

Current Events — International News.
Comedy — Pardon Me — Eddie Lyons.
Scenic—Burlingame—Desert Spring Song.
Feature—A Woman's Sacrifice—Vitagraph.
Five Acts of Vaudeville.

ST. LOUIS

Missouri Theatre—
Overture—Symphony Orchestra.
Current Events—Missouri News and Views.
Music—Organ solo.
Specialty—"Gems from the Metropolitan," a musical offering with local vocalists accompanied by orchestra.
Comedy—One Ol' Cat.
Feature — Burning Sands — Paramount.

New Grand Central, West End Lyric, Capitol Theatres—
Overture.
Current Events—News and Views; Topics of the Day.
Vocal—Solo—Tenor.
Feature — Manslaughter — Paramount.
Cartoon—Aesop Fable.
Recessional—Organ.

Delmonte Theatre—
Overture—Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Comedy—Snappy.
Added Attraction—Martha Mansfield—Personal appearance, surrounded by dancing beauties in novelty prologue.
Feature—Queen of the Moulin Rouge.

William Fox Liberty—
Overture—Liberty Concert Orchestra.
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy — The Eskimo — Clyde Cook.
Feature—The Fast Mail—Fox.

Display of Mission theatre, Los Angeles, on "Queen of the Moulin Rouge."

Ad used on "Oathbound" by Smith's theatre, Indianapolis.

Columbia Theatre—
Overture — Columbia Concert Orchestra.
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy—The Eskimo.
Feature — Too Much Business — Vitagraph.
Serial — The Timber Queen — Twelfth Episode.
Five Acts Vaudeville.

ST. PAUL

Capitol Theatre—
Overture—"Entry March of the Bojaren"—Capitol Symphony Orchestra.
Current Events—Daily News Pictorial Weekly; International Weekly.
Musical—Edward French—Concert Pianist.
Comedy—One Terrible Day.
Vocal—The Cecilian Quintette—Excerpts from "Carmen."
Feature — Nice People — Wallace Reid—Paramount.
Recessional—Organ Recital.

CHICAGO

Chicago Theatre—
Overture — Selections from "The Red Mill."
Scenic.
Specialty—Bertram & Saxton, vocalists.
Current Events—Weekly.
Music—Organ Solo, "O, For The Love of Mike."
Novelty—Topics of the Day.
Specialty — Scenes from favorite operas.
Feature—Skin Deep, First National.
Comedy — Buster Keaton in The Blacksmith.
Coming Feature—Broadway Rose, Mae Murray.

Tivoli Theatre—
Overture — "Madame Butterfly" ("Syncopation Week").
Specialty Divertissements—Benson's Dance Orchestra; Sherman Van & Hyman in The Greenwich Village; Virginia Fissinger and the Abbott Girls in Snappy Chicago; Harry Rose in his own specialty.
Music—Organ Solo, "Yankee Doodle Blues."
Feature—The Valley of Silent Men, Paramount.
Novelty—Topics of the Day.
Coming Feature—Human Hearts.

Riviera Theatre—
Overture—"Rigoletto."
Specialty — Waring's Pennsylvanians in "On the Plantation."
Current Events—Weekly.
Novelty—Topics of the Day.
Feature—Human Hearts, Universal.
Comedy—Golf, Larry Semon.
Coming Feature—The Valley of Silent Men.

Roosevelt Theatre—
Feature—The Prisoner of Zenda, Metro.
Coming Feature—Manslaughter.

Astor Theatre—
Current Events—Pathe Weekly.
Music — Solo, "Swanee River Moon," organ.
Feature — Human Hearts, House Peters, Universal.
Comedy—Caesar's Ghost.
Coming Feature—Love Is a Awful Thing, Owen Moore.

Barbee's Theatre—
Novelty—Movie Chats.
Comedy—Why Not Now?, Eddie Lyons.
Feature — Slim Shoulders, Irene Castle, Hodkinson.

Randolph Theatre—
Comedy—The Kicking Fool.
Feature—Under Two Flags, Priscilla Dean, Universal.
Coming Feature — The Kentucky Derby.

Woodlawn Theatre—
Overture — "Second Hungarian Rhapsody."
Comedy—The Bashful Suitor.
Music—Piano solo, "Nola."
Current Events—Woodlawn News and Views.
Novelty—Pathe Review.
Feature—Grandma's Boy, Harold Lloyd.
Coming Feature—The Face in the Fog.

Display on "Nice People" used by Des Moines theatre, Des Moines.

The way the Colorado theatre, Denver, advertised "Hurricane's Gal"

SEATTLE

Coliseum Theatre—
Overture—Selections from "Mlle. Modiste."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix in Love.
Feature — Broadway Rose — May Murray—Metro.
Recessional—Organ.
Next Week—Rich Men's Wives.

Columbia Theatre—
Feature—Human Hearts—Universal—Second Week.

Strand Theatre—
Feature — Blood and Sand — Rodolph Valentino—Paramount—Second Week.

Blue Mouse Theatre—
Overture—Poet and Peasant.
Feature—The Tailor Made Man.
Recessional—Organ.
Next Week—Love Is an Awful Thing—Selznick.

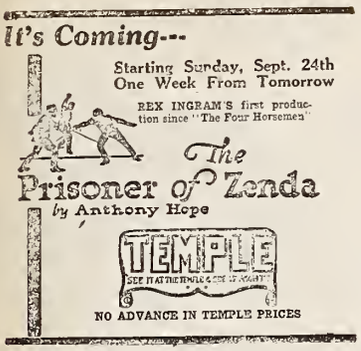
Liberty Theatre—
Overture—Popular Medley.
Current Events—Selznick News.
Comedy—Pardon My Glove.
Feature—The Valley of Silent Men—Paramount.
Recessional—Organ.
Next Week—Flesh and Blood.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Off the Earth.
Feature—The Gleam of Dawn.
Recessional—Organ.
Next Week—Too Much Business.

DALLAS

Palace Theatre—
Overture—Thirty-ninth Symphony Concert — Selections including Prelude to "Hansel and Gretel," Ballet music from "Faust," etc.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop Fable.
Prologue—"Kiss Me by Wireless."
Feature — Manslaughter — Paramount.
Comedy—Skipper's Last Resort.

Old Mill Theatre—
Overture—Orchestra.
Current Events—Fox News.
Comedy—Educational.
Feature—Grandma's Boy—Harold Lloyd—Asso. Exh.
Recessional—Organ.



This copy was designed for "The Prisoner of Zenda" and used by the Temple theatre, Toledo

SAN FRANCISCO

California Theatre—
Overture—Selections from "The Prince of Pilsen" and "The Sneak."
Current Events—California News and Literary Digest.
Vocal—Solos.
Musical—Violin concert.
Feature—Just Tony.
Comedy—The Chicken Parade.
Recessional—Organ.

Imperial Theatre—
Overture—Famous opera selections.
Current Events—Imperial News.
Vocal—Helen Hughes in new repertoire of songs.
Feature-Manslaughter—Paramount.
Recessional—Organ.

Tivoli Theatre—
Overture—Orchestra.
Feature—Hurricane's Gal, 1st Nat.
Comedy—A Game Lady.

Strand Theatre—
Double Feature Bill—The Three Must Get Theres, United Artists, and Handle With Care, Associated Exhibitors.

Granada Theatre—
Overture — "Sakuntala," Granada Orchestra.
Specialty—Chinese stage dancing "Mah Jongg Blues."
Feature — Burning Sands, Paramount.

"Rich Men's Wives" was advertised in this manner by the Allen, Cleveland.

BUFFALO

Shea's Hippodrome—
Overture—"Beautiful Galatea."
Vocal—Selections by Leo Considine.

"Kindred of the Dust" ad used by Walnut theatre, St. Louis

Feature — Manslaughter, Thomas Meighan, Paramount.
Comedy—All Wet, Al St. John.
Current Events—Hippodrome Review.
Next Week—Monte Cristo.

Loew's State—
Overture—Medley of popular airs.
Current Events—Pathe News.
Feature — The Bonded Women, Betty Compson, Paramount.
Comedy—Monte Banks Federated Chester comedy.
Special—Who's Who in Buffalo
Next Week—A Broadway Rose, Mae Murray, Metro.

Lafayette Square—
Overture—Selections on Wurlitzer by C. Sharpe Minor.
Current Events—Fox News.
Local Events—Courier Camera.
Feature—Oathbound, Dustin Farnum, Fox.
Comedy—"Snub" Pollard.

Mark-Strand—
Overture—"Say It While Dancing."
Current Events—Kinograms.
Feature—The Cradle Buster, Glenn Hunter, American Releasing.
Comedy—Sunnyside, Charlie Chaplin.
Next Week—Hate, Alice Lake.

Olympic—
Overture—Selections on organ by Preston Sellers, Jr.
Current Events—Fox News.
Feature—Dusk to Dawn, Florence Vidor, Associated Exhibitors.
Comedy—Grandma's Boy, Harold Lloyd, Associated Exhibitors.

Shea's North Park—
Feature — Manslaughter, Paramount.
Comedy—All Wet, Al St. John.

Elmwood—
Overture—Introduction of Frank Leon at the new Wurlitzer organ.
Feature—Sonny, Richard Barthelmess.

PHILADELPHIA

Stanley Theatre—
Current Events — Fox and Pathe News—Kinograms—Topics of the Day.
Overture—"Sakuntala."
Special Organ Demonstration on the Kimball Organ by William Klaiss.
Cartoon—Ancient Rome, Fox.
Feature—Sherlock Holmes, Goldwyn.
Next Week—The Loves of Pharaoh.

Stanton Theatre—
Feature—Monte Cristo, Fox—Indefinite.

Aldine Theatre—
Current Events—International Review.
Scenic — Hy Mayer Travelaugh No. 11.
Feature—Rich Men's Wives.
Next Week—The Ghost Breaker.

Karlton Theatre—
Current Events—Pathe News and Kinograms.
Feature — The Masquerader, First National.
Next Week—The Masquerader.

Arcadia Theatre—
Current Events—Pathe News.
Feature—Gas, Oil and Water, First National.
Next Week—Always the Woman.

Liberal space was devoted to this ad copy on "The Grim Comedian," at the Colonial theatre, Indianapolis.

Regent Theatre—
Feature — Above All Law, Paramount.
Next Week—All's Fair in Love.

Palace Theatre—
Current Events—Pathe News and Topics of the Day.
Comedy — The Two Explorers, Pathe.
Scenic—A Day in Spain.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Next Week—Hurricane's Gal.

Victoria Theatre—
Current Events—Pathe News.
Educational—Swifter than Crime.
Comedy—Bow-wows.
Feature—In the Name of the Law, F. B. O.
Next Week—In the Name of the Law.

Capitol Theatre—
Current Events—Kinograms.
Novelty—A Trip Thru Movieland.
Feature—The Storm, Universal.
Next Week—Rich Men's Wives.

BALTIMORE

Rivoli Theatre—
Overture—"Semiramide" — Rivoli Symphony Orchestra.
Current Events—Rivoli News—Selected.
Vocal — Solos by Miss Marie Nicholson.
Prelude—"Eternal Flame," violin solo—Max Rosenstein.
Feature — The Eternal Flame — Norma Talmadge—First National.
Novelty — Review — Screen magazine.
Comedy—Bone Dry—Paul Parrott.
Recessional—Organ recital.

Century Theatre—
Overture—"Hungarian Rhapsody"—Century Symphony Orchestra.
Comedy — The Speeder — Lloyd Hamilton.
Current Events — Century Topical Review—Selected.
Prologue—"In the Past."
Feature—Manslaughter — Thomas Meighan—Paramount.

Parkway Theatre—
Overture—Parkway orchestra.
Specialty — House for Rent — Haunted—Johnny Hines.
Comedy—Selected.
Novelty — The Music Mirror — Presented by Pezetski, pianist.
Feature—They Like 'Em Rough—Viola Dana—Metro.

New Theatre—
Overture—New Theatre orchestra.
Current Events—Pathe News.
Novelty—Urban Movie Chats.
Feature—The Prisoner of Zenda—Metro.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News

One of the ads used by Sid Grauman, Los Angeles, when "Nice People" was the attraction.

and Views.
Musical—Organ selections.
Comedy — Animated cartoon comedy
Vocal—Arthur Burckley, tenor, and Mlle. Eva Ollivotti, soprano.
Specialty — Coon-Sanders novelty sing ng orchestra.
Feature — Manslaughter, Thomas Meighan, Paramount.
Next Week—Skin Deep.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ selections.
Comedy—Johnny Jones comedy.
Feature—The Fast Mail, Fox.
Next Week—Human Hearts.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Feature—Orphans of the Storm, Lillian and Dorothy Gish, United Artists (second week).
Next Week—The Valley of Silent Men.

Doric Theatre—
Overture—Selections.
Musical—Organ selections.
Specialty — Marjah, psychic entertainer.
Feature—A Rogue's Romance, Vitagraph.

Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Magazine.
Musical—Organ selections.
Comedy—Toonerville Trolley comedy.
Cartoon—Aesop's Fables.
Serial — Adventures of Sherlock Holmes.
Feature — The Kick-Back, Harry Carey, F. B. O.
Next Week—Bonded Women.

This display was used by the Stillman theatre, Cleveland, on "Blood and Sand."

Ad copy featuring members of the cast of "Rich Men's Wives" as employed by the Rialto, Omaha.

OMAHA

Strand Theatre—
Overture—Orchestra selections.
Current Events—Selznick News.
Comedy—Special.
Feature—Manslaughter, Paramount.

Moon Theatre—
Overture—Orchestral selections.
Current Events — International weekly.
Feature—The New Moon.

Sun Theatre—
Overture—Orchestra selections.
Current Events—Universal weekly.
Feature — Smudge, Charles Ray, First National.

CLEVELAND

Stillman—
Overture—"Southern Rhapsody."
Novelty — The Message of the Flowers—Prizma, with dancer who appears behind a transparent curtain.
Feature — Broadway Rose — Mae Murray—Metro—Second week.
Next Week—Manslaughter.

Allen—
Overture—"Opera Bouquet."
Current Events — International News—Plain Dealer Weekly—Fun from the Press.
Comedy—Ali Baba.
Feature — Rich Men's Wives — Lichtman.
Next Week—Grandma's Boy.

Park—
Overture—Concert Program — (a) "American Fantasie," by Victor Herbert. (b) "Because," by Hardlot, sung by Thomas Wade Lane, basso.
Current Events—Fox News.
Comedy—Going Strong—Hall-room Boys.
Feature—Skin Deep—Milton Sills — First National.
Next Week—The Bond Boy.

Strand—
Overture—"Mlle. Modiste."
Cartoon—Mutt & Jeff in "Riding the Goat."
Feature—The Fast Mail—Fox.
Next Week—Same continued.

Standard—
Current Events — International News.
Comedy — The Radio Hound — Century.
Feature—Caught Bluffing—Frank Mayo—Universal.
Added Attraction—White and Yellow—A Jack London Fish Patrol story.
Next Week—The Storm.

Reade's Hippodrome—
Overture—Potpourri of popular songs.
Current Events—Pathe News.
Feature—The Man Who Played God—George Arliss—Allied.
Specialties—7 acts of vaudeville.
Next Week—The Glorious Adventure.

DES MOINES

Des Moines Theatre—
Current Events — International News.
Musical—"Songs of '61 Versus Jazz of Today," by trio of Des Moines singers, accompanied by the Des Moines Theatre Orchestra.
Feature—The Masquerader, Guy Bates Post, First National.
Next Week—The Prisoner of Zenda.

Strand Theatre—
Current Events—Educational Kinograms.
Comedy—The Eskimo, Clyde Cook.
Special—Style show with Miss Bonnie Murray, selected as Iowa's most beautiful girl in Des Moines Register and State Fair contest, as model, appearing on illuminated runway.
Vocal—"Why Should I Cry Over You," and "Hot Lips."
Feature — The Bonded Woman, Betty Compson, Paramount.
Next Week—The Man Unconquerable, Jack Holt.

Rialto Theatre—
Current Events—Fox News.
Special—The Last Reunion of G. A. R. in Des Moines, a film taken in 1913 at time of state convention and never before exhibited.
Comedy — Going, Going, Gone, Harold Lloyd.
Feature—The Dust Flower, Helene Chadwick, Goldwyn.
Next Week—Love's an Awful Thing.

Garden Theatre—
Musical—"My Indiana Home," organ solo, with Ralph Jones.
Comedy—365 Days, "Snub" Pollard.
Feature—The Five Dollar Baby, Viola Dana, Metro.
Next Week—A Fool There Was.

CINCINNATI

Walnut—
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Aesop's Fables, Pathe.
Feature, The Eternal Flame, First National, second week.
Next Week—The Prisoner of Zenda.

Strand—
Current Events—Pathe News.
Feature—The Masquerader, First National.
Next Week—Rich Men's Wives.

Lyric—
Current Events—Fox News.
Novelty—Movie Chats, Urban.
Comedy—His First Vacation, Carter DeHaven.
Feature — The Ruling Passion, United Artists.
Next Week—Love Is an Awful Thing.

Palace—
Current Events — International News.
Cartoon—Aesop's Fables, Pathe.
Feature — Always the Woman, Goldwyn.
Next Week—Honor First.

Capitol—
Current Events—Capitol News
Feature — Manslaughter, Paramount.

How the Stillman, Cleveland, advertised Mae Murray in "Broadway Rose."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Manslaughter—

Business jumped to high. Audiences seemed to approve. (Southwest.)

Holding up well on third week. (West.)

Her Gilded Cage—

Elaborate production which Gloria Swanson's popularity helped to put over in good shape. Box office receipts on this good. (Middle West.)

Nice People—

Mildly interesting—did big business. Reid always fills the house. (Middle West.)

Blood and Sand—

On second week repeated big business. It was well liked here. (West.)

Went over big on two weeks run. Great picture. (Middle West.)

Now on its second week and going great. (Middle West.)

The Siren Call—

S. R. O. sign was out every evening. One of the best pictures this house has had this season. (East.)

Called in to complete five days of a week another picture had been expected to play. It did fair business and is action type. (Middle West.)

The Valley of Silent Men—

Very good business; not so good as a picture. (West.)

Lew Cody in very different role from those of past. Went over big: business excellent for this good picture. (Middle West.)

A good entertainment, but draggy at times. On the whole, it pleased. Nice receipts. (Middle West.)

Burning Sands—

Did a very good business. (West.)

METRO

Broadway Rose—

Mae Murray well liked here; picture does not differ much from those she has had before. Some were glad; some were disappointed. Good business. (West.)

Mae Murray has a loyal following. And they all came to her latest picture which is very similar to her previous pictures. The public likes her in the role she has created and doesn't look for anything very new. (Middle West.)

Forget-Me-Not—

This picture is conceded to be very fine. Nevertheless, it didn't do any better than average business during our one week run. Held special orphan performance which helped interest the public, a lot. (Middle West.)

The Prisoner of Zenda—

Doors open an hour each day and capacity business right up to close on Saturday night. (East.)

They Like 'Em Rough—

My patrons liked this one. Miss Dana appears to advantage. Drew excellently. (Middle West.)

Don't Write Letters—

Business below par. Title too weak to attract patrons and Gareth Hughes not yet much of a drawing power. (East.)

FIRST NATIONAL

The Masquerader—

Fine picturization of play and Guy Bates Post is splendid. Great box office picture for high class audiences. (Middle West.)

A great drawing card. A week of crowded houses. (Middle West.)

Rose of the Sea—

Business fairly good, not rushing. Considerable surprises in the show's business during the week. (Middle West.)

The Eternal Flame—

About the best Norma Talmadge picture yet. Big box office attraction. (Middle West.)

Did heavy business second week; a wonderful story, but not as appealing as "Smilin' Through." (Middle West.)

Hurricane's Gal—

Strong melodrama and good picture. Business very good, considerably helped out by Fashion Show. (East.)

Her Mad Bargain—

Picture and business both bad. (East.)

Domestic Relations—

Full houses all week. One reason was the popularity of Katherine McDonald. Another was a "Style Show" with settings, runway all around orchestra pit and special features by way of entertainment. Comment on picture favorable. (Middle West.)

FOX

Monte Cristo—

Wonderful business the third week of our run. Capacity matinees all the time. Evenings opened big, fell off during extreme hot spell and played to full houses every performance of last week of run. (Middle West.)

Excellent picture; good business on two weeks run. (Middle West.)

Moonshine Valley—

Fair picture and fair business. (East.)

The Fighting Streak—

The mere announcement of a Tom Mix picture is a guarantee of standing them up at this house for the week. (East.)

VITAGRAPH

Divorce Coupons—

Light picture; didn't pull well. (Middle West.)

Too Much Business—

Not "too much business" but a good business for a week's run.

ASSO. EXHIB.

Grandma's Boy—

Pulled heavy second week; considered Lloyd's best. (Middle West.)

Pleased everybody; good business. (West.)

Lived up to advance notices. Packed 'em out all week. A real picture and Lloyd's best. (Middle West.)

Business not rushing, but maintained pretty fair averages. A comedy which pleases those who discriminate. Seemed to give general satisfaction. (Middle West.)

Has closed after a three weeks'-run to full houses. Usual comment that it is Lloyd's best. (East.)

AL. LICHTMAN

Rich Men's Wives—

Really a wonderful story; makes House Peters one of the big stars. Drew capacity houses. (Middle West.)

A very elaborate picture, but not suited to every audience. Went very well. Good business. (Middle West.)

Well liked and brought wonderful business all week. One of the best of its kind. (East.)

UNITED ARTISTS

Orphans of the Storm—

This one played to a large attendance for a week's run. (Middle West.)

UNIVERSAL

The Storm—

Box office receipts highly satisfactory with this one. (Middle West.)

The Galloping Kid—

Good rough stuff. We play to devotees of the melodrama. They liked this picture. Plenty of action. Plenty of romance. Business picking up every week. (Middle West.)

Confidence—

A picture that held a great audience appeal and that went over big for the week, with excellent business. (East.)

Human Hearts—

Held good houses spellbound. Effective settings. House Peters makes most of role. (East.)

The Long Chance—

A good feature in which Walthall does some splendid acting. Played to good business. (Middle West.)

HODKINSON

Married People—

Great appeal in this film, cleverly handled, amusing sub-titles, good settings and real comedy. Fine business. (East.)

Slim Shoulders—

Not much of a picture, but did average business. (Middle West.)

GOLDWYN

Head Over Heels—

A good program picture. Miss Normand has a loyal following who will like it. Fair receipts. (Middle West.)

STATE RIGHTS

More to Be Pitied Than Scorned—

Broke all records for business since the opening of the theatre under new policy which had been the showing of the bigger pictures for second run. This was the first showing of this film, and it was not strongly played up in advance, but did a surprising business with mouth to mouth advertising. (Middle West.)

What's Wrong With the Women—

Fair picture but business tremendous. (East.)

Your Best Friend—

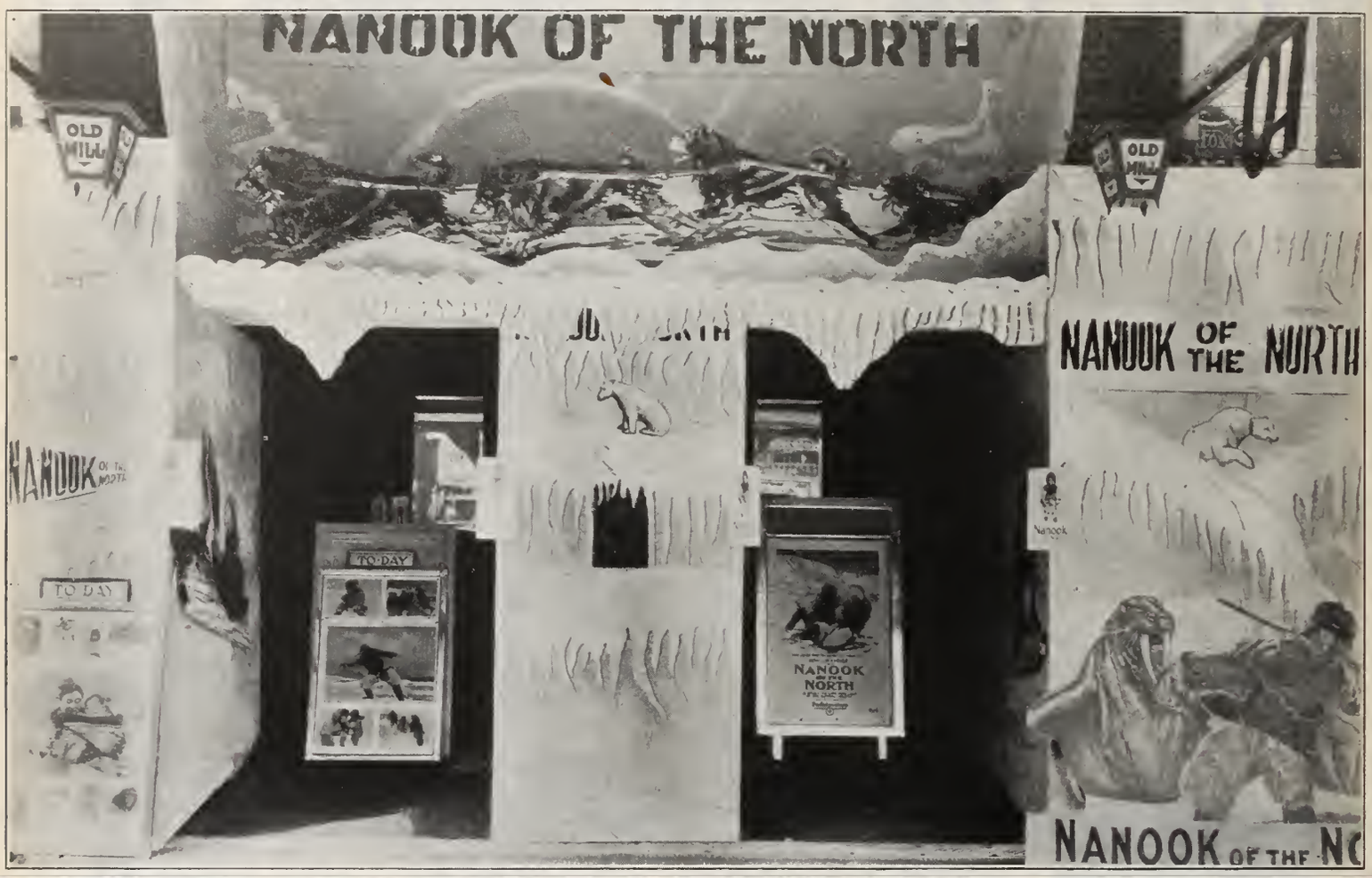
Fair picture; drew only fair business. (East.)

A Motion to Adjourn—

Mediocre picture and business bad.

Exhibitors' Service Bureau—Pages 1750-1762

Conducted by J. S. DICKERSON



The front of the Old Mill theatre, Minneapolis, Minn., was transformed as shown above for the showing of "Nanook of the North" by Manager Anton Jannsen during "Northwest Go-to-Movie Week"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky. Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Ballyhoo artist employed by the Liberty theatre, when exploiting "The Masquerader."

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

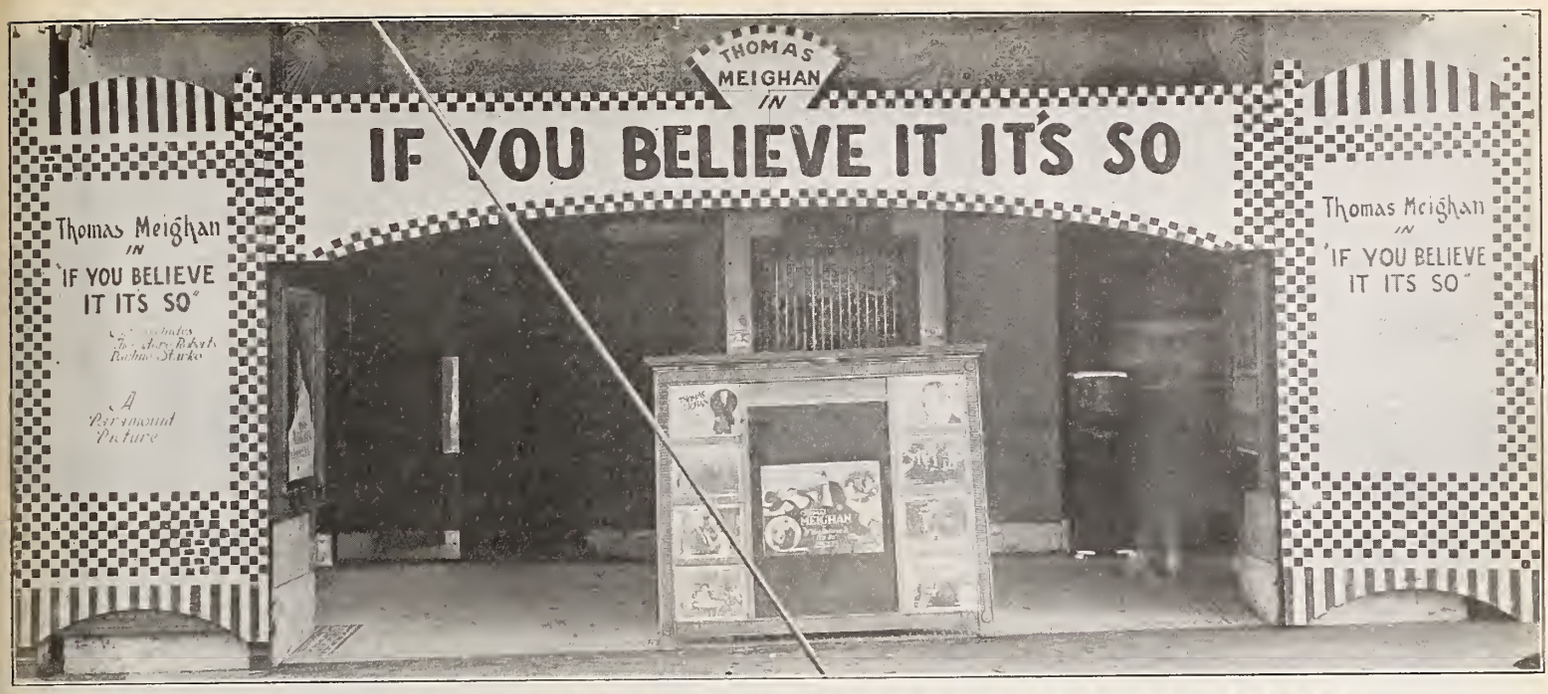
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central theatre, New York.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.



Decorations covering the exterior of the Palace theatre, Muskogee, Okla., for "If You Believe It, It's So"

Sign Painting Stunt Exploits "Blood and Sand"

St. Louis.—Mike Vogel, Paramount exploiteer, had the entire town sitting up to take notice recently.

He put a man in artist uniform on a scaffold on the Shafer building at Sixth street and Washington avenue, the busiest of all the retail shopping corners. Then installed another chap in a bull fighting outfit on the other end of the runway.

While the crowds gazed the man with the paint and brushes made some flourishes with his arms. A few daubs marked the canvas. Then a few more. Finally a large letter "C" appeared. When he had completed his task, and it took some minutes, there was an announcement that Rodolph Valentino in "Blood and Sand" was coming to the New Grand Central, West End Lyric and Capitol theatres, owned by Skouras Brothers, commencing Saturday, September 2, to run for one week.

It did not take the fans long to recognize the bull fighter as an impersonator of Valentino, but they were wondering what it was all about until they read "Blood and Sand." Then they knew.

It went across big. No less than 250,000 pairs of eyes witnessed the performance at some stage of the week. Many were from East St. Louis, Alton, Edwardsville, Collinsville and other East Side suburban towns. Washington avenue is the river gateway to St. Louis.

Attractive shoe store window tie-up arranged by Regent theatre, Billings, Mont., on "Her Gilded Cage"

Cutouts and Window Display Exploit "The Song of Life"

GREENVILLE, TENN.—The photographs show the effective use made by the Princess Theatre, during its run of "The Song of Life." The press sheet idea of playing up the catch lines: "A Drama of Dishes and Discontent" was used effectively with a theatre front table and the tub and dishes.

The obvious tie-up was made with an electric washing machine company which took advantage of the unusual opportunity given its line to tie up with a motion picture and gave its entire window to "The Song of Life."

The campaign marks Greenville's first attempt to challenge public interest through the medium of a cutout and lobby display and the maiden effort of the Princess Theatre at purloining windows.

A corner in the Boston Exchange showing decorations exploiting the Goldwyn schedule

"Trouble" Prologue For Trouble at the Marshall Theatre

Manhattan, Kans.—A kid ward, three youngsters in pajamas and the atmosphere of an orphanage supplied the settings for the "Trouble" prologue staged by Manager Glen W. Dickinson of the Marshall Theatre, in putting on the Jackie Coogan attraction. "Never Trouble Trouble Till Trouble Troubles You" was the song the youngsters used. Did it pull? Why "trouble" about asking?

Fashion Film Made as Tie-Up on "The Storm" at Seattle

Seattle.—When "The Storm" played recently at the Columbia theatre George E. Bradley, Universal exploitation man, broke all precedent by tying up for a window display and fashion show film with one of Seattle's leading department stores. The fashion parade was tied up with sidewalk movies and a prominent florist shop.

The exploiteer sold the department store, MacDougall-Southwick, on the idea of co-operation by taking to them an idea with great service value to the store. It was the making of a fashion parade picture, using the store models and the store's latest clothing designs, to be shown on a miniature screen constructed in one of the store's show windows. The Woodlawn Florist Shop offered the use of their windows for the making of the pictures.

Bradley worked up a scenario which showed Manette, the forest girl heroine of "The Storm," coming to the city and getting outfitted with city clothes. Frankie Kiolet, Seattle's prize beauty, who had received twenty-six weeks' picture experience at Universal City, was selected to interpret the role of Manette. She was shown arriving at the store in her homespun clothes and heavy boots. Her transformation as she later appeared dressed in the latest models of bathing suits, evening gowns, afternoon frocks, etc., was striking and gave interest to the film.

The front of the florist shop was jammed from 7 P. M. until long after midnight on the evening devoted to the taking of the pictures.

Illustrating tie-up with gas station, where lucky coupon holders might claim rewards, which stunt was put over in connection with advertising "The Ruling Passion," at the Cover theatre, Ft. Morgan, Colo.

Manager Vic Gauntlet of John Hamrick's Blue Mouse theatre, Seattle, Wash., confined his exploitation on "Monte Cristo" to high class window tie-ups, three handsome examples of which are shown above

Exploitation in Keeping with Atmosphere of "I Am the Law"

Birmingham, Ala.—During the period when Stewart Bird relieved L. H. Towns as manager of the Strand theatre, he used a lobby display on "I Am the Law" which occasioned much favorable comment.

Mr. Bird's only extra method of exploitation for putting over this show consisted of a lobby display in keeping with the environment of the picture.

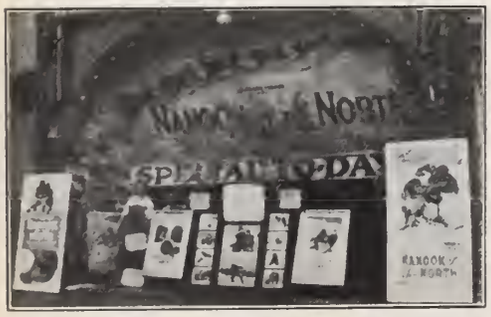
A stockade was built around the box office and a log cabin on either side, with trees "snow covered" here and there about the lobby. Down the middle of the lobby a rough log fence was constructed, and a drop from the top of the lobby gave the sky effect. Mr. Bird says he believes the rail fence helped more than any other part of the display.

Plenty of artificial snow was used, producing a "cool" effect. An electric sign on the marquee announced the show.

"Iron Trail" Well Exploited at Minneapolis

Minneapolis, Minn.—When the management of the New Savoy theatre played "The Iron Trail" during "Go-to-Movie Week" special exploitation was put on for the event.

Supplementing the usual newspaper advertising and billing an automobile truck bearing a big banner, "Rex Beach's 'The Iron Trail,'" was sent through the theatre territory, and special attention was paid to lobby and theatre exploitation. The ticket booth in the lobby centre was boxed in with compo board, on the front of which was an outline of a locomotive tender, a campaign book suggestion. Right in front of this locomotive cut-out stood a railway crossing signal post. The whole made a most striking showing.



V. C. Schley, manager of the Crescent theatre, Statesville, N. C., used a 24-sheet as the basis of this attractive lobby on "Nanook of the North"

Rex Theatre Ties Up With Local Wedding

SPARTANSBURG, S. C. A stunt which created interest was the tying up with the wedding of a popular Spartansburg couple with "Married Life" on the last day of the showing of the above mentioned picture at the Rex Theatre.

A benefit performance was arranged for the young couple, being a special showing from 11 o'clock until midnight of their wedding day. Only the friends of the couple who had attended the wedding were allowed to purchase tickets to this special show. Many of them had already seen the picture, but they could not miss the fun, so they came again.

Fall Fashion Show Filmed As "Crossroads" Tie-Up

Watertown, N. Y.—The "Crossroads of Watertown" movie didn't have such a strong appeal to Watertown in conjunction with "The Crossroads of New York." Perhaps Manager Charles Sessenke thought he didn't care to compare Watertown's intersections with Times Square. The fact remains that instead of a complete scenario, he made a picture of a fashion display to tie up with the Mack Sennett-First National feature when it showed at his Avon theatre.

The manager, with the aid of an exploitation man, and the cooperation of Frank Empsall Co., staged and photographed a fall fashion show in which more than $30,000 worth of gowns, embracing all the latest styles for the fall season were paraded. This was filmed on the roof of the building.

Incorporated with the opening of the fall season were shots of prominent celebrities, including the mayor, chief of police and groups of fraternal orders.

Ex-Secretary of State Robert Lansing was photographed as he emerged from a bank building and was detained in an argument during which the cameraman got 100 feet before the former cabinet officer knew what it was all about. It was a distinct scoop because it was the first time that Mr. Lansing has been interviewed or photographed since his retirement from office.

There was no question of the tie-up because when he was on foot the cameraman used a sign on a chair: "These scenes taken by Mr. Sennett's cameraman will be shown during the run of 'The Crossroads of New York' at the Avon." When he was shooting from an automobile, the car carried a similar sign.

Police Stunts Used on "I Am the Law" at Gadsden, Ala.

Gadsden, Ala.—A. L. Snell, manager of the Imperial theatre, is a close friend of the Chief of Police, a fact which enabled him to exploit "I Am the Law" in unusual fashion.

Snell dressed a young fellow in the Chief's uniform and put him to work. The traffic cop on the busiest corner was given several hours' vacation while this man handled the official "Stop and Go" sign. He had a sign on his back advertising the picture, but the autoists didn't see this until they had been stopped or signaled ahead. He managed to turn around often enough for everyone passing to get the flash.

When the possibilities of this little game were exhausted, Snell had him try another one. A motorcycle was secured and the bogus Chief turned into a speed cop. He chased and stopped autoists, took their name and number, and then summoned them to appear at the Imperial theatre to see "I Am the Law."

As an advance teaser stunt Mr. Snell photographed every policeman in Gadsden, and pasted each photo on a card. Across the top of the card above the photo was lettered, "Who Am I?" And below the photo was the officer's name and in bold letters, "I Am the Law." These cards were placed in drug stores and windows and created lots of speculation.

Ray Whitfield, manager of the Majestic theatre, Austin, Tex., arranged this attractive bower in the lobby on "If You Believe It, It's So"

This snappy front on "The Fast Mail" was prepared by the Rialto theatre, Chattanooga, Tenn. The painting across the front, the large lobby frame and the railway signal could not escape the eye of passersby

Campaign Headquarters Lobby for "Our Leading Citizen"

Abilene, Tex.—Good use of the political angle of "Our Leading Citizen" was made by Manager Hugo Plath, of the Queen theatre, when playing that picture recently.

Manager Plath boxed in the lobby of the Queen theatre with beaver board so as to represent a camaign headquarters. A large opening was left in the centre of the frame work through which could be seen a cut-out of Thomas Meighan in a pose characteristic of some candidate delivering an address. The platform on which the cut-out of Meighan stood was decorated in American flags, together with a large sign that read:

"We Want Tommy—Our Leading Citizen."

Small cards representative of the type used in the election season by candidates soliciting the vote of the public were used by Mr. Plath in asking the public to come to the Queen theatre and cast their vote for Thomas Meighan, the card reading:

"Vote for Bentley for Congress—He's Our Leading Citizen."

A street ballyhoo consisting of three young boys carrying banners on which were painted signs about this candidate for Congress was helpful in building up business on the picture.

Center of the lobby of the Lyric theatre, Aberdeen, Texas, as it appeared when an episode of "The White Eagle" was a part of the program

Raincheck Used as Throwaway for "The Storm"

NEW YORK.—An appropriate and novel throwaway was used recently by E. C. Emery, manager of the Sheridan theatre, during the run of "The Storm."

Permission was obtained to duplicate the American League Baseball Club raincheck, making it larger than the regular raincheck so the gate-keeper would recognize the duplication if anyone tried to use it.

On the face of the throwaway rain check was printed the wording "Rain Check issued in case of THE STORM," and the play dates of the picture at the Sheridan. On the reverse of the check was printed the following: "This YANKEE rain check and 40 cents will admit you any evening to the Sheridan theatre to see THE STORM, America's greatest photoplay."

Twenty-five thousand of these throwaways were distributed at the Polo Grounds during Yankee games. They proved a distinct novelty.

Theatre Capitalizes Success of Another Exhibitor's Stunt

Toronto, Ont.—The Allen theatre took a new line of exploitation in capitalizing a rival's success. When the Dominion house played "The Silent Call" the theatre's publicity staff emphasized the fact that the picture had run fourteen weeks at Miller's Los Angeles house. It asked its fans to give the reasons why the picture was able to run fourteen weeks, and the answers had to be written the first three days of the showing. The slogan was "Say it in 200 words."

The effect of such a request was to bring out all the strong points of the picture from the correspondents and inasmuch as many of the answers were published in the papers, it furnished one of the best drawing cards imaginable for "The Silent Call."

M.P. Camera Attracts Notice as Lobby Display

Fort Smith, Ark.—Realizing that people who were interested in how motion pictures are made would also be interested in a close-up of the apparatus involved, J. B. Robertson, manager of the Palace theatre, made good use of his lobby to boost the showing of "A Trip to Paramountown."

Robertson borrowed from a local supply house a moving picture camera, which was placed in the lobby of the Palace theatre during the two-day run of this novelty short reel. This camera attracted considerable attention since it was opened for inspection and also since it was announced on a large card that this was the type of machine used in making pictures.

The Palace theatre's mailing list was brought into use. This time Robertson directed his fire to the young girls and women of the town, telling them of the opportunity of actually seeing how their favorites worked and lived.

Manager Robertson made use of the double page spread from the *Saturday Evening Post* of July 29th by mounting it on beaver board and then framing it for his lobby. At night a tiny spot light was focused on this frame.

Window display secured by a "record" tie-up with a victrola store, advertising "Her Gilded Cage" at the Palace theatre, Cincinnati

The illustration at the left shows the elaborate atmospheric lobby prepared by the Heilig theatre, Portland, Ore., on "The Isle of Zorda." At the right, and in keeping with it, is seen the striking marquee decoration employed on the same picture

Manager Cashes In on Local Gathering and Exploits His Picture to Crowds

La Crosse, Wis.—Despite the fact that all sections are said to have merged into one with the end of the Civil War, Manager William Freise of the Rivoli Theatre, knows his audience.

He had an old fashioned surrey and a farmer couple, the man dressed up in the type of the old time, now infrequent country squire. A tall plug hat adorned his head, the country boots made his legs shine like a sunrise and a fan kept the flies off as he jogged along with his team.

This is the stunt Manager Freise worked—with a trick to it.

The surrey drove to the Elks Carnival Fair where 15,000 spectators were assembled. To all outward appearances the surrey was part of the show and as such attracted considerable attention. The exploitation angle was revealed only when the sign on the rear faced the audience: "I am off for The Crossroads of New York at the Rivoli."

The man stopped before different sections of the stand and addressed the crowds; and his humorous remarks won their fancy.

Manager Freise did have a trick to it, knowing his audiences. The addresses were made in Swedish!

This illustrates a trailer to an automobile that served as a ballyhoo in exploiting "Our Leading Citizen," when scheduled for the American theatre, Sterling, Colo.

Ottawa Theatre Ties Up with Jockey Club Meet

OTTAWA, Ont.—Programs at Ottawa, Ont., theatres during the week of August 28 were of a decidedly "horsey" nature because of the presence of the ponies for the fall meeting of the Connaught Park Jockey club. Manager Ben Stapleton of the Centre theatre came out with "Queen O' the Turf" as the attraction for the whole week and the whole city was liberally placarded with appropriate posters.

Manager J. C. Kennedy of Allen's Regent theatre played "Chain Lightning" for the first half of the week and boosted this feature by issuing a "special sporting extra" of The Ottawa Journal, which consisted of a regular edition of the paper with the front page over-printed with an announcement of the result of the race as depicted in the feature. This was done in red ink over the regular page and down at the bottom was a reference to the theatre. These papers were distributed free in front of the theatre and they were quickly grabbed up.

Manager Harry Brouse of the Imperial theatre, Ottawa, specialized with a comedy, "Horse Tears," in which appeared "Queenie," a trick horse.

Campaign Over Four Counties to Announce Coming of "Way Down East"

Atlanta, Mo.—The management of "The Picture House" under direction of J. Greene-Mackenzie, reports gratifying results on a campaign for "Way Down East," which entailed little expense in heralding the coming of the picture. A "flivver" was painted white, then lettered with black, spelling out New England phrases, the name of the picture and advance play date. The machine was driven over adjoining counties, from which a boy threw out handbills. Stops were made long enough to tack up pole cards. On Saturday, the day the picture was scheduled for Atlanta, an aeroplane was hired to go from the park where the skydome is located to a neighboring town where there was a large crowd assembled for a free automobile drawing. The plane dived down low over the crowd and threw out hundreds of handbills.

Police Co-operation Helps Exploit "In the Name of the Law"

Cleveland, Ohio.—When Loew's Park Theatre played "In the Name of the Law" recently, the city was informed that it depicted the inside story of a policeman's life. Mr. a Malanay, publicity manager for Loew's Cleveland theatres, interested the public in the picture by the full size "STOP" cut-outs placed at prominent downtown street intersections, and by getting a lot of newspaper notices. He interested the police force in the picture by giving away a pair of passes to every member of the force. Special complimentary tickets were printed for the occasion. Ordinarily, officers of the law have free access to any theatre. Their uniform does not admit their families however. Malanay worked out the "complimentary ticket" idea so that the men could see the picture on their off-duty day and take the Mrs. along. The tickets were given to Chief of Police Graul to distribute.

The Chief also publicly endorsed the picture, thus giving it a tone of authenticity that could not otherwise have been secured. One of the features of the prologue during the engagement of "In the Name of the Law" was Frank Hunt, Officer 37 of the Traffic Squad, and known as the "Caruso" of the force. Hunt sang several selections. He was a great drawing card and added realism to the production.

Frank J. Miller, manager of the Modjeska theatre, Augusta, Ga., made use of cut-outs, in arranging unique exploitation for "Polly of the Follies"

Manager Ollie Brownlee, of the Palace theatre, Muskogee, Okla., used these samples of "Egyptian designs," for the exploitation of "The Loves of Pharaoh"

Unique Graveyard Lobby Helps Put Comedy Across

Anniston, Ala.—Manager Roy Smart of the Noble theatre used an out-of-the-ordinary lobby recently to create interest in "The Idle Class."

The Savoy theatre, just down the street from the Noble, is closed during the summer and he frequently makes use of the lobby for an advance display on some picture that is coming to the Noble.

In this case he created in the lobby of the Savoy several days in advance, a "One-Man Graveyard." There was a nice white tomb stone, inscribed "A. Grouch." The "grave" had a row of white rocks around it, after the fashion so much approved in country graveyards. And the mound was nicely rounded over and covered with sod.

In a 1-sheet frame sitting alongside the "grave" was a formal looking card worded as follows:

Here lies beneath this sod of green, A grouch who drew no happy breath, Until he saw "The Idle Class," And then he laughed himself to death. Rest in Peace.

In the lobby were also two cut-outs of Chaplin and a card announcing that "The Idle Class" would be at the Noble on Monday and Tuesday.

Mr. Smart reports that he expected this display to attract attention but he didn't expect it to stop traffic, which was just what it did.

Lobby display for "Foolish Wives" conceived by H. L. Swain, manager of the Saenger theatre, Shreveport, La.

Boys With Goat Team Ballyhoo for "School Days"

LAKELAND, Fla.—Manager B. B. Garner of the Casino theatre, used a ballyhoo on "School Days" which he reports as extremely effective. This consisted of a goat team and wagon, the necessary banners, several small boys and a school bell. When this outfit paraded around town, with the school bell ringing and the boys whooping it up, everybody had to look whether they wanted to or not. It was used both days of the engagement.

On the day before opening, Mr. Garner used a different type of ballyhoo on the streets for three hours. Two 6-sheets were mounted on a truck and a xylophone concealed between them. The xylophone was played all the time the truck was on the streets.

Old Time Stage Coach Exploits "Buffalo Bill" in Brooklyn

Brooklyn, N. Y.—A real old time stage coach was used to exploit "Buffalo Bill," the chapter-play, when it opened at Weingarten's Parthenon theatre, Williamsburg, Brooklyn.

After a long search, Herbert Weingarten, the theatre owner and manager, aided by the local Universal exploiter, found an old stage-coach, such as was used fifty years ago. This was dressed up according to the best methods of the stage coach era. A colorfully costumed cowboy was put on the box, an Indian in full regalia was mounted on the back of the coach, and the equipage driven through Williamsburg during the several days preceding the showing of the first chapter of the picture. Banners and signs on the coach announced the showing.

The ballyhoo not only advertised the chapter-play for the Parthenon theatre, but also for the Belvedere theatre, a new Weingarten house which opened Saturday, August 25, with "In the Days of Buffalo Bill" as a headline attraction.

In addition to the street ballyhoo, the Parthenon theatre obtained a stuffed horse and set it up in the lobby, caparisoned in true western accoutrements and bearing streamers calling attention to the various high-lights of the Buffalo Bill picture.

Lobby Display Sells "Fighting Streak" in Spartanburg

Spartanburg, S. C.—Manager Charles H. Amos of the Strand theatre sold "The Fighting Streak" with a flashy lobby display that they couldn't get by. The arch front of his lobby was completely closed in with a banner, 24-sheet size. In the center of the banner was name of star and title in bold display letters. On each side of the banner the picture section of a three sheet was mounted and across the banner, under these 3-sheets was the line, "He stood for Peace—but—was ready for War." The lithographs used were very appropriate for this wording.

On each side of the lobby a four-foot strip of beaver board extended from the bottom of the banner down to the floor of the lobby. At the bottom of each strip was mounted a 1-sheet cut-out. One of these strips was worded, "Did you ever see Forked Lightning hit a tree or a house? . . . It reminds one of Tom Mix in 'THE FIGHTING STREAK.'" The other strip read, "He could shoe a horse, meet a foe, or woo a girl with equal success."

The lobby as a whole was neat and attractive and the sales copy used was snappy and forceful. And it certainly sold tickets, as attested by the fact that business was fully 80 per cent above normal. The cost was almost $25.00, but it is not fair to charge this all off against this picture because practically all material used can be worked over several times.

The lobby of the Majestic theatre, Memphis, Tenn., as it appeared during the run of "His Wife's Husband"

The way the lobby of the Beachem theatre, Orlando, Fla., was dressed for the play date of "Grandma's Boy"

Unique Tie-up For "The Prisoner of Zenda" Interests Ladies of Cleveland

Cleveland, Ohio.—C. C. Deardourff, exploitation manager for the Cleveland office of the Metro Film Company has proved the fact that the city folks fall for the big exploitation stunts just as hard, if not harder than their country cousins. He worked out one of the most widely advertised campaigns ever executed in Cleveland in connection with the Stillman Theatre engagement of "The Prisoner of Zenda." Deardourff secured the co-operation of the Stone Shoe Company, the largest retail shoe dealers in the state, to pull the Cinderella Slipper stunt. Over 1000 women tried on the Alice Terry Slipper which was on exhibition in the largest display window of the Stone Shoe Company. The newspapers carried daily stories on the slipper and its connection with the picture. The Window display carried, in addition to the slipper, a window card detailing the prizes to be awarded to those whom the slipper fitted, and also a full sized painting of Alice Terry and Lewis Stone as they appeared in "The Prisoner of Zenda." To the first three women who could wear the slipper, which was of diminutive size, was awarded a handsome pair of made-to-order slippers. The next three winners received passes to the show. The exploitation was also of value to the Stone Shoe Company, as the letter from the president of the company testified.

Lobby display employed to attract attention to "The Boat" when played by the Liberty theatre, Astoria, Ore.

Windshield Stickers Used for "In the Name of the Law"

SAN DIEGO, CAL.—With the hearty co-operation of the police department of San Diego, Stout & Weir, managers of the Rialto theatre, in their outside publicity for "In the Name of the Law," had placed on the windshields of hundreds of automobiles pasters reading, "In the Name of the Law drive carefully during the week of September 9 to 15." The name of the picture and the date appeared in larger letters than the other portion, and this stunt, tying up with the heavy newspaper advertising served to keep the film well before the public during the week, which was dedicated to the police department of the city. Special films showing the chief of police in familiar poses were also offered as a part of the program. Life-size cut-outs, mounted on supports, showing traffic cops in action, were placed about the street intersections in the congested district, as part of the outside publicity.

Each week, as a special appeal to their patrons, Stout & Weir, in their big opening display advertising, run a small letter addressed to "Dear Mr. and Mrs. Public," set in a box in some prominent portion of the page, in which they give a brief story of the play that is to be shown, telling, in a few words, something about the members of the cast and giving a report of how the picture is being received elsewhere. Other items on the program for the week are also mentioned.

Builds Egyptian Temple Lobby For "Loves of Pharaoh"

Dallas, Tex.—Prior to the showing of "The Loves of Pharoah" at the Palace theatre, Manager Raymond Willie decorated the lobby to represent an ancient temple on the River Nile.

A large shadow box with purple satin background occupied a position of prominence. In this shadow box, seated on an imitation throne, was a cut-out of Pharaoh, and lying at his feet was a slave girl dressed in Oriental style, smoking a cigarette. Around the lobby stood incense burners, whose incense permeated the air of the theatre. The entire effect on the audience was mysterious and representative of the Orient.

Artistic Decorations Exploit "The Eternal Flame"

Hartford, Conn.—In connection with an exploitation campaign on "The Eternal Flame," the Princess theatre employed a unique tie-up in securing a window display, the entire decorative scheme designed with "Norma" pearls. The background was draped with huge strings of the pearls, while others were worked to the foreground and composed a framework surrounding a large painting of Norma Talmadge, center. White satin covered tiers graduated from the back to the floor level of the window. On these were displayed strings of the pearls in blue plush cases, the lids open, each with the reproduction of a fine etching of Miss Talmadge worked upon the lining of the box. The pearls, which come in different sizes and lengths, composed an attractive decorative scheme. A rose-colored flood was thrown on the entire display, the glow seeming to come from the light of huge candles, which were kept burning constantly.

In addition, the cooperation of the Hartford Courant was secured in creating interest among the debutantes. A coupon was run each day, providing for the name and address of the applicant, who accompanied same with her photograph. The society editor received the applications and a committee of judges was formed to decide which of the Hartford girls showed the most marked resemblance to the star. To the young lady whose likeness was considered nearest to that of Miss Talmadge, a present of a string of pearls was given.

Showing usherettes of the Strand theatre, Cleveland, as they were costumed for the run of "Monte Cristo"

Tie-up arranged by exploiteer Frank Leonard of the F. B. O., who secured the cooperation of the entire police force in Rochester, N. Y., in putting over "In the Name of the Law"

Resemblance Contest Tied Up with Department Stores

Birmingham, Ala.—Unusual effectiveness was given to a Gloria Swanson resemblance contest by tying up with local merchants to offer prizes in the form of garments to the winners by Manager L. R. Brown, of the Strand theatre.

Beginning four days in advance of the opening the newspaper each day carried stories under a two-column head stating that they wanted to locate four Birmingham girls most nearly resembling Miss Swanson, who was to appear at the Strand theatre next week in her latest picture, "Her Gilded Cage." The prizes offered were: First, a Rosemary frock; second, a "Swanson hat"; third, a three months' pass to the Strand, and fourth, one month pass to the Strand.

The gown and hat were on display in prominent windows of the stores supplying them. The hat was a special model, and it was stated that, following the run of "Her Gilded Cage," it would be sent to Miss Swanson with the request that she wear it in a forthcoming production. The exhibitor had to pay for the hat and gown, but the publicity and the window were worth it. The stores let him have the garments for the cost.

Arrangements were made with a local photographer to take photographs of all girls wishing to enter the contest. The prints were displayed in frames in the lobby of the theatre. The regular lobby display consisted of a large wooden cage, gilded, with lights inside reflecting on a cut-out of Miss Swanson. Six decorated stills were also used.

Front of the Rialto theatre, Chattanooga, Tenn., as it appeared transformed into an inviting garden, for the play date of "Smilin' Through"

Want-Ad Stunt Exploits "Monte Cristo" in Erie, Pa.

ERIE, PA.—The management of the Perry theatre used a newspaper contest on "Monte Cristo" recently which proved effective. The tie-up was conducted in conjunction with a local newspaper and the expense amounted merely to 25 pairs of seats.

In the want ad columns of the paper were inserted extra letters which when discovered and assembled spelled the words, T-H-E W-O-R-L-D I-S M-I-N-E. The first twenty-five contestants finding the extra letters, arranging them properly, and submitting them to the management of the theatre received the passes.

Kids Get Pencils and Tablets In "Top of New York" Tie-Up

Amarillo, Tex.—Manager Ross Rogers, of the Mission theatre, based his campaign on "The Top of New York" on the fact that he had a picture especially suited to women and children.

Neat cards were printed calling the attention of all the ladies and children in town to the fact that there was a picture to be shown at the Mission theatre made especially for them. The cards carried a neat cut of May McAvoy and a special offering to the young people attending the theatre during the run of the picture.

This special offer was through the courtesy of the city drug store, which tied up with the theatre in giving out pencils and writing tablets free to any school boy or girl attending the Mission theatre Monday afternoon. Mention of this stunt was made in the drug store windows and also in the lobby of the theatre.

In order to secure the full co-operation of the schools, Mr. Rogers visited each one personally, telling the faculties of the idea of allowing him to distribute these cards at the recess periods.

You Can Win the Churchgoers Patronage
All they ask is the observance of common decency, in the pictures you show.
You pick your pictures when you read
Screen Opinions
THE UNBIASED REVIEWING SERVICE!
Costs 3 cents Per Review. CHICAGO, ILL.

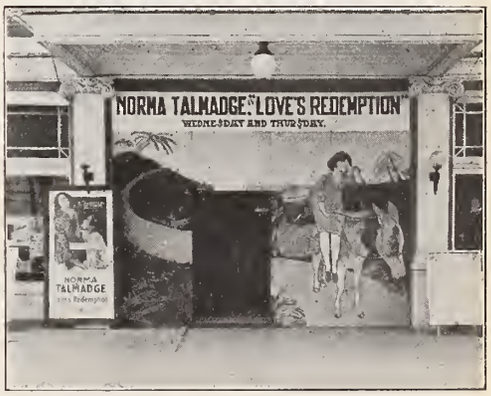
"Forget-Me-Not" Given Special Showing at Washington

Washington, D. C.—Special showings of "Forget-Me-Not," given to prominent citizens of Washington and to orphans from the city's asylums, aided materially in putting that picture over at Loew's Columbia theatre.

Lawrence Beatus, director general of Loew's Washington theatres, extended an invitation to leading figures in the ecclesiastical and lay worlds of Washington to witness the photoplay several days before it was scheduled to begin its regular run. The special performance took place at 11 p. m. after the regular show, with a full orchestral accompaniment. Notwithstanding the hour, the playhouse was crowded with important personages, all of whom expressed great satisfaction with the film.

Even greater publicity was given to the series of performances for orphans, in which the *Washington Times* figured prominently. More than 300 youngsters from various Washington orphanages attended the showings, which began on Monday and continued through to Thursday. The children were called for by busses provided by the Rapid Transit Company, which also deposited them at their institutions at the close of the performance.

Each orphan received a box of candy, furnished gratis by Walter Brownley, proprietor of a leading sweets shop in the capital. George C. Shaffer, who maintains one of the city's finest floral establishments, distributed flowers to the young guests of the theatre.



Lobby of the Empress theatre, Owensboro, Ky., showing how it was decorated for "Love's Redemption"

This lobby display, of miniature houses, animals, etc., was worked out effectively and used to exploit "My Old Kentucky Home," at the Strand theatre, Spartansburg, S. C.

Manager Finds Valuable Complications in Penrose Stunt

Hillsdale, Mich.—Livewire Manager Larry Hayes, who operates the Dawn theatre and is always on the lookout for any idea that promises box office profits, found himself in a queer complication recently because of his aggressiveness. He was playing "Penrod" and had the usual "Freckles" count competition.

In addition he had an ice cream cone matinee for the kids. He hooked up with a cream manufacturer and, ready to take any opportunity when it came, staged the two events at the same time.

Have you ever seen a healthy, red-headed urchin (most freckled boys are red-headed) really dig into a dish of ice cream?

That's what happened to Hayes. When they started to count freckles it was all a salve of ice cream and they had to bring out the towels and sponge before the judges could get the information necessary for a decision. It created a cracking good story and worked wonders in a newspaper publicity way for the picture.

Tampa Exhibitor Builds Castle of Wall Board in Lobby

TAMPA, FLA.—To help sell "A Connecticut Yankee at King Arthur's Court," to the fans of Tampa, Fla., C. D. Cooley built quite an elaborate lobby display in his Strand theatre.

Clear across the front of the lobby a frame work was built. This was covered with wall board. Turrets were cut out along the top, with open spaces for the entrance and exit. In the center the box office peeped out through a barred window. The whole thing was then painted to represent an old stone castle and the effect was very striking.

It was rather an expensive display, but it pulled the business, for no one could pass the Strand, during the four days showing of the picture, without stopping to see what it was all about.

Impressive Prolog Precedes "Knighthood" at Criterion

NEW YORK.—A fitting and impressive prolog precedes the picture, "When Knighthood Was in Flower," now showing at the Criterion theatre. Court attendants in scarlet livery move about the stage snuffing out the candles which light it up. Next two great bronze doors in the middle of the stage are slid back noiselessly and the photoplay immediately flashes upon the screen.

Novel Use of Cut-Out Made on "Fascination" at Augusta

AUGUSTA, GA.—Effective use of a cut-out from the 24-sheet on "Fascination" was made by Manager Frank J. Miller when that picture played the Modjeska theatre. A fan-shaped background, 12 feet high and 8 feet wide at the top and 3 feet wide at the bottom, was constructed of beaver board. This was painted a deep red and covered with figures in orange and blue. A row of 25 alternate red, orange and blue lights were placed in sockets around the edge.

This background was mounted over a reflector box, the front, ends and top of which were made of painted, decorative glass. Inside the box was placed a large bunchlight with twelve sixty watt lamps dyed red, orange and blue. Gelatin of the same colors was placed across the top.

The 24-sheet cut-out was mounted directly over this box and in front of the background, so that it was bathed in the vari-colored glow coming up from below.

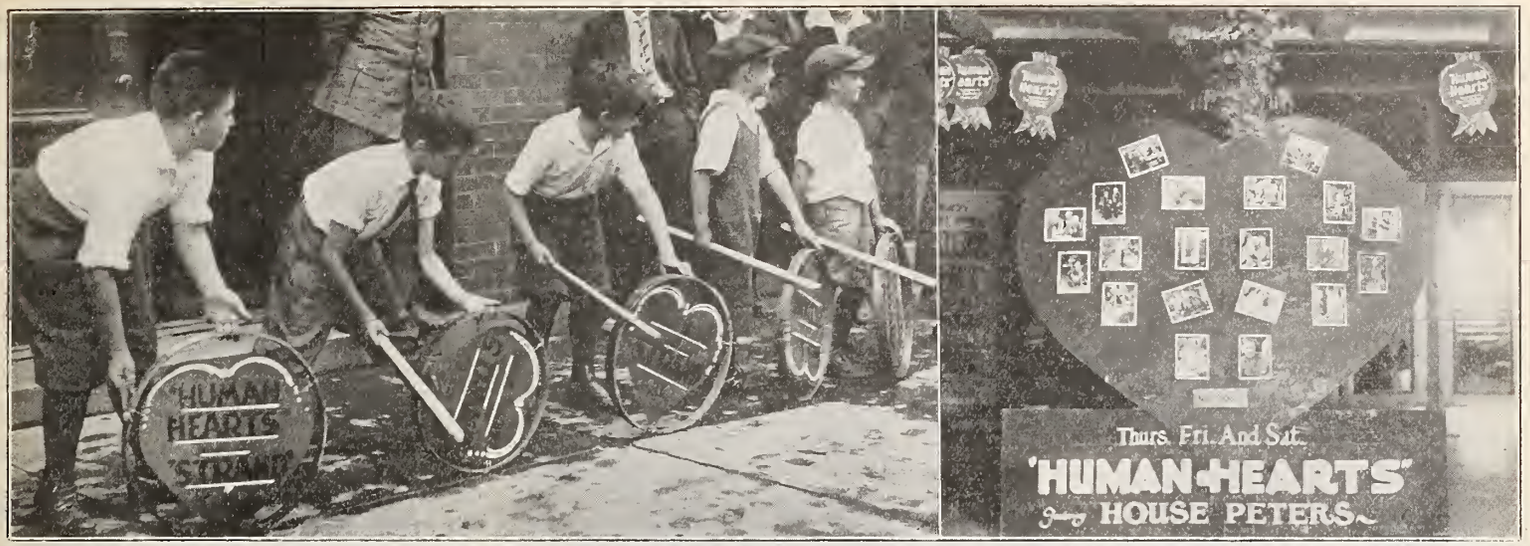
Repeats Newspaper Serial to Boost "The Masquerader"

Louisville, Ky.—It can be done and it shall be done!

That was the slogan behind the campaign that the Mary Anderson theatre put behind its campaign for the week when it played "The Masquerader." Despite the fact that a serialized version of the story was used in the newspapers less than a year ago when Guy Bates Post appeared in Louisville in the stage play, the theatre "sold" the Louisville Times on the idea of repeating it before the picture began its run.

The Times used the serial as a circulation builder also, offering awards to the masked newsboys who, coincidentally with exploiting the picture, sold the greatest number of Times.

Making a cage out of the lobby was reported by Manager W. D. Drumbar of the Riviera theatre, Knoxville, Tenn., as having the desired effect in attracting attention and stimulating business. The "stunt" was used for the play date of "Her Gilded Cage"



The Strand theatre, Far Rockaway, L. I., sent these five kids with hoops among the throng at Rockaway Beach, securing valuable publicity for "Human Hearts." The heart-shaped cut-out was placed in the Strand lobby

Rising and Falling Pearls in Lobby Attract Attention

Abilene, Tex.—Manager Hugo Plath, of the Queen theatre, attracted no little attention to "The Man Unconquerable" recently through a unique lobby display, consisting of a large jar of carbonated water and a number of imitation pearls. What attracted the public's attention about the display was the rising and falling of the pearls through the water, caused by gas bubbles collecting around the pearls, causing them to rise to the surface. Then as soon as this gas was freed at the surface the pearls would sink to the bottom of the jar, to undergo a similar process.

Plenty of posters and photographs of Jack Holt artistically arranged around the display helped to further sell this picture to people passing.

Showing the entrance and marquee of the Rialto theatre, Butte, Montana, for the play-date of "Trouble"

Hoop Rolling Stunt Boosts "Human Hearts" Showing

FAR ROCKAWAY, L. I.—An effective bit of exploitation was put over by Manager Harry Thomas of the Strand theatre during the showing of "Human Hearts" at that theatre recently.

Five youngsters were engaged and supplied with hoops in which heart-shaped cut-outs advertising "Human Hearts" has been attached by strings. The boys rolled the hoops in the streets of Far Rockaway.

The stunt was pulled on Saturday, when thousands of New Yorkers flood the Far Rockaway beach, so the boys made frequent trips to the beach and rolled the hoops along the sand, in and out among the beach paraders. The stunt attracted much attention and drew a full house. Fred V. Green, Universal exploiteer, helped with the stunt.

Thomas had a distinctive lobby, the central effect of which was a big heart cut-out upon which stills from the production had been mounted.

Criticism Contest on "Gilded Cage," at Allentown

Allentown, Pa.—Dr. B. H. Stuckert, manager of the Strand theatre, and Eli M. Orowitz, Paramount exploiteer, lined up the leading newspapers of Allentown for a criticism contest to stir up interest in "Her Gilded Cage."

In asking the public its opinion, Dr. Stuckert realized that persons would have to see the picture first, so the stunt built patronage for all days of the run. The initial announcement was made in the form of a four-column reproduction of a telegram from Gloria Swanson, paying a few complimentary remarks to Allentown, and stating that she, personally, was anxious for a nation-wide criticism contest for "Her Gilded Cage." The star offered $25 in gold for the best essay.

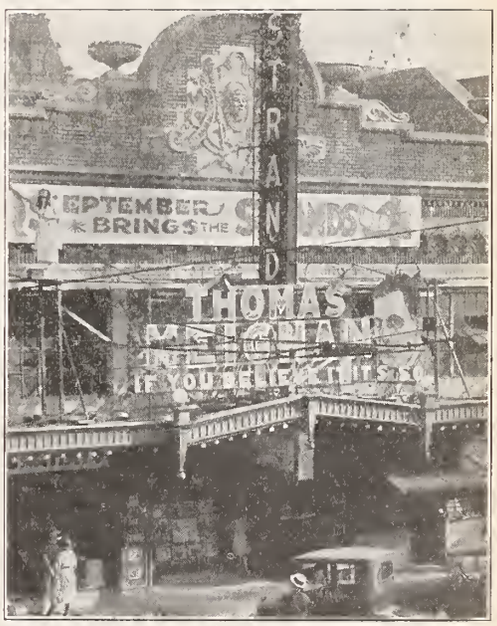
Orowitz secured the telegram from John P. Goring, Paramount exploiteer in Los Angeles, who sent the message from there. The winner received the award on the stage of the Strand the last night of the run. The house was jammed to the doors, for, since there were nearly a thousand contributions, the interest ran high.

Poem Writing Contest Used on "A Fool There Was"

Altoona, Pa.—Manager Russell, of the Capitol theatre, used heavy newspaper exploitation on "A Fool There Was" during the recent run of that picture.

In addition to an elaborate newspaper campaign, the feature of which was constant description of the modern vampire, her lure for the modern business man and the disruption of the modern home, an unusual number of 24-sheets were stationed about the city and the lobby and front of the house were adorned with 6-sheets, hand painted posters and framed stills.

A poem contest was inaugurated in all the newspapers a week prior to the opening of the engagement. The contestants were to write a poem, the initial letters of each line to be an acrostic of the words "A Fool There Was." Many of the upper grade of the grammer schools and the high schools entered their contributions, with the result that several thousand school children first came to see the production and then went home to write their poetic piece. The prizes to the winners were in cash.



Exterior decorations used in connection with electric sign announcing "If You Believe It, It's So," Strand theatre, Birmingham, Ala.

The Blackstone theatre, Pittsburg, prepared this "In the Name of the Law" lobby, which included a large poster going across the entire lobby, stills, and lobby display frames

Tie-up with Clothing Men Made on "Tailor Made Man"

Los Angeles, Cal.—Widespread interest in "The Tailor Made Man" was created in Los Angeles recently during the run of the picture at the California theatre, according to Frederick Miller, managing director, by means of an advertising tie-up arranged with the clothing men of the city by Monroe Lathrop, exploitation manager of the Ray organization.

Lathrop arranged with absolutely every merchant tailor, department stores who have custom or merchant tailoring departments, and with the Los Angeles Evening Express, to tie up their merchandising sales with the opening run of the picture.

Window displays, with production stills, were also arranged, and the mailing lists of these merchants obtained.

With the special merchant mailing lists the management of the California theatre sent out post cards, telling them that good clothing had a great deal to do with the making of a progressive man, and that this fact was proven beyond a doubt in the Ray picture, and that the place to get that type of clothing was at Mr. So and So's store.

Oiled "Bonded Woman" 6-Sheet Made Highly Realistic

FORT SMITH, ARK.—Manager J. B. Robertson, of the Palace theatre, made use of an unusually effective oiled six-sheet to sell "The Bonded Woman" to his patrons.

In the lobby of the Palace theatre, Robertson built a shadow box, large enough to carry a six-sheet which had been oiled, giving a transparent effect when the electric lights inside the shadow box were turned on. The six-sheet carries a picture of a tropical setting and to make the picture look more realistic, small strips of paper were pasted on the inside, also a silhouette of a parrot cut out from cardboard. A small electric fan placed in the bottom of this box, invisible from the front side, caused the paper streamers to move in the breeze, the streamers casting a shadow on the oiled six-sheet, making it look as if real foliage was blowing in the breeze. Around this box was draped vines and Spanish moss.

"Masquerader" Tied-Up with New Game in Frisco

SAN FRANCISCO, Cal.—An unusual tie-up on "The Masquerader" was staged in this city recently for the benefit of all theatres playing the picture, through the craze for the new game, "Mah Jong," which is having a great vogue in the West.

So great a hold had the game on the population on the Western coast that the department store of Ofroos Brothers decided to put a window display of the game in to boost its sales.

A live exchange manager or exploitation man — we're uncertain which — got wind of the idea and sold the store on the idea of having one of the figures masked. The masked man wore one of "The Masquerader' disguises. He played "Mah Jong" with three chic Chinese maidens several afternoons and the stunt drew thousands to the windows.

Egg Admits Children to "Old Nest" at Anderson, S. C.

ANDERSON, S. C.—For his showing of "The Old Nest," P. E. Osteen, owner and manager of the Strand theatre, used a stunt that helped wonderfully in putting over the picture. Mr. Osteen placed a huge nest in his lobby and admitted every child under a certain age that brought an ordinary hen's egg. After checking up, Mr. Osteen found that he had over seven hundred eggs—many of them fresh, and much talk and good will for his house, because the kiddies naturally had to tell "Mamma" what they wanted to do with the egg.

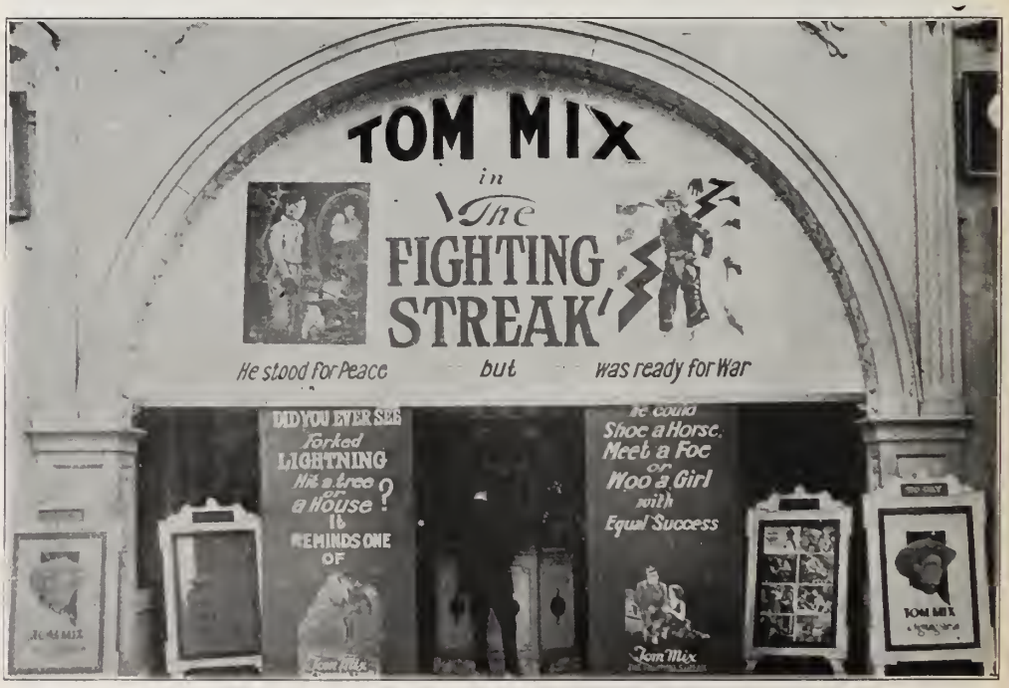
Matinee, DeLuxe Theatre, Utica, Brings Them In

Utica, N. Y.—How an exploitation campaign can always skirt the ends when the center of the line is a stone wall was demonstrated in the "Trouble" campaign conducted by the De Luxe Theatre.

Nathan Robbins, manager of the De Luxe, has the theatre situation in Utica pretty well in hand. Also, he has a tremendous prestige with the press; but in this particular instance the papers were adverse to competitions, features or any of the newspaper tie ups usually available on "Trouble."

Consequently Mr. Robbins decided to give his patrons a real innovation—to make them wait for children. Under the auspices of the Utica Press, the most conservative of the local papers, an orphans' matinee was staged. Passersby and regular patrons were compelled to wait in line while the youngsters, headed by a band and a fife and drum corps, paraded into the theatre. They were regaled with ice cream cones and candy bags, provided by Utica manufacturers through a tie up with the Press, and it was announced that this was their day at the De Luxe.

By this drastic change in policy Mr. Robbins turned defeat into victory and won exploitation success where it had appeared as if he would be turned back empty handed by the press.



Charles H. Amos, manager of the Strand theatre, Spartanburg, S. C., is responsible for the above decorative scheme which was used for "The Fighting Streak" exploitation

Lobby of the Arcade theatre, Jacksonville, Fla., transformed into appropriate display for exploiting "The Loves of Pharaoh"

Snow Scene in Lobby Exploits "I Am the Law" at El Paso

El Paso, Texas—Manager J. M. Edgar Hart of the Palace theatre, built a most attractive miniature lobby display representing a Northern snow scene to exploit "I Am the Law" to the people of El Paso.

The display was made of beaver board and small pieces of wood. When erected it resembled closely one of the tense scenes in the picture, showing the log cabin, frozen stream, the trees all covered in snow and several miniature cut-outs of the characters. In the background and setting off this snow scene was a large, circular display of the Aurora Borealis.

The lobby frames carrying the regular stock accessories were covered in beaver board, which was painted to represent snow and ice around the frames. Across the top of his lobby stretched a fifteen-foot banner cut in a zig-zag style, representing icicles, with the wording: "Kum Keep Kumfy Kool." He also used imitation snow together with salt on the floor of the lobby to further this wintry atmosphere.

The way Manager I. C. Holloway of the Rialto theatre, Columbus, Ga., dressed his lobby for "I Am the Law"

Leading Citizens of Richmond Given Showing of "Pharaoh"

RICHMOND, Va.—With a view to offsetting any opposition on the part of Virginia's Board of Moving Picture Censors, Manager Harry McNiven, of the Bijou, one of Wells' chain of theatres in Richmond, sent out invitations to about fifty of the leading citizens of this city to view a special showing of "The Loves of Pharaoh."

The private presentation was given last week and practically all of those invited were present, comprising men and women prominent in both business and church circles, the latter including representatives from nearly every denomination in the city.

Every one of the distinguished audience were loud in their praise, as was attested by the printed expressions in the big three-column ad that was carried in the daily newspapers.

Advance Efforts Exploiting "While Satan Sleeps" Prove Helpful

Jacksonville, Fla.—By a clever display on his stage, Manager A. B. Hill of the Arcade Theatre, sold each audience on his coming attraction, "While Satan Sleeps."

On each side of the Arcade stage is a small bower hung with plush curtains. On one side he built an entrance to a cave out of stiffened canvas and wall-board and painted by his house artist. In the entrance a cut-out devil stood, one eye closed, and the other focussed on the bower on the opposite side.

In this other bower was a cut-out of a man and woman in each other's arms. The bowers were in complete darkness while the current picture was projected. After the show, slides advertising "While Satan Sleeps" were flashed on the screen and at the same time red lights illuminating the bower came up. The orchestra played the familiar air, "I Wonder Who's Kissing Her Now."

One Cent Matinee a Novelty in Pittsburgh, Kans., For Showing of "Sonny"

Pittsburgh, Kan.—Manager Ed Frazier is responsible for the exploitation plan by which he roused intensified interest in motion pictures and the new season when he initiated a one cent matinee for "Sonny" at his New Grand Theatre.

The rules were that children could buy a ticket for ten cents and bring in one companion for a penny. Adults bought tickets at the regular admission price but could bring in another adult or child for a penny. The trouble came when children tried to buy admission and then bring in an adult for a penny.

Frazier had to explain the rules in person. It gave him the opportunity to become acquainted with a lot of his patrons, and inasmuch as they were getting a bargain matinee they took his explanation in good nature and went "smiling through." The Pittsburgh Daily Headlight carried a feature story on the penny matinee because of its novelty.

Making use of a giant cutout, mounted on beaver board, was one of the "stunts" used by the Rivoli theatre, La Crosse, Wis., for "One Clear Call"

Effective use of the sidewalk was made by the Merrick theatre, Jamaica, L. I., in exploiting "The Storm." Attractive signs were also placed across the front of the house, and a telephone cut-out reading, "Call off all dates, 'The Storm' is coming," will be seen at the left

Wallpaper Used for Herald on "The Wall Flower"

DENISON, TEXAS.—Manager E. E. Collins of the Rialto theatre used a novel herald announcing "The Wall Flower" recently. The stock for the heralds was ordinary wall paper, which Mr. Collins got for a small sum since he used old samples that were no longer in use by the paper house.

This paper was cut into sheets about the size of ordinary heralds and on this paper was printed sales copy about the picture, the name of the picture and the theatre playing it.

Tying up directly with this idea was his lobby display which consisted of beaver board one sheet frames painted to represent wall paper which carried stills from the picture and a large photograph of the young star, Colleen Moore.

Moon and Stars Dress Lobby to Herald "Chasing the Moon"

South Pittsburg, Tenn.—Manager E. C. Ogg started ten days in advance to let his patrons know that "Chasing the Moon" was coming to the Imperial theatre.

The lobby was dressed up several days in advance. Numerous small tinsel stars were hung from the ceiling. A large pumpkin was used for the moon, eyes, nose and mouth being cut in. Inside the pumpkin was a 10-watt white lamp. All other lights in the lobby were blue.

For three nights in advance a pony with rider stood in the lobby during rush hours. The pony's front feet were on a platform and his head was reined up as though he were looking at the moon.

On play date Ogg completed his display by putting a large banner across the front of the theatre.

Two Wave Lines, Cutout and Motor Made Display For "The Boat"

Astoria, Ore.—Manager S. Danz, manager of the Liberty Theatre, believes in simplicity and economy and Thomas C. Grindley, his operator and display manager, is an effective agent for putting these principles into practice.

Two wave lines, a six sheet cutout and a motor were all the equipment necessary to build a very attractive lobby display for "The Boat." In exploiting the comedy the manager installed an electric motor to rock the boat and illuminated the craft with a dozen colored Christmas tree lights. Buster Keaton stared gloomily down from the top of the "Damfino."

The boat was built by Mr. Grindley's two young sons: but the display manager himself conceived the idea.

Newspaper Dodge Given New Twist in Cleveland

CLEVELAND, O.—An old newspaper dodge was given a new application when "Trouble" played at the Allen theatre, Cleveland, O. Five hundred copies of the Cleveland Press appeared with the red caption:

"Jackie Coogan in trouble at the Allen theatre."

Believe it or not, but the Press received telephone calls throughout the day inquiring what kind of trouble Jackie was in and if it would reflect upon the industry, although they didn't say the last half in just those words. The absurdity of the question helped to show up some of the fanatical reform theories.

Gets Police to Guard Print of "Blood and Sand"

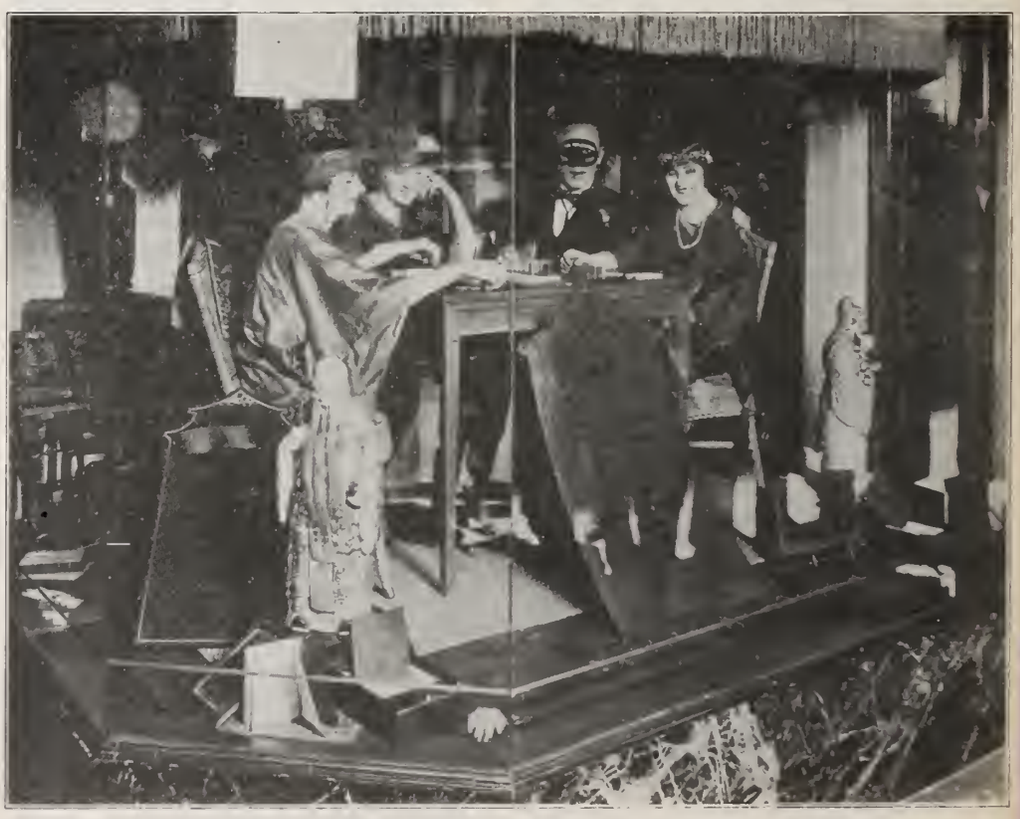
DES MOINES, IOWA.—Space for "Blood and Sand" was gotten in an unusual manner recently by Manager Ed Helmts of the Strand theatre and John J. Friedl, Paramount exploiter.

Friedl innocently wrote a letter to the chief of police telling him that the print of "Blood and Sand" was of inestimable value and that neither he nor Mr. Helmts cared to let it lie around unprotected.

The big chief didn't scent publicity and made a personal call at the Strand assuring Mr. Helmts of his hearty cooperation and offering the big safe in the police station for complete security. Making sure that the police reporters were hanging around the print was loaded into an automobile and taken to the station.

Then they kidded the chief to pose for a photograph with Mr. Helmts, Harry Hunter, Paramount branch manager, and A. W. Nicholls, special representative, together wtih the print.

The reporters wanted to know what it all was about and Friedl very reluctantly spilled the news and the young journalists ate it up and asked for a print of the photograph. After working hard, they got Friedl to give in and the picture was published the next day together with a half column story.



Window display which formed a part of the exploitation campaign on "The Masquerader," sponsored by the California theatre, San Francisco

HAL ROACH *presents*

"Snub" Pollard Comedies

Two Reels

Twice as long.

Twice as good.

Twice as funny.

With the star comedian who in one reel comedies played in MORE theatres than any screen comedian.

A wonderful comedy attraction.

"Sure to make a strong bid for popular approval."

MOVING PICTURE WORLD.

Pathécomedy

TRADE MARK

HAL ROACH *presents*

Our Gang

Two

Big Laugh

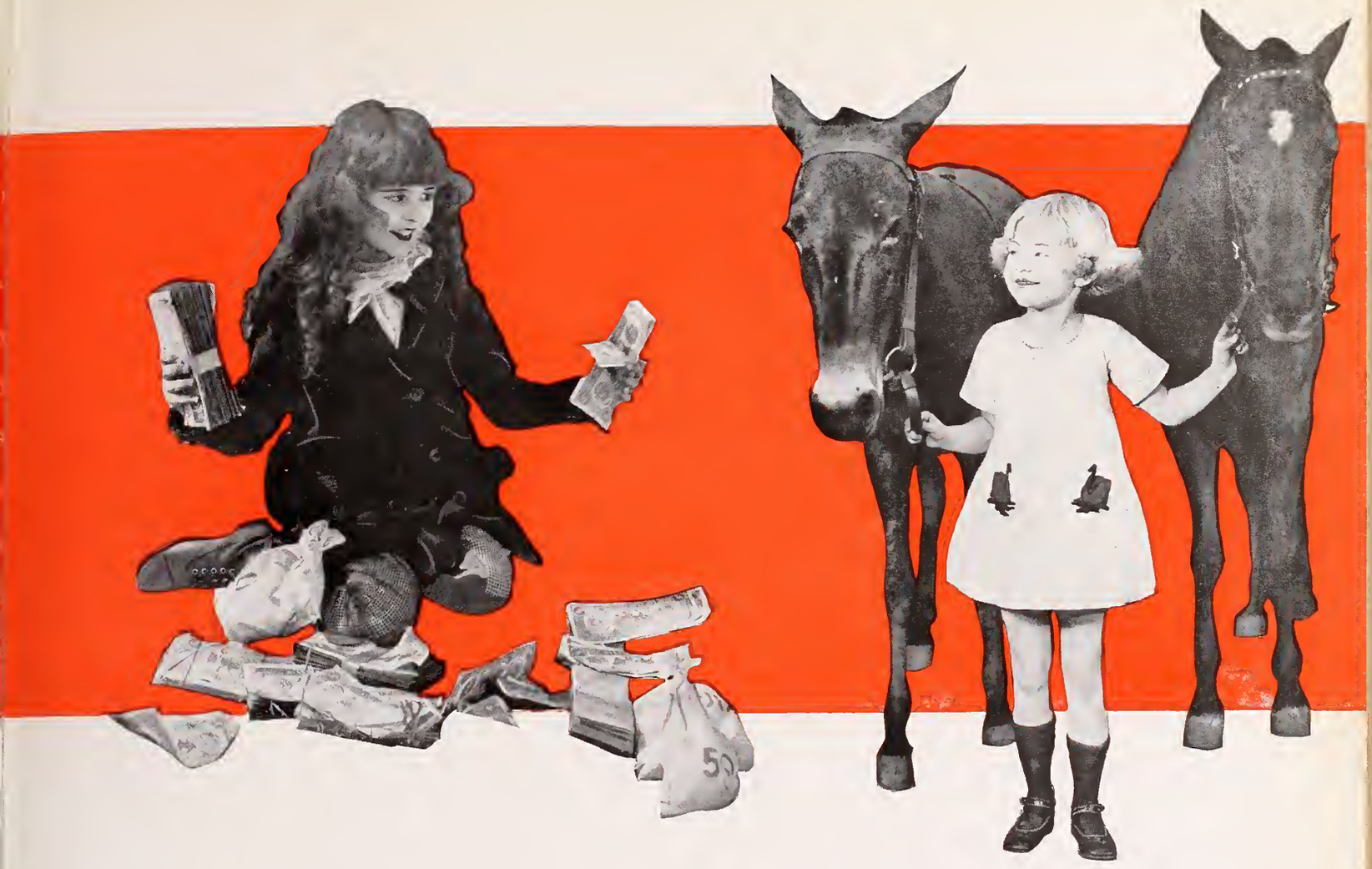
Take a dozen or so typical kids, ragged and neat, clean and dirty, just as they come from street and yard.

Add one very particular society woman, anxious for publicity.

Mix in a few animals who don't give a darn for anybody.

Stir in a flossy motor car and a fine mansion.

Then you have the first "Our Gang" comedy, "One Terrible Day," a veritable classic of comicality.



Comedies

Reels

From Little Kids

"'One Terrible Day' funny beyond question. . . . . Fun in chunks."—Exhibitors Trade Review.

"If the succeeding releases may be judged from the first, they will go big."—Moving Picture World.

As clean and refreshing as water bubbling from a woodland spring.

Pathécomedy

TRADE MARK

Leo Maloney
in the
Range Rider Series
Two Reels Each

"Westerns" made as they should be made–like Class A features

IF you yourself were to make two reel Western dramas, for your own theatre and for your own crowds, and were prepared to spend any amount to make them *right*, you'd make them just like the Range Rider Series.

You'd want story, beauty, thrills, action, surprise.

They're all here!

Pathépicture
TRADE MARK

Directed by
FORD BEEBE

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

Film Row Brevities

Mory Kohn has acquired complete control of the Silton Film Distributors, and is preparing to release "Stolen Moments," featuring Rodolph Valentino. Mory Kohn, though a newcomer into the film business, has already gained many friends, especially among the exhibitors. He has interesting plans for this Fall and is negotiating for several new and big productions.

Universal Film Exchange has been exploiting its exchange services to exhibitors, and recently gave a fine demonstration of it when, on September 15th, at 5:15 P. M., it was discovered that, in order to deliver a delayed film to the Colonial Theatre, Oglesby, Illinois (105 miles from Chicago), and avoid disappointment which would have been unavoidable had service depended upon the train, Service Manager Hyland took his own car and arrived with the feature thirty minutes after the show opened, and in ample time for the picture to enter into its place in the evening's entertainment. Real service!

A novel midnight showing of the widely heralded Universal production, "Under Two Flags," starring Priscilla Dean, was given at the Randolph Theatre Thursday night. The showing was exclusively for artists appearing in productions now playing in Chicago, and the Randolph was jammed to the doors with members of the theatrical profession, every prominent company in the city being represented. Spontaneous applause marked the thrilling moments in this fine picture and the assembled thespians gave high praise to Miss Dean's efforts and the picture throughout.

An attractive piece of copy compiled by the Garden theatre, Des Moines, for the showing of "The 5 Baby."

Unusual interest was displayed by the daily press of Chicago in Poli Negri's short visit to the Windy City last week, and the famous Polish star, who was en route to California to make pictures for Famous Players-Lasky Corporation, made the front page of every daily published in Chicago. Eight cameramen were on hand when the train pulled in from New York, and pictures of the star accompanied the stories in every instance. John C. Flinn, of the Paramount organization, was in charge of the party which accompanied the star, and will go on to the coast with her. A pleasant feature of her brief stay in Chicago, was a luncheon at the Blackstone, at which local Paramount officials were hosts, and which was attended by representatives of the daily and trade press. Publicist Dan Roche, of Paramount, has been kept busy receiving congratulations on the amount of publicity he obtained for the Negri visit. Leatrice Joy was another Paramount star, who passed through Chicago last week. She was en route to New York, where she will start work on "Java Head."

Herbert Given, who has been district manager for Paramount, with headquarters in Chicago, for some time past, was given a farewell dinner by the staff of the local Famous Players-Lasky exchange before departing for his new post as manager at Detroit. The staff and office force presented him with a handsome traveling bag and a gold pencil and pen set. Mr. Given won many friends during his stay in Chicago, who regret to see him leave.

First National inaugurated its season of trade showings Wednesday of this week with "Skin Deep," and a large number of exhibitors gathered to view this Tom Ince special, which features Florence Vidor, Milton Sills and the American Legion's tie-up, which the trade has been awaiting with considerable interest. The next feature which will be shown is "The Eternal Flame," which is scheduled to be screened at the projection room on the sixth floor, 831 S. Wabash Avenue, on October 4th. It will be the policy to show pictures sufficiently in advance of release dates so that exhibitors may view them before the time for booking.

Sidney Goldman, who has been manager of the American Releasing Corporation's Chicago exchange since its opening, has resigned and will terminate his connection with this organization on September 30th. It is understood that Mr. Goldman will close a contract for another important position before the end of the week. Frank Mantzke, now manager of American's Minneapolis exchange, will succeed Goldman, it is said.

An important sales conference of Vitagraph's officials was held in Chicago last week at which Assistant General Manager George Balsdon, of the New York office, presided. Central Division Manager J. M. Duncan, of Chicago; C. L. Kendall, Southern Division Manager, with headquarters at Cincinnati; and H. Bradley Fish, Western Division Manager, with headquarters at San Francisco, also participated in the conference.

Exhibitors and Personals

Edward O. Blackburn has left the New York Rothacker office for a sojourn of several months at the Rothacker-Aller Laboratory on the coast. He stopped over a week at Chicago. When safely in a taxi on the way to the train he announced that he was going to pick up a bride he had acquired earlier in the day. Mrs. Blackburn was formerly Miss Ruth Deppman.

Aaron J. Jones announces that he will positively set the opening date for the new McVicker theatre some time by the end of this week and most likely that it will be October 9th. More than one hundred men and women have been working for the past two weeks, day and night, to prepare for the opening of the house under the supervision of S. Barrett McCormick, Mr. Spitalny, director of music, and "Zimmerer," who has color schemes and scenic production in charge.

Al Steffes, president of the Motion Picture Theatre Owners of Minnesota, accompanied by H. H. Kopald, passed through Chicago Sunday, en route to Minneapolis from New York, where he spent last week. Mr. Steffes did not divulge what his errand had been in New York, but we understand that while there he had more than one conference with Will Hays.

John S. Clark, general manager of Herald Productions, was a Chicago visitor this week in the interests of "The Isle of Love," featuring Julian Eltinge and Rodolph Valentino, which is being distributed in the state right field by his company. Mr. Clark, after remaining several days in Chicago, will visit Minneapolis, Ohio cities, Kansas City and Denver. Eastern territory is showing a decided improvement, according to Mr. Clark, and reports from points through the west are also encouraging, he states.

W. D. Russell, head of Russells Productions, was scheduled to leave for Portland this week on a flying visit to the Livingston studios there. Russells Productions recently contracted to distribute the Livingston short reelers and Mr. Russell will confer with executives of the producing company during his visit to the west.

Andrew Karzas has secured the services of Pat Campbell as advertising and exploitation manager for his Woodlawn and other theatres. Mr. Campbell formerly was connected with the exploitation department of United Artists.

The Orpheum is now under the management of Sig Faller, formerly manager of one of the other Jones, Linick & Schaefer houses, the Bijou Dream.

Tony Arado, formerly owner of the New Era and Lawndale theatres, has formed a partnership with his nephew, A. Arado, and and purchased the New Albany theatre at 3317 Montrose avenue, and the New Home at Elston and Montrose. Extensive decorations and repairs will be made immediately. These houses formerly were owned by George Bromley. According to Salesman H. W. Tracy, of Vitagraph, the Arados have just contracted for all Vitagraph's new service.

Louis Bloom, who formerly owned the old Royal on North Clark street, has purchased the Ideal theatre on North avenue, from Phil Banowitz, who also owns the Harmony and California theatres.

One of the features of the opening of the new McVicker's theatre, will be the complete billboard campaign, which will be launched by Famous Players-Lasky, announcing the Paramount features to be played at this house.

Russell Takes Over Jack Livingston Pictures

RUSSELL PRODUCTIONS of Chicago have taken over the distribution of the Jack Livingston pictures filmed by the Premuim Productions of Los Angeles.

W. D. Russell has employed Albert Dezel, of the Master Advertisers Corporation, to plan and write the press-books which will be used to exploit these features.

Jack Livingston has some excellent pictures to his credit and has been recently starred in several Fox productions.

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Rating

AMERICAN RELEASING

	Number of Reports	Entertainment Value	Box Office Value
Belle of Alaska	16	62	57
Cardigan	20	68	63
Great Alone, The	12	58	58
My Old Kentucky Home	20	65	65
Sisters	25	70	62

ASSOCIATED EXHIBITORS

	Number of Reports	Entertainment Value	Box Office Value
Don't Doubt Your Wife	10	65	62
Grandma's Boy	20	75	75
Real Adventure, The	10	64	60
Woman Wake Up	26	62	56

FAMOUS PLAYERS

	Number of Reports	Entertainment Value	Box Office Value
Across the Continent	42	69	72
Bachelor Daddy, A	49	69	69
Beauty Shop, The	10	60	53
Beauty's Worth	21	70	70
Beyond the Rocks	65	71	71
Bobbed Hair	23	39	43
Bonded Woman, The	10	60	64
Boomerang Bill	34	70	63
Borderland	14	72	67
Bought and Paid For	32	71	69
Cradle, The	22	67	59
Crimson Challenge, The	23	64	60
Dancin' Fool, The	12	70	59
Dictator, The	25	70	70
Fighting Chance	11	64	57
Find the Woman	22	63	57
Fool's Paradise	81	76	74
For the Defense	15	60	57
Game Chicken, A	20	66	61
Good Provider, The	35	70	73
Green Temptation, The	40	68	66
Heart Specialist, The	13	62	64
Her Gilded Cage	14	70	66
Her Husband's Trade Mark	43	70	69
Her Own Money	23	69	68
Homespun Vamp, A	10	70	70
If You Believe It, It's So	23	67	68
Is Matrimony a Failure?	35	69	68
Law and the Woman, The	32	72	66
Love's Boomerang	15	60	53
Loves of Pharoah	15	68	63
Man From Home, The	23	69	64
Man Unconquerable, The	26	69	66
Moran of the Lady Letty	54	72	69
Nancy From Nowhere	22	59	63
Nice People	17	70	73
North of the Rio Grande	33	67	64
One Glorious Day	37	61	60
Ordeal, The	30	60	58
Our Leading Citizen	23	69	73
Over the Border	26	62	61
Peter Ibbetson	53	69	64
Red Peacock, The	11	55	50
Saturday Night	61	76	64
Sleep Walker, The	15	66	60
South of Suva	13	66	62
Three Live Ghosts	46	70	63
Through a Glass Window	13	66	56
Travelin' On	29	61	64
Truthful Liar, The	12	59	55
Virginia Courtship, A	11	63	56
While Satan Sleeps	12	60	67
Woman Who Walked Alone, The	36	68	69
World's Champion, The	41	67	67
Young Diana, The	10	65	59

F. B. O.

	Number of Reports	Entertainment Value	Box Office Value
Beyond the Rainbow	27	69	66
Boy Crazy	19	67	65
Call of Home, The	15	72	62
Gay and Devilish	10	65	62
Glory of Clementina, The	13	64	63
In the Name of the Law	15	70	68
Queen of the Turf	23	56	52
Son of the Wolf, The	11	59	60
Vermilion Pencil, The	16	66	62

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports except on features just released.

FIRST NATIONAL

	Number of Reports	Entertainment Value	Box Office Value
Crossroads of New York	18	70	72
Deuce of Spades	13	63	59
Domestic Relations	10	62	62
Fools First	13	70	64
Gas, Oil and Water	18	59	63
Hurricane's Gal	26	70	68
Infidel, The	12	57	58
Invisible Fear, The	33	57	57
One Clear Call	35	66	64
Penrod	51	72	73
Polly of the Follies	58	73	69
Primitive Lover, The	26	68	71
Question of Honor	27	67	62
Red Hot Romance	12	55	64
Rose of the Sea	10	63	55
Seventh Day, The	38	65	61
Smilin' Thru	98	78	75
Sonny	30	71	76
Trouble	23	71	74
Wife Against Wife	21	52	48
Woman Gives, The	10	59	49
Woman He Married, The	16	61	52
Woman's Side, The	21	57	49

FOX

	Number of Reports	Entertainment Value	Box Office Value
Arabian Love	37	61	62
Broadway Peacock	18	54	52
Chasing the Moon	49	65	68
Fighting Streak, The	17	66	68
For Big Stakes	10	70	67
Iron to Gold	29	65	62
Monte Cristo	12	70	70
Pardon My Nerve	22	70	67
Ragged Heiress, The	14	65	53
Rough Shod	10	67	64
Shackles of Gold	15	57	52
Stage Romance	38	52	49
Strange Idols	18	57	52
Strength of the Pines	13	65	61
Up and Going	31	67	64
Western Speed	20	68	66
Without Fear	13	57	54

GOLDWYN

	Number of Reports	Entertainment Value	Box Office Value
Come On Over	38	69	68
Dust Flower, The	10	68	61
Golden Dreams	11	67	71
Head Over Heels	11	58	56
Mr. Barnes of New York	13	52	52
Wall Flower, The	19	64	66
Watch Your Step	28	69	59
When Romance Rides	23	70	64
Yellow Men and Gold	27	71	67

HODKINSON

	Number of Reports	Entertainment Value	Box Office Value
Free Air	10	70	65
Gray Dawn, The	10	63	56
Other Women's Clothes	11	66	63

METRO

	Number of Reports	Entertainment Value	Box Office Value
Don't Write Letters	11	54	60
Fascination	47	71	72
Glass Houses	26	71	70
Golden Gift	15	67	60
Kisses	12	59	62
Missing Husbands	10	55	55
Right That Failed	20	66	65
Seeing's Believing	10	57	54
Sherlock Brown	10	63	63
They Like 'Em Rough	13	62	60
Turn to the Right	66	73	67

PATHE

	Number of Reports	Entertainment Value	Box Office Value
Isle of Zorda	17	70	70
Nanook of the North	29	70	71

PLAYGOERS

	Number of Reports	Entertainment Value	Box Office Value
Hills of Missing Men	12	54	52
Women Who Wait	10	64	58

SELZNICK

	Number of Reports	Entertainment Value	Box Office Value
Channing of the Northwest	13	62	59
Evidence	10	70	62
Love's Masquerade	10	70	73
Prophet's Paradise	20	52	53
Reported Missing	56	70	66
Under Oath	10	73	65
Way of a Maid	35	68	67
Wide Open Town	10	68	61
Woman of No Importance	10	62	57

STATE RIGHTS

	Number of Reports	Entertainment Value	Box Office Value
I Am the Law	11	70	68
Where Is My Wandering Boy Tonight?	40	68	70
Worldly Madonna, A	17	60	60
Your Best Friend	10	65	61

UNITED ARTISTS

	Number of Reports	Entertainment Value	Box Office Value
Doll's House	22	62	57
Fair Lady	16	67	59
Orphans of the Storm	57	76	76

UNIVERSAL

	Number of Reports	Entertainment Value	Box Office Value
Afraid to Fight	15	67	67
Bear Cat, The	22	64	60
Black Bag, The	15	68	57
Dangerous Little Demon	25	67	60
Delicious Little Devil, The	18	67	66
Golden Gallows	15	65	59
Headin' West	37	70	69
Her Night of Nights	11	60	60
Kissed	12	70	60
Man to Man	52	71	69
Man Under Cover, The	20	67	65
Man Who Married His Own Wife, The	17	70	68
Out of the Silent North	12	65	64
Scrapper, The	33	69	66
Second Hand Rose	19	65	62
Step On It	19	67	64
Storm, The	16	70	77
Tracked to Earth	23	70	68
Trap, The	36	65	61
Trimmed	11	70	65
Wild Honey	70	67	65
Wise Kid, The	22	67	66
Wonderful Wife, The	16	61	58

VITAGRAPH

	Number of Reports	Entertainment Value	Box Office Value
Angel of Crooked Street, The	12	68	61
Island Wives	15	66	64
Man from Downing Street, The	10	56	51
Prodigal Judge, The	21	69	59
Sheik's Wife, The	36	66	62
Silent Vow, The	10	73	70
Too Much Business	12	68	61

Reviews of the Latest Features

Conducted by LAURENCE REID

"June Madness"

Metro—Six Reels

(Reviewed by Laurence Reid)

THIS picture is acted in Viola Dana's best spirit. Which is to say that Metro's dynamic star fairly bubbles over with vivacity, vitality and peppery enthusiasm. Miss Dana has a way of dominating a story. She can't help it because hers is a personality which can't be suppressed. Here she plays a June bride who deserts the groom at the altar because she happens to be in love with another man. This idea is a favorite one with the comedy producers, and if the sponsors of feature length pictures find it adaptable for a five or six reeler, it is not our place to stand back and criticize them, providing they keep it moving with creditable high jinks.

"June Madness" is entertaining even if it is repetitious in some of its action. However, Harry Beaumont has kept it going. If you remember, it was this director who made "Skinner's Dress Suit" such an enjoyable treat. The star frolics about cutting up capers until she has her way. Mother can't do a thing with her. The girl stumbles in walking toward the altar, receives a black eye, and disappears. Then she is locked in her room and escapes through the window. This is an old device, a good deal shop-worn now, but it suffices in keeping the pep in the picture. We next see the young flapper pursuing the right man, who happens to be a jazz orchestra leader at a road-house. The following scene calls for a rich cabaret set and the star showing her talent as a dancer. The regular artist is absent so she executes a few original steps of her own.

So it is on with the dance until mamma arrives—at which moment the climax appears with a deal of frenzied rushing around the place. In the end the girl elopes with the musician—who has applied cave-man tactics to make her submit to his scheme of romance. The picture is cleverly mounted, every detail being in harmony with the plot and characters. A society comedy-romance, it sparkles with paprika without exacting any demands upon the spectator's imagination. Bryant Washburn under the guidance of Beaumont again, makes a good impression. The piece will be enjoyed by your patrons.

The Cast

Clytie Whitmore	Viola Dana
Kon Pauling	Bryant Washburn
Cadbury Todd, 2d	Gerald Pring
Hamilton Peeko	Leon Barry
Mrs. Whitmore	Eugenie Besserer
Penetti	Snitz Edwards
Mamie O'Gallagher (Sonora)	Anita Fraser

By Crosby George. Directed by Harry Beaumont. Photographed by John Arnold. Produced by Metro.

The Story—Rich society girl is sold to highest bidder by mercenary mother. She rebels when walking up the aisle to the altar and escapes. When she is locked in her room, she escapes and joins her romantic lover who leads a jazz orchestra in road-house. They succeed in eloping and eventually receive the family blessing.

Classification—Polite romantic comedy cut according to the Viola Dana pattern.

Production Highlights—The society sets, giving an atmosphere of good taste. The cabaret scene when star and leading man hold the spotlight. The elopement. The scene at altar when bride runs away.

Exploitation Angles—Play up the romantic angle. Get out teasers telling of the pep and vivacity of the modern girl who delights in having a good time.

"The Cub Reporter"

Ph. Goldstone-State Rights—Five Reels

(Reviewed by Laurence Reid)

IF they hadn't put on such an obvious title for this picture it would carry more suspensive value. No sooner are the opening scenes flashed than you know just how everything will develop. The picture does not carry so much story interest as it does a series of stunts which the athletic Richard Talmadge executes with speed and precision. It is nothing but a vehicle for the display of this acrobatic talent.

We first discover him attempting to obtain an interview with the owner of a famous jewel. He commandeers a taxi and pursues the girl—and the action is off. Traffic regulations hold up his cab, so he jumps to the roof of a passing trolley, and follows with a leap into the tonneau of a passing machine. It is no time at all before he succeeds in hopping into the girl's cab. His feats of agility keep on apace, balanced here and there with some fair comedy touches. The reporter has trouble getting into the girl's house where a social event is occupying her attention. He uses several methods but finally gains admittance with a set of false whiskers.

The plot works itself out when a couple of Orientals are determined to gain possession of the jewel for a mandarin. Finding their work becoming hot and heavy they kidnap the heroine. But the reporter follows, captures the gem and rescues the girl. And so it is over. Since it is only a vehicle, it lives up to the stunt idea. Consequently Talmadge will likely win admiration for his acrobatic exploits. There being no suspense, the spectator is always ahead of the story. And since the star formerly doubled for Fairbanks, you can readily discover that he is following Doug's style of keeping things lively. Jack Dillon did as well with his direction as the story permits. The cast is capable. The picture will possibly appeal to a certain type of audience.

The Cast

Dick Harvey	Richard Talmadge
Marian Rhodes	Jean Calhoun
Harrison Rhodes	E. B. Tilton
Underworld Crooks	Lewis Mason and Ethel Haller
Mandarin	W. Hummel

Directed by Jack Dillon.

The Story—Cub reporter on newspaper is assigned to big scoop which concerns locating a valuable jewel. His work is cut out for him, and after hazardous exploits he succeeds in his task—recovering not only the gem from a pair of Oriental crooks, but winning the girl in the bargain.

Classification—Melodramatic vehicle for display of star's acrobatic talent. Follows familiar plot—the crook story and recovery af a valuable jewel.

Production Highlights—The acrobatic work of Richard Talmadge who strives hard to please his patrons. Fairly good action.

Exploitation Angles—Play up the title and use it for a teaser campaign. Link up with the dailies. Play up star as erstwhile "double" for Douglas Fairbanks. Feature his athletic prowess.

Drawing Power—Will likely please type of audience patronizing small downtown house or the neighborhood theatre.

"Do and Dare"

Fox—Five Reels

(Reviewed by Laurence Reid)

LIKE the well advertised shoe polish, Tom Mix has Two in One here. And for two or three reels he is in there fighting and executing thrills in dare-devilish fashion. Then the picture sags while he turns his attention to the comedy. And as a comedian Tom Mix is a good tragedian. The forepart of "Do and Dare" starts out like an old-fashioned western, with the Indians on the rampage, and you begin to sit up and take notice. After a while you discover that it is a narrative within a narrative, told by an old man to his grandson, the former being Kit Carson Boone, an Indian fighter.

The aged veteran relates how he rescued the boy's grandmother from the redskins and married her. This is told in the flash back style and the action is punctuated with plenty of punch and excitement. Particularly well done is the Indian sequence—at the time of the attack on the fort. Again the raid on the Wells-Fargo coach stands out as extremely vivid. But the moment that the old man is finished with his story and the grandson resolves to hunt adventure, the picture loses its punch and develops into pretty weak comedy.

In the first place the comic-opera revolution has long since outlived its usefulness. Only the slapstick comedians can make use of it now. Yet it is employed here for some reason, probably to give Mix a chance to show his versatility. We have seen him in the mythical kingdom plot before, but not without plenty of melodrama. In this secondary plot one sees some helter-skelter action which reveals aimless fighting and considerable chasing. And to give it breath, there are the usual assortment of bloodthirsty revolutionists and facetious sub-titles. Yes, he saves the ruler's daughter. And her name is Juanita. That's all there is; there isn't any more.

The Cast

Kit Carson Boone / Henry Boone	Tom Mix
Mary Lee	Dulcie Cooper
Juanita Sanchez	Claire Adams
Cordoba	Claude Payton
Jose Sanchez	Jack Rollins
General Sanchez	Hector Sarno
Col. Handy Lee	Wilbur Higby
Yellow Crow	Bob Klein
Zita	Gretchen Hartman

By Marion Brooks. Directed by Edwin Sedgwick. Photographs by Dan Clark. Produced by Fox.

The Story—Old Indian fighter relates stirring adventures of his youth to his grandson—of the days when he fought Indians and rescued the girl who later became his wife. The boy, inspired to fill his grand-dad's shoes, hunts for adventure, too, and finds it in a Southern Republic. He is arrested as a spy but escapes to save the ruler's daughter from the enemy.

Classification—Really two stories in one. The first being an old-fashioned western, the other a farcical tale of a mythical kingdom. The western is told in narrative style.

Production Highlights—The Indian scenes. The raid on the fort. The pursuit of the stagecoach. The fine exteriors. The thrills and suspense in the western.

Exploitation Angles—You can mention that this is an old-fashioned western in the first part. Tell them that it carries plenty of action, excitement, punch and suspense. Play up Mix as offering several new thrills.

"Deserted at the Altar"

Ph. Goldstone-State Rights—Six Reels

(Reviewed by Laurence Reid)

HERE is a melodrama of yesteryear—which toured up and down the country in the heyday of the gallery gods winning for itself a generous amount of plaudits, hisses for the villain and tears for the heroine. Transferred to the screen it makes a fair entertainment because the sponsors have had the foresight to humanize it in every way possible. As the title indicates the story hinges upon the desertion, which is reached at the climax. Interspersed with the truly rural touches, the back country characterization, are some melodramatic scenes typical of the old school type of heroics. But they don't intrude with too much fire-works. The story simply goes along on its theme, building interest with a fair degree of suspense and emphasizing the triumph of virtue over villainy.

It is old stuff, to be sure. But there is always an audience for this type of plot. Perhaps the highlights are the acting by a well chosen cast, and a goodly array of picturesque shots which compose the exteriors. The harassed heroine will remind you of a day when Lincoln J. Carter, Hal Reid and their contemporaries vied with one another to bring "sorrer" into her life—that she might conquer in the end and find happiness. Here she is, folks—a little orphan, whose inheritance is sought by the village skinflint and his scapegrace son. She is in love with a city youth. What follows is the wedding ceremony and the disastrous plight of the girl at the altar when a strange woman with a baby in her arms accuses the groom of being the father.

Thus to a deal of plotting before the village squire and his worthless son are made to pay and pay and pay. The villagers do not ring true in their vengeful scheme to punish the city chap. But the scene serves in pointing the melodramatic conflict. The skinflint is exposed as a shyster and the girl finds happiness. You know the plot. How many times have you seen it? It's been a favorite formula with Bertha M. Clay and others of her sentimental school for many, many years. The cast includes the dependable Tully Marshall who certainly can act up "mean" as the squire, Bessie Love as the pathetic orphan, Barbara Tennant and Eulalie Jensen.

The Cast

The Country Girl	Bessie Love
The Other Woman	Barbara Tennant
The Teacher	Eulalie Jensen
The City Chap	William Scott
The Other Man	Fred Kelsey
The Boy	Frankie Lee
The Squire	Tully Marshall
The Minister	Wade Boutler
The Mob Leader	Les Bates
The Sheriff	Edward McQuade
The Gossip	Helen Howard
The Dog	Queenie

Adapted From Pierce Kingsley's Stage Play and Grace Miller White's Book. Directed by William K. Howard and A. Kelley. Photography by Glen McWilliams and John Meigle.

The Story—Orphan girl's inheritance is sought by squire and his worthless son, with whom she lives. Along comes city chap and girl falls in love. When she is about to be married, a strange woman confronts the youth as the father of her babe. The angry villagers becoming wrathful, seek to punish him, but the woman exonerates him and accuses the squire and his son. Happiness for the girl.

Classification—Old-school melodrama of triumph of virtue over villainy. Pathos, romance, hate and love dished up here.

Production Highlights—The scene of the desertion at the altar. Scene when squire is exposed. Work of Bessie Love and Tully Marshall. The exteriors.

Exploitation Angles—Most of the old timers have doubtless seen this picture as a play. Get after this crowd. Tell them that a human interest story is coming. Play up the title and the cast.

Drawing Power—Sophisticated city audiences may not like it. But get after the old timers.

Scene from "In the Night," released on the independent market through Producers Security Corp.

"Head Hunters of the South Seas"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

SEEKERS after novelty, something different, in film entertainment, stop here. All praise to Martin Johnson and his plucky little better half for these startling pictures of life in the darkest of the South Sea islands. As an educative as well as entertaining offering, these 5,000 feet of film are just about the best we've seen in many months. To be taken into a land where life is at the same stage of development as it was in our own race thousands of years ago, and there shown its wonders, thrills, yes, even horrors, without dangers attending the "shooting" of these remarkable views, is an experience indeed.

The pictures show us again old Chief Nagapate, who a few years ago was host to the Johnsons, holding them in captivity as a special mark of favor and almost putting them on the menu for the tribe's next meal. Undaunted by the former experience the couple re-entered the land of the Big Numbers tribe and then penetrated Malekula, the darkest of the islands. The result of the visit is a series of films that picture for modern day audiences scenes which prove beyond a doubt that Darwin was right. We are also shown some unusual views of the inhabitants of the island of Santo, strange diminutive people with a mental development that is just about zero.

Hair dressers will delight in the styles for women as adopted by these dark skinned maidens of jungleland. But they will probably have difficulty in getting them popularized with our flappers. The scenic backgrounds are a treat in themselves. The picture closes with a view of a volcano eruption.

The photography, considering the difficulties under which the cameraman worked, is marvelous. Exhibitors should encourage this sort of work by hanging up new booking records on the picture. It certainly deserves support.

The Cast

Chief Nagapate	
Tribesmen	
Martin Johnson	
Mrs. Martin Johnson	
Jungle Maidens	

Edited and Titled by Arthur Hoerl.

The Story—No story in a sense of being fiction. Treats of the explorations in the jungle lands of the South Seas by Mr. and Mrs. Martin Johnson.

Classification—Instructive novelty of life in the darkest of the South Sea Islands.

Production Highlights—The strange people—their manners and customs. The scenic backgrounds. The fine photography. The educational value.

Exploitation Angles—Play this up as a distinct novelty—something entirely different. Go after the schools and colleges and women's clubs. Put on your atmosphere suggestive of the picture.

Drawing Power—This will draw if people want to see a real novelty—if they are "fed up" on story plays. Deserves support. The crowd, once in the theatre, will likely advertise it by word of mouth. The thing is to get them in.

"The Long Chance"

Universal—Five Reels

(Reviewed by Laurence Reid)

THIS plot covers familiar ground, takin you back to a favorite pattern which fe tures the attempt of an unscrupulous man wealth to stake a claim on a dead prospe tor's lost mine. The story is well told, u covering a generous sample of human int est, a note of romance and some melodr matic moments which concern an excitin pistol duel on the street, and the attempt assassination of the hero. Perhaps the path is over-emphasized, for we see an elder mother dying and placing her daughter the care of a so-called bad man, whose sen of protection is so strong that he eventual becomes involved in the above-mention duel and dies from his wound.

The picture is deserving of patronage for no other reason that it brings Henry Walthall back to the screen in a role whi he plays with his customary finesse and pois No actor is better equipped to express path And with whitened hair and sensitive fe tures, he makes the gambler truly picturesq —not a blustering gambler but a man who quiet manner and determined look bespea evil for anyone crossing him. The hero is n played so well. Ralph Graves uses a read made smile, although when he gets into h work he gives a good account of himself. H saves the girl from a group of thugs and injured. This paves the way for the romanc Meanwhile he is being shadowed by an emi sary of the wealthy villain—whose purpose to use the youth to win the good graces the girl so as to gain easy title to her pr perty. The boy is unaware of such duplicit So, it is a fight to stave off the brutal th who shadows him. The hireling emplo strong words derogatory of the girl's cha acter. And this brings forth the street duel a thrilling moment. Walthall does this magnificent fashion—without the least displ of heroics.

In the end the girl is placed in the youth care and happiness is before them. A straigh forward story, building well to its conclusi —not releasing a great amount of action, b rather relying upon the heart interest a human incident. Margery Daw makes appealing heroine and Jack Curtis, a hea who compels your attention. A better ty of western is "The Long Chance." We a inclined to think you'll agree with us.

The Cast

John Corbaly	Leonard Clapha
"Boston"	Boyd Irw
T. Morgan Carey	Boyd Irw
Sam Singer	William Bertra
Harley P. Hennage	Henry B. Walth
Bob McGraw	Ralph Gra
Kate Corbaly	Marjorie D
Dana Corbaly	Marjorie D
"Borax" O Rourke	Jack Cur
Soft Wind	Grace Mar
Dr. Taylor	George A. Willia

By Peter B. Kyne. Scenario by Raymo Schrock. Directed by Jack Conway. Phot graphed by Benjamin Reynolds. Produced Universal.

The Story—Widow of prospector dies, leavi her daughter in care of town gambler. T latter promises to watch over her carefull Youth, a young miner, arrives in town and fa in love with girl. He protects her and is sh Gambler resents insults directed toward t heroine and engages the villain in a duel. Bo men die. Girl finds happiness and her pro erty is saved.

Classification—Western melodrama revol ing around fight to obtain title to mine. Sor gunplay and considerable romance.

Production Highlights—The fine acting Henry B. Walthall. The duel scene. T pathos and heart interest. The local color.

Exploitation Angles—Use your western qua tette to sing "Jim Along Josie," etc. Play the author and tell that Walthall makes appearance in fine role. Use advance notes a display lines for a teaser campaign.

"Pink Gods"

Paramount—Six Reels

(Reviewed by Laurence Reid)

A RATHER unusual picture is this "Pink Gods," which Penrhyn Stanlaws produced for Paramount from the novel, "Pink Gods and Blue Demons," by Cynthia Stockley. The plot shows the lure of diamonds and the ruination they bring members of her sex if they allow the impulse for glittering gems to control their better selves. The subject matter is well thought out and developed by the director in such a graphic manner that you instinctively feel something dreadful is going to happen.

Mr. Stanlaws has achieved better results with the pictorial side of the story—the reproduction of the actual locale looking genuine. The plot shows the conflict between an unscrupulous man, the diamond king who becomes a knave of hearts, and a couple of women, one of whom invites disaster and meets a terrible end through her love for display. The owner is so determined to retain his precious jewels that if he discovers any of his kaffirs swallowing the diamonds he sends them to the operating room to have the "cracked ice" removed from their stomachs. This is an uncanny touch indeed.

While you are waiting for the climax the story takes up a love conflict. The woman who is favored looks coldly upon the diamond king when she discovers his brutality. So he turns to the other woman, whose strength of character is not so apparent. Down in his underground palace he plays at love using the jewels as bait. Meanwhile a vengeful foreman who has experienced an operation dynamites the place with the result that the woman who discovers her soul suffers a tragic death.

There is a lesson in this stark drama and it grips you during its unfoldment. Yet there are scenes which are unusually long drawn out—particularly the building of the climax. But take notice of the photography—the play of lights upon the silhouetted derricks, the atmosphere of opulence in the interiors, and the artistic scheme to make it genuine. James Kirkwood plays the diamond kind with quiet force and dignity, while Bebe Daniels has never contributed a better performance as the woman whose love for display brings her an untimely end. Anna Q. Nilsson is the other woman, Raymond Hatton the vengeful foreman. It holds the interest—because you don't know what's coming.

The Cast

Lorraine Temple.....Bebe Daniels
John Quelch, owner of diamond mines.James Kirkwood
Lady Margot Cork.....Anna Q. Nilsson
Jim Wingate.....Raymond Hatton
Louis Barney, a diamond broker.....Adolphe Menjou
Mark Escher.....Guy Oliver
Col. Pat Temple, Lorraine's husband.....George Cowl
Dick Cork, Lady Margot's son.....Arthur Trimble

By Cynthia Stockley. Scenario by Sonya Levien and J. E. Nash. Directed by Penrhyn Stanlaws. Produced by Famous Players.

The Story—Treats of love for diamonds among the feminine sex. Diamond owner in Kimberley is a harsh employer. He stops at nothing to prevent theft. The women come under his domination, and one nearly succumbs to his blandishments. A vengeful foreman dynamites his palace bringing death to the weaker woman, while the other is purged of his sin.

Classification—Unusual melodrama laid at Kimberley diamond mines. Owner using his gems as bait to win love.

Production Highlights—The pictorial effects achieved by director. The atmosphere of Kimberley, looking like the genuine locale. The details. The sets. The acting of Kirkwood and Bebe Daniels.

Exploitation Angles—This plot is unusual and you can link up with jewelers and department stores in advertising their wares and the picture. Play up the lure of diamonds. Mention the cast.

Drawing Power—Good for high class houses.

"Rags to Riches"

Warner Bros.—Six Reels

(Reviewed by Laurence Reid)

HERE is a photoplay combining all the elements which build smashing returns at the box-office. There is plenty of fun, a good dash of romance, some first rate melodrama, plenty of spirited action and suspense, and slic of rural humanity—which all assembled make it a picture of quality. It is not a misstatement to declare that it is Wesley Barry's best feature, eclipsing "School Days" in its power of appeal. It is a picture which never loses its grip upon the spectator—because it is honest, straightforward in its telling, sympathetic in its heart interest, and seasoned with sufficient humor.

Hail to the young star who has not reached that stage where he must dominate every scene. There is opportunity here for all. Hail also to the title writer who has caught the true perspective of youth. He thinks in terms of his own boyhood apparently, because not a slip is made to show this pampered son of the rich a genuine boy at heart, eager and willing to rough it—to live down the fact that he is occasionally called a sissy. Young Wes has a rotten time living within proximity of his mother's apron strings. There is rich humor in the palatial home particularly when the youngster is practising his violin lessons. The music pages are wide enough to hold a copy of "Diamond Dick." Then the boy disappears.

He sees a burglar enter his home and accompanies him to the secret den, and the parents are prostrated over the fact that he is kidnapped. We next discover him in the country where the sun and outdoor work brings out his freckles—the well known Barry freckles. Wes has gotten by in the earlier reels by using an extra heavy portion of the "yellow." The rural touches are rich in mirth and heart interest. The romance enters here when his burglar guardian falls in love with the adopted daughter of the sheriff. And a good time is being had by all when the detective enters and threatens to arrest the youth. But he turns out to be a Federal agent assigned to capture the crooks who have been spreading terror throughout the city. There is some hokum here. Don't hesitate. Get this picture. Then take your money to the bank.

The Cast

Marmaduke Clarke.....Wesley Barry
Dumbell.....Niles Welch
Mary Warde, an orphan.....Ruth Renick
The Sheriff.....Russell Simpson
The Sheriff's Wife.....Mrs. Mina D. Redman
Blackwell Clarke.....Richard Tucker
Mrs. Blackwell Clarke.....Eulalie Jensen
Marmaduke's Governess.....Jane Keckley
Tony, the Wop.....Sam Kaufman
Bull.....Dick Sutherland
Louis, the Dope.....Jimmy Quinn
Purist's League Members.....{"Snitz" Edwards / Elaine Manning}

By Grace Miller White. Scenario by William Nigh and Walter De Leon. Directed by Wallace Worsley. Produced by Warner Bros.

The Story—Pampered son of rich family rebels in the restraint placed upon him and runs away with burglar who enters the house. Finds refuge in hiding place of crooks and eventually finds a retreat in the country with family of a kindly farmer. His parents locate him and he returns with them. But he has brought romance and happiness to everyone and has the satisfaction of feeling like a regular boy.

Classification—Human interest story colored with melodrama and romance. Typically Wesley Barry story. Plenty of juvenile appeal.

Production Highlights—Work of star. His appearance with and without freckles. The scene when he practices his violin lessons. The barn dance. The rural comedy and sentiment. The fine titling and direction.

Exploitation Angles—Suggests all kinds of advertising. Get out the youngsters. Stage children's matinees. Play up the title and run feature stories. Use a teaser campaign. Play up the cast.

"Under Two Flags"

Universal-Jewel—Seven Reels

(Reviewed by Laurence Reid)

SOME of the sting has been taken out of desert pictures since Valentino exchanged one of his four horses for an Arabian steed, yet this venerable play which once served Blanche Bates upon the stage, carries such an array of picturesque scenes—such a dashing romance, such color and atmosphere, such stirring incident and compelling characterization, that it is bound to be met with public approval. Tod Browning has not failed.

All the spirit of Ouida's book and play is brought forth in terms which exact the utmost interest. What if we are familiar with the design—those of us beyond the first throes of adolescence.

The point is the desert picture has become the universal favorite. And if you want to find a feminine Valentino you need look no further than Priscilla Dean, whose zest and enthusiasm for playing a part for all it is worth, makes not only her performance conspicuously successful but enhances the play in the bargain. She is the daughter of the regiment, this girl of a Franch father and an Arab mother. And it is a delight to watch her put color in her scenes. The moment she sees the outcast, Victor, the picture travels on, exuding a vigorous romance which builds to a divine love through her magnanimous spirit of self-sacrifice.

The scenes are lavish—all well conceived and executed. There has been no stint to make the offering a real achievement of its kind. If we have seen a girl from the East rescue her lover from sure death—at least we never have seen it done better. Follow her mad flight over the burning sands—with the Arabs in hot pursuit—those Arabs followed in turn by a troop of French cavalry. The Orient is ever suggested—not only in the intimate details of life in Algiers but in the barracks of the soldiers. It is a stirring sight—this pursuit over the desert—as fine a sample of compelling action and photography as has been revealed on the screen. And Miss Dean makes this vivid daughter of the regiment a dynamic personality, indeed.

It is spectacular in places, thoroughly in character and rich detail. And the direction is well nigh perfect. Perhaps James Kirkwood should have enlivened his scenes a trifle more. John Davidson is a crafty, cunning sheik—more genuine in appearance than the study of a well advertised star. The picture is similar to "The Virgin of Stamboul," though it carries more dynamics, more color, more romance. There is no doubt of its getting over. Priscilla Dean sees to that.

The Cast

Cigarette.....Priscilla Dean
Corporal Victor.....James Kirkwood
Sheik Ben Ali Hammed.....John Davidson
Marquis de Chateauroy.....Stuart Holmes
Princess Corona.....Ethel Grey Terry
Rake.....Robert Mack
The Sheik's Aide.....Burton Law
Captain Tollaire.....Albert Pollet

By Ouida. Directed by Tod Browning. Produced by Universal.

Classification—Romantic drama adapted from Ouida's novel of same name.

Production Highlights— Work of Priscilla Dean. The pursuit of girl over the desert. The charge of the Arabs and the French cavalry. The scene when girl saves her lover from death. The color and atmosphere.

Exploitation Angles—Go after this one and bill it as adaptation of big successes as a novel and play. Play up the star's personality and the fact that she is one of the real genuine actresses of the screen. Use the title. Put over a colorful prologue in harmony with scenes of picture.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

St. Louis Personals

Fred L. Cornwell, owner of the Delmonte Theatre, will turn over his theatre during the week of November 12th to 18th to assist Father Caesar Spigardi's School for Italian Children. The institution is badly in need of funds to continue its good work among the Italian children and Cornwell has kindly come to the rescue. Every cent over and above actual expenses will be handed over to the Italian padre, it is stated. A special program is being arranged.

Eli Gory of Dorchester, Ill., plans to rebuild his theatre at Wilsonville, Ill., which was destroyed by fire on September 10, with a loss of $25,000. The new house was about ready to open. It was a severe blow to Gory but he pluckily declines to be discouraged.

Messrs. Tom Reed and J. Yemm of the Reed, Yemm & Hayes Circuit, which operates a number of houses in the vicinity of Duquoin, Ill., were St. Louis visitors of the week. Tom motored up Monday to see the Little World Series between the New York Yankees and St. Louis Browns. With some 29,000 St. Louisians he was heartbroken when the invaders rallied in the ninth and snatched a 3 to 2 victory by scoring two runs.

Vernon Coffman, manager of the Lyric Theatre, Mowequa, Ill., was a caller at Enterprise during the week.

Joe Lyman of the Princess, White Hall, Ill., was seen along Picture Row.

F. J. Pratt of Fulton, Mo., dropped in for some sure-shot features and real comedies.

Bob Cluster of Johnston City, also was in during the week.

Henri Chouteau, wealthy St. Louis capitalist, has purchased the Odeon Theatre and office building from James Wilson for a consideration not revealed. Revenue stamps indicated that Wilson's equity in the structure and ground was in excess of $300,000. The Odeon is located on Grand boulevard near Finney avenue.

In front there is a five story office building used mostly by music schools, Masonic lodges and other fraternal bodies. There are several small recital and lodge halls in the structure. The theatre, which accommodates 1,937 persons in the parquet and balcony, is on the rear of the lot. It is the home of the St. Louis Symphony Orchestra and is also used for concerts and recitals by the better-known singers and musicians.

With Cleveland's Branches

NAT BARACH, recently appointed local Goldwyn branch manager, has been using his time to good advantage. In the week that he has been in Cleveland he has closed with Loew's Ohio Theatres for "Sherlock Holmes" to play the Allen theatre the week of October 9th, and for "Remembrance" to play the Allen the week of October 22nd. "Remembrance" is also booked to play the Pantheon, Toledo, and will be sold solid to all the key cities by the end of the week.

H. W. Starrett has risen from the Goldwyn ranks of salesman to the position of assistant manager of the Cleveland office. Formal installation took place last Monday.

Charles Loewenberg has come out of the effete East, where he was associated with the Fox Film Corporation, to ally himself with the Cleveland Goldwyn outfit.

Mark Goldman, late manager of the Cleveland F. B. O. exchange, has just been appointed manager of the local Select exchange. Goldman got right into harness and has spent the week visiting exhibitors out in the territory.

Al Kaufman is another New Yorker, who has joined the local film colony. Kaufman now answers to the description of Universal exploitation specialist covering the northern Ohio territory.

E. V. Lister thinks its easier to sell Universal film product than Velle automobiles. That's why he's joined the Cleveland Universal sales force.

Matthew Schiesel has resigned as office manager of the local Hodkinson office. L. B. Solether, one-time prominent exhibitor of Toledo, has been named to succeed Schiesel. Solether formerly owned three prominent picture houses in Toledo. He has sold them all, and is now interested only in the sale of celluloid.

Henry Fleming has transferred his duties from the Cleveland Pathe office where he was booker, to the local Hodkinson office in the same capacity.

J. L. Kempner of Kempson Pictures, and Paul Bush, vice-president of the same organization, were in Cleveland several days during the week just passed. They are handling reissues on Norma and Constance Talmadge pictures, Alice Brady and Clara Kimball Young.

Helen Bell, private secretary to Hodkinson manager E. C. Holah, is now signing correspondence to the left of the oblique line for F. B. O. manager C. E. Penrod.

In St. Louis' Film District

UNIVERSAL plans to re-open the Rivoli theatre, 6th St. near Olive St., about October 22nd. The house, which has been known for years as the Royal theatre, was purchased recently from Harry Koplar. The price and remodeling totaled $75,000. The entire front has been changed while the auditorium has been greatly enlarged. The Rivoli will be used as a first run house for Universal pictures. The Rivoli Theatre Company, a $30,000 corporation, has been organized by Barney Rosenthal, R. G. Taylor and Nat Steinberg to operate the Rivoli.

Nat Koplar is building a new film exchange to house the Film Booking Offices St. Louis branch in the 3300 block on Olive St. It will be ready for occupancy about December 1. To acquaint the clients of F. B. O. with the new location Tom McKean, city salesman, has taken desk space in the Fulco-Schaefer Supply House, 3301 Olive St., across the street from the new exchange.

The W. W. Hodkinson exchange will move into the old Metro quarters in the Plaza Hotel Building in about ten days. The office is being entirely remodeled and redecorated. New vaults are also being installed. With changes and improvements being made in the Goldwyn office adjoining the work will cost approximately $5,000. Under the changed plans Goldwyn and Hodkinson will have the same front stairs leading into Lindell boulevard.

Nat Steinberg of the Universal organization has been laid up for several days with a severe cold.

George Ware, Vitagraph manager, attended a meeting of the central district branch managers at Kansas City Sunday, September 24. J. M. Duncan, division manager, presided.

F. J. McConnell, general manager of the serial department for Universal, spent the early part of the past week in St. Louis. He departed Wednesday evening for Cincinnati. His special mission was to boost "In the Days of Buffalo Bill."

District Manager Le Beau of Paramount, whose headquarters are in Kansas City, dropped in on R. J. McManus, local manager, during the week.

Cleveland News

M. B. Horwitz, head of the Washington Circuit of theatres in Cleveland, announces a change in policy at the Globe theatre, Woodland Ave. and East 55th St. He has secured the T. O. B. A. franchise, and beginning next week will show five acts of colored vaudeville and feature pictures. Prices will be 25c for adults and 10c for children. The Globe has 1,000 seats. It has been variously a straight picture house and a Yiddish theatre. The changes of policy have been due to a constant change in the neighborhood population. It is thought that this latest policy will aid other nearby motion picture theatres.

Andrew Cobe, manager of Universal's Central theatre, New York, paid Cleveland a flying trip this week, and stopped in to give Universal's Standard theatre, Cleveland, the once-over.

Announcement was made this week that Shubert vaudeville has been booked to show at Loew's State theatre, Cleveland. The change from big feature photoplay productions to big time vaudeville becomes effective immediately. Shubert vaudeville opens at the State Sunday, September 23, and will continue during the entire season.

Loew's State theatre was built a year and a half ago, at a cost of several million dollars. It has 3,700 seats, and every latest equipment for the proper projection of motion pictures. At the time it was opened, it was said to be the finest picture house in the country.

The State theatre has always maintained a straight picture policy. It opened the present fall season under a picture policy. It is now announced that all pictures booked to appear at the State will be shown at Loew's Park theatre, Euclid Ave. and East 105th St.

The Stillman and Allen remain under control of Loew's Ohio theatres. The Stillman has approximately 1,200 seats and the Allen 3,800 seats.

This shifting of policies also entails a change of personnel. Kenneth Reid, house manager of the State has been made house manager of the Allen, succeeding Gene Ochs.

Loew's Liberty has also changed its policy. The former vaudeville and picture policy has been changed to a straight picture policy.

Buffalo Briefs

Michael Shea, James Franklin, Thomas D. Powell, William H. Northrup and Harry Zimmer are the directors of the newly incorporated Shea's, Inc., capitalized at $100,000 for the purpose, according to papers filed in the office of the Erie County clerk, of owning and operating motion picture theatres, theatres and opera houses. Thomas D. Powell, attorney for the organization, says that the new incorporation will not result in a change of interest in the Shea-McNaughton theatres. The Shea Amusement company, the former name of the organization, has now been changed to the McNaughton Realty company, which will handle all of the real estate in the company. Shea's, Inc., will operate the theatres. There will be no change in the financial interests. E. S. Kramer has resigned as treasurer of the company, effective October 1.

William McKenna has resigned as manager of the recently opened Olympic theatre on Lafayette Square, Buffalo, and has returned to the Shubert theatre in Detroit.

Buffalo exhibitors are starting a determined offensive against the local daylight savings ordinance, which will come up for referendum at the election this year. At a meeting held in the Majestic theatre, the western New York unit of the Motion Picture Theatre Owners of New York, Inc., plans were discussed for putting the power of the screen behind a campaign to mold public opinion against the measure, which the theatre men declare is harmful to their business. Representatives of 42,000 seats were present at the meeting and these men voted to give five cents a seat toward a fund to pay the expense of the fight.

New officers for the ensuing year were also elected as follows: President, George Williams, Linden theatre; vice-president, James Wallingford, general manager, General Theatre corporation; treasurer, Al Beckerich, Loew State; secretary, Bruce Fowler, Elmwood. The following were named members of the advisory board: Frank Nowak, George Haney, Henry Carr, Jules H. Michael, Charles Higgins, Barney Wohwinkle and George Keating, These exhibitors together with the officers will constitute the board of directors. A chairman of the board will be elected at the next meeting.

J. H. Michael, retiring president, presided at the meeting. Dr. Peter C. Cornall, manager of the Majestic, offered the use of his theatre for all future meetings of the exhibitor organization. The offer was accepted.

The principal topic of conversation along Buffalo's Film Row is the resignation of Charles H. Goulding as managing director of the Eastman theatre in Rochester, N. Y., and who his successor will be.

Arthur L. Skinner has installed a beautiful new stage setting in the Victoria theatre at West Ferry and Grand streets in Buffalo.

Buffalo Film Row News

BOB WAGNER, former manager of the Educational exchange, has been engaged as a member of the Universal sales staff by District Manager M. A. Chase. Jess Kaufman is back in Buffalo handling the company's special attractions. Charles Charles, formerly a member of the local sales force, was in town visiting old friends last week. C. E. Goodwin, former salesman, is now in charge of the short subject department in the Buffalo district.

Harry Dixon has resigned as city salesman for Vitagraph and has accepted a similar position with F. B. O. He has been succeeded at the Vitagraph office by Leo Murphy, formerly booker at the Fox exchange.

Joe Daly, formerly office manager for Hodkinson, has returned to Buffalo and is now in his old job at the same old office. George Canty has resigned from the Hodkinson office force to accept the position of booker at the Fox exchange, succeeding Leo Murphy.

Walter Bengough, who was assistant to the late Harold Edel when the latter was manager of the local Strand and who has been connected with the sales forces of several of the local exchanges, has joined up with F. B. O. and will cover the Syracuse territory. J. N. Kline, who was in the Syracuse district for the company, has returned to the home office in New York.

Sherman Webster, one of the best known knights of the leaping tintypes in western New York, is now peddling Goldwyn product through the territory.

R. H. Clark, First National general manager, was in town Tuesday, September 26, conferring with E. J. Hayes, branch manager. J. S. McHenry, legal representative, has gone to the Albany territory.

Bob Murphy of Filkins & Murphy put in a busy week escorting Franklyn Farnum on a tour of Buffalo and western New York theatres. Mrs. Farnum accompanied the star. The Buffalo Theatre Managers' Association gave a dinner for Mr. Farnum and he was also received by Mayor Frank X. Schwab.

Homer Howard, formerly with Nu-Art Pictures Corporation as well as several other Buffalo exchanges, has been engaged by Manager Chester A. Saunders as a salesman for United Artists. He has been assigned to the Syracuse territory.

J. Emerson Dickmon, salesman de luxe on the main line, won the Fox week sales drive contest. He has been awarded a pair of electrically heated socks. Charlie Johnson has blossomed forth in a new fall suit. Yes, Charlie still has them made to order. They dont make em that large in the regular store line, Mawruss!

The boys at the Paramount office are still going "on high," in an effort to retain their place at the top of the list of exchanges in the Paramount week sales drive. Ray Powers, assistant manager, has already picked out a car and is awaiting his check to pay for it.

With Kansas City Exchanges

KANSAS CITY newspapers blared forth an account of the robbery of C. H. Burkey, member of the executive board of the M. P. T. O. Missouri and owner of the Summit Street theatre, who was a victim of a daring hold-up this week. A motor car, $400 and a watch was the total loss.

With the theatre receipts of Saturday and Sunday placed in the rear of his car, Mr. Burkey drove to his home to get his wife to accompany him to the bank. As he was waiting in front of his home, a man approached, jumped on the running board of the car, covered Mr. Burkey with a revolver and ordered him to drive on. Another bandit joined the first one a few blocks from Mr. Burkey's house, and the exhibitor was driven ten miles from the city where he was robbed of the money, his watch and his car, a Buick roadster.

C. M. Parkhurst, office manager of the Kansas Ctiy Hodkinson branch, no longer can be classified as the "baby" executive of the Kansas City film colony. Following in the footsteps of his species, he stepped out last week and betook a bride unto himself, incidentally robbing the Pathe exchange of one of its best looking (and working) employes in Miss Lucia Jennings. The Pathe employes supplied the silverware.

Exchange managers of Kansas City last week received the hearty thanks of Mayor Cromwell and J. J. Larkin of the board of public welfare for their liberality in supplying the city with films that have been shown in city institutions such as the poor farm, the woman's reformatory and the tubercular hospitals. No charge whatever has been made for use of the films.

A. A. Fenro, the latest addition to the sales force of the Standard Film Company, Kansas City, set forth in a wee Ford last week to conquer the apparent unconquerable—and he did. It was thirty-two new weekly accounts that he presented Bernard C. Cook, branch manager, upon his return.

Obtaining a whole page tie-up on a picture in the Kansas City *Star* is about as simple as creating perpetual peace in Turkey. But Howard Jameyson, formerly of the Liberty and Doric theatres, Kansas City, and now exploitation manager of the Kansas City Universal branch, "pulled the trick." Jameyson's physical efforts consisted of writing four ads for the *Star*, each bearing the cut "The Storm Is Coming," and the best part of it is that the space was sold by the *Star's* solicitors.

Kansas City Flashes

Questionnaires have been sent out by Lawrence E. Goldman, counsel and secretary of the M. P. T. O., Missouri, to each member of the executive board of the Missouri, in an effort to "feel out" the most popular selection, for a place of holding the semi-annual Missouri convention, October 19 and 20.

The chamber of commerce of St. Joseph has made flattering offers to the Missouri exhibitors in the hope of landing the convention, while extended overtures also have been made by the Commercial Club of Excelsior Springs, as well as several other cities and towns. One of the largest attendances in years at the convention appears inevitable, as the presence of President Sydney Cohen and many leading men of the State has been assured.

Kansas City motion picture patrons need no other indication that the winter season is here. The Doric, the playhouse of the banking district, has opened for the winter. The Doric is peculiarly located; in the midst of banking and business during the day and in a deserted section of the down town district at night. But when winter comes, so do the crowds. Samuel Harding has found this out, especially by showing good productions. So once again, the Doric makes its annual debut to filmdom.

A select gathering, including Lewis J. Selznick, president, and Jack Woody, general manager, of Select Picture Corporation, and a large group of exhibitors and newspapermen, will witness the preview showing Monday of a farce-comedy, "Love Is An Awful Thing," at the Liberty theatre, Kansas City. Select salesmen in Kansas City, therefore, are preparing for a record business on the picture after next week.

Branch managers of the Film Booking Offices of America attended a conference at Kansas City last week, presided over by Harry M. Berman, general sales manager. Mr. Berman announced that new exchanges would be opened in Des Moines and Oklahoma in the near future. Those attending the meeting were J. H. Calvert, district manager; S. W. Fitch, Sioux Falls, S. D.; Milton Simon, St. Louis, Mo., and Roy E. Churchill, Kansas City.

Among the changes in ownership and opening of new theatres in the Kansas City territory during the week are the following:

Orpheum theatre, Parsons, Kas., opened by J. A. Hardin; Liberty theatre, Cherryvale, Kas., sold by T. L. Wolf to Dorris & Smith; St. John theatre, Kansas City, opened by S. A. Underwood.

E. Clifford Green, former Universal salesman out of Chicago, now is representing the National Film Releasing Company's Kansas City office in the western Missouri district.

New England Paragraphs

A collection of several hundred French war posters is attracting a great deal of attention these days at the Boston theatre, the foyers of first and second balconies literally covered with them. The collection was made by A. Paul Keith while in France during the World War, and wil remain on the walls for an indefinite period, to the obvious delight of patrons.

"Down to the Sea in Ships," the whaling picture which has been in the making at New Bedford for some time will have its world premiere in that city on Monday night, to the great delight of residents, many of whom took part in the play and who appreciate being given the first opportunity for seeing the film. Marguerite Courtot starred in the picture, the production of whch was assisted by leading citizens and state and city officials, and was backed by prominent Boston and New Bedford men. President Harding, Governor Channing Cox of Massachusetts, presidents of all New England colleges, and many others have been invited to witness the premiere. The film will come to Boston after the New Bedford showing.

Boston has been notoriously backward in the matter of picture exploitation, but now at least one circuit seems to have awakened to the possibilities lurking in playing up a picture with publicity of that sort. Hardly a week goes by but most of the houses of the Olympia Theatres, Inc., the Gordon houses, are the most colorful spots in the city.

The Quincy theatre, closed for several months, and run by a New York concern before the closing, has opened its doors again, this time under a company composed of Quincy men. It has been very successful and the management has been showered with congratulations over making it a strictly Quincy venture. All city officials were guests at the opening night, Fred B. Murphy, and his manager, William De Wolfe, being the recipients of numerous floral remembrances which filled the stage and lobby.

Several reels of motion picture film showing the work of the Boston Fire Department are going back to France shortly with Major Paul Vanginot, chief of the Paris Fire Brigade. He has been in Boston this week as the guest of the city, and the local department's methods ot attacking and quenching a blaze have so impressed him that he is taking the best possible way of showing his Parisian smoke eaters how the job should be done. He hopes that exhibition of the films before the proper authorities in Paris will result in the adoption of American methods of fire fighting.

James J. Maginnis, of the Olympia Theatres, Inc., counts about 25 hours in each working day at present. Two of his right hand men are on the sick list and he is shouldering their jobs temporarily in addition to his own multitudinous duties of looking after the chain.

John Egan, manager of the Broadway (South Boston) theatre, two or three days ago brought to the attention of the police an original idea in "movie" swindles, one that concerned itself chiefly with scouts and possible child actors. Many parents in that district were mulcted out of sums ranging from $10 to $20 by a man and woman who worked on the pride of mothers and fathers in seeing in their offsprings future "Jackie" Coogans, it is stated.

Manager Egan had been beseiged with demands from fond parents who wanted to know when pictures of their youngsters were going to be shown at his theatre. He investigated and finding the cause of the trouble reported to the police.

The woman worker paved the way by stopping to speak to a mother or father walking with children, and declaring that the child was good material for a screen contest to be held at a local theatre, would obtain the name and address in most cases.

Within a few days a man carrying a box supposed to contain a camera called at the houses, worked on the parents' pride in speaking of the "crying shame" of having such talent lost to the screen, all with the result that the parent parted with $10 or more to have the future star properly registered. Both workers were described as being about 30 or 35 years old, the woman being dressed in latest modes, and slow spoken.

Albany Slants

Louis Buettner, of Cohoes, one of the vice presidents of the Motion Picture Theatre Owners of New York State, who has been on the sick list for some time, has recovered and was in town this week. Mr. Buettner owns two houses in Cohoes, one in Mechanicville and another in Hudson Falls.

George H. Roberts, managing the Colonial and Hudson theatres here and president of the Albany exhibitors, received a letter this week from Will Hays in regard to the coal situation. Mr. Roberts wrote Mr. Hays to the effect that dealers had assured exhibitors that they have nothing to worry about over coal for the coming winter.

After October 1, William Berinstein, owner of the Colonial here, and two houses in Elmira, will make his home in New York City, although continuing his upstate theatrical interests.

Albany exhibitors and operators are still quibbling over the year's contracts. The exhibitors will probably have a meeting next week and adjust matters. They are willing to concede as to wages, but differences exist relative to hours.

Charles and Bob Lynch, who assist Bert Moran in handling Pathe's Pittsburgh exchange, dropped into Albany this week on an auto trip to New York City. They informed Mr. Moran's many friends here that he was continuing the same excellent record which he established in the Albany territory, and which resulted in his capturing many prizes.

Charles H. Moyer, who now controls the motion picture situation in Herkimer, by his purchase of Linton's Theatre, made a round of the Albany exchanges this week.

Schenectady's new theatre, one of the Strand chain, and which will be known as "The State," will open next month with "Grandma's Boy."

L. C. Moxhan, who has been connected with Pathe's office here, has just been transferred to northern New York and G. G. Sutton, who has been looking after that section for Pathe, will be brought here.

Baltimore Items

Samuel S. Robbins has been named director of the orchestra on the Century theatre roof, and his brother, Frederick Robbins, has taken charge of the musicians on the Garden theatre roof. Both theatres are controlled by the C. E. Whitehurst interests.

The "Robbins boys" are sons of Joseph Robbins, now manager of the New Gem theatre, who was for six years manager of the Comedy theatre.

Another shift of managerial chairs in the Whitehurst chain was reported last week, announcement being made that Eugene N. Daley, long connected with the Howe companies, had become manager of the Century and the New theatres. Mr. Daley also will have charge of the advertising and publicity for the Parkway theatre.

George A. McDermit, who has been manager of the Century, becomes manager of the Garden theatre and the roof of that and of the Century theatres. William E. Stumpf, who for a time was stationed at the Garden, has returned to the New theatre as house manager.

An innovation in the shape of a female orchestra has been established at the Belnord theatre by Frank H. Durkee, manager, who also is president of the Exhibitors' League. The orchestra, which has been organized for some time, has begun an indefinite engagement at the Belnord.

San Francisco Items

Eugene Roth, associate managing director of the California, Granada, Imperial and Portola theatres, has left for a combined business and pleasure trip to New York and other Eastern centers to confer with some of the large motion-picture operators regarding pictures and general conditions.

Miss Groce, advertising director at the Granada, has been honored by the Women's Advertising Club of this city as she has been placed on some of the club's important committees and her advertisements have received favorable comment by the members.

Manager I. E. Phelps of the Tivoli has returned from his combined vacation and business trip to the Turner & Dahnken picture houses in Southern California. While in the studio centers he was the guest of many of the stars, among them Mary Miles Minter, Agnes Ayre and Baby Daniels. He was also entertained by C. L. Langley, general manager for Southern California of the T. & D. interests.

Thursday night, Sept. 14th, at 10:15, the "Royal," one of San Francisco's most popular motion picture houses, was robbed of several hundred dollars. Over 700 people were viewing the picture at the time of the robbery and it was done so rapidly that manager A. C. Karskie does not believe it took more than three minutes. The Royal is on an uptown business street. Thursday night a large machine stopped in front of the theatre, from which three men alighted and two stayed in. One of the three stood on the sidewalk on which people were passing and the other two walked to the box office and purchased two tickets. Mr. Karskie, who had just taken the cash from the girl at the box, was holding it under his arm and walking inside. One of the thieves walked up to the doorman, placed the ticket in the box and told him to drop his hands and not to say a word, showing him the revolver. The other thief followed Mr. Karskie a few steps and told him the same. They grabbed the bag, ran to the machine. The number of the machine was obtained, but it was a stolen one and was abandoned on a corner the next morning. The money was insured.

Seattle Brevities

Henri C. Le Bel, formerly an organist at the Rivoli Theatre in Portland, Oregon, has just been engaged by Manager John Hamrick as head organist at the Blue Mouse theatre in this city. Mr. Le Bel takes the place of Frank Leon, who left the Blue Mouse a few weeks ago for a Brooklyn theatre.

Several hundred persons were guests of the Strand theatre management, Strand employees and Select Pictures exchange managers and employees for a pre-view of "Love Is An Awful Thing" at eleven in the evening, September 8th at the Strand.

The pre-view was put over by Phil Selznick, who brought the picture to this territory, and was arranged through the kindness of Manager H. B. Wright and the Jensen-Von Herberg circuit.

Frank Jacobs, local photographer, returned to Seattle last week, and is again making the Liberty News reel for Manager Leroy V. Johnson's house. Jacobs has been official photographer at Rainier National Park for the past several years. According to theatre gossip, Jacobs is preparing to make several reels of scenic film from the pictures that he took during the summer.

Albert Hay Malotte, for the past several seasons head organist at the Liberty theatre, and for the past five years in the employ of Jensen-Von Herberg as organist in their Seattle houses, is leaving the Liberty about the middle of September. After a short vacation, Malotte will become head organist at Shea's Hippodrome, in Brooklyn, when that house opens around the first of October.

Wallace Rucker, salesman for Educational Film Company's Seattle exchange, spent the past week-end in this city, after an absence of practically a month spent in covering his territory in Washington and Oregon. Rucker left Seattle again on September 18 for Spokane.

Omaha Gossip

Upon the acceptance of an invitation to Will Hays to attend the Nebraska and Iowa Motion Picture Theatre Owners' convention in Omaha will depend the dates of the conference which has been postponed from September 18-19-20, according to A. R. Pramer of Omaha, president of the association.

Mr. Hays told Mr. Pramer in Minneapolis several weeks ago that he would be able to go to Omaha in October.

G. E. Ellison of Minneapolis has been assigned manager of the Omaha branch of the American Releasing Corporation.

Arthur Phelps, manager of the Open Air theatre, Henderson, Ia., was in Omaha last week.

Howard Pendergast of the Airdome theatre, Hancock, Ia., was an Omaha visitor last week.

L. B. Seymour, formerly operating a show at Glenwood, Ia., has taken over the town theatre at Tabor, Ia.

Hobart Swan, manager of the Empress and Crescent theatres at Kearney, Neb., announced the purchase of the Sun theatre, at York, Neb.

Out-of-town exhibitors who visited film exchanges in Omaha last week were: C. J. Robinson, Blair, Neb.; J. H. Ebersole, manager of the Majestc in Avoca, Ia.; Swan Olson of the Swan theatre, Walthill, Neb.; L. W. Bichel, manager of the Opera House, Mineola, Ia., and W. V. Fauber, manager of the Pastime theatre, Logan, Ia.

Indianapolis Close-Ups

By a change which became effective Sept. 25, the name of Loew's State theatre in Indianapolis became the Palace. The policy was switched from movies to a feature movie and six acts of vaudeville, the house going on the Keith family circuit. Prices range from 15 to 35 cents matinees and 25 to 50 cents evenings. The stage and dressing rooms were remodeled to handle vaudeville acts.

Part of the interests of Marcus Loew in the theatre became property of the Keith interests, it is understood, although Loew still has some stock. Local capitalists also retain their holdings. They with Loew built the theatre two years ago. The cost was in excess of $600,000. It is one of the most beautiful theatres in Indiana.

Herbert Jennings, manager for several months, still is with the house, with G. Claude Miller, representing the Keith interests in the management.

Part of the machinery of the change was the organization of the Indianapolis Operating Corporation, incorporated in New York and qualified to do business in Indianapolis with $10,000 capital listed here and G. Claude Miller as agent.

The move leaves the Circle, Colonial, Apollo and Ohio as the chief downtown exclusive movie houses.

The Internal Revenue department announced it would sell the furnishings and mechanical equipment of the Meriden theatre at Anderson to collect $1,423.43, it alleged, was due for failure of C. John Predary, to pay admission tax and penalty.

Addressing the Mothers' Council at Muncie, Ind., Miss Maude Aldrich, widely known lecturer, said: "The motion picture may be made a great educational factor and an ideal builder of character, but the appeal of the moving pictures as now presented is largely to the physical, not to spiritual and intellectual."

The Mothers' Council is urging movie houses of the state to run pictures it considers morally high class and educational.

An Indiana branch of the Anti-Blue Law League of America has been opened in Indianapolis with offices at 540 Consolidated Building. Mark E. Archer is state secretary, and Karl W. Hoffman, Indianapolis secretary. A periodical to be known as *Anti-Blue Law Freedom,* will be published.

City authorities rented the high school auditorium at South Bend to a syndicate promoting lectures and band concerts on Sunday afternoon. The regular theatrical interests objected. This started a little war which, according to press reports, may result in application of the blue laws. One side is reported to have threatened an injunction suit to block the use of the public building and the other to close up the theatres on Sunday.

Des Moines Notes

Ray Cooper and Slater O'Hara, interested formerly in the Auditorium at Clarinda, sold their holdings and invested in the Orpheum Theatre at Fairfield. This theatre was formerly owned by Mr. Luneman. The Orpheum will show pictures, and it is probable that a vaudeville program will also be billed.

Mr. Alex Frank, the manager of the Rialto and the Waterloo Theatres at Waterloo, is the proud daddy of an eight pound boy.

Mr. Prosser, formerly affiliated with Goldberg of Omaha and manager of the Muse Theatre for three years, has become a salesman for Universal. He will have charge of the southwest territory in Iowa, headquarters, Des Moines.

George Stevenson, who came from St. Louis to work in the shipping department for Famous Players, has shown the pep and after six weeks was promoted to head shipper.

Harry Hunter, manager of the Famous Players exchange is to be transferred to the Washington, D. C. office. He will act as branch manager from that office while A. W. Nichols, formerly salesman in Iowa, will take the managership of the Des Moines exchange.

F. L. Davie, manager of the Universal exchange, made a trip over the territory, returning on Saturday, and reported that conditions looks very favorable.

The Colonial Theatre at Grinnell opened on September 11 with "The Storm" and did the biggest business ever.

Washington Brevities

The first fall meeting of the board of directors of the Crandall Theatre Company, operating Crandall's Metropolitan theatre, was held at the executive offices last Wednesday.

Herbert I. Krause, popular manager of Famous Players-Lasky Paramount exchange, resigned and Mr. Rothman is acting manager at the new home of Paramount in Washington. Mr. Krause leaves here with the full knowledge that he has made the Paramount here one of the strongest cogs in the Famous Players organization.

A fire last week at Proctorville, O., near Huntington, W. Va., wiped out most of the town, including the Masonic opera house, on Monday. The town will have to have a new picture theatre when it rebuilds.

A unique tie-up between a Charleston, W. Va.. theatre and the Boys Shop operated by Abe Boiarsky, gave every boy in town a chance to see the Tom Mix picture. "Just Tony," Saturday morning, September 16. All boy patrons of the store were requested to call there, and register for the free tickets admitting them to the theatre.

The Strand theatre there cleverly says "Ford cars at $23.50 would not cause half as big a furore as will Harry Carey in "The Kick Back," shown there September 14.

The first local release of the 80th Division Reunion pictures were shown at the Strand.

Norfolk, where Otto Wells makes his headquarters, had circus competition last week for its film theatres. The Granby was showing "Smilin' Through" with a musical prologue, arranged by Arthur A. Penn, introducing Oneida Sullivan Colson as soprano, and with Douglass Crawford, the Granby Concert orchestra organist, rendering Balfe's "Then You'll Remember Me" as an organ overture.

R. C. L. Moncure of the Virginia film censor board was mentioned for a position on the Industrial Commission, but indicates that he wishes to remain as a film censor.

Children's Saturday morning five-cent matinees seem to be the rule of Portsmouth and other Virginia communities. The Tivoli gave a special one-day showing of the Paramount production, "The Shiek," recently.

Florida Chips

The Rivoli theatre, which is located in Ybor City, the Latin portion of Tampa, Fla., is having its weekly programs printed in both Spanish and English, E. J. Walton, the manager, is a hustler and not afraid to spend money, as his having lately installed an $8,000 photo-player proves. Mr. Walton also rigged up an automobile with one of those electric bells piano for his street. ballyhoo.

C. D. Cooley, the general manager of the Consolidated Amusement Co., of Tampa, Fla., is going to give his Grand theatre a complete overhauling. Mr. Cooley says that he does not like the chairs in that house, they don't seem as comfortable as they should, and so he is going to pull them all out and put in new ones.

The Victory theatre of Tampa, will open the vaudeville season on October 2. During the winter months the Victory plays Keith vaudeville on Monday, Tuesday, Wednesday and Thursday, and feature pictures, of the de luxe kind, on the last three days.

The Maceo theatre, which is the only house for Negroes in Tampa, has added Negro Tab Shows to their regular feature program. The Maceo Amusement Company, who own the house, have theatres in St. Petersburg and Ocals also. They have tried out the Tabs in these houses as well and say that their patrons seem to like the added attraction. They say they will continue the Tabs for several weeks yet.

The "rainy season" is on down here now, and when the bottom drops out of the clouds about show time it spells loss for the showman. Sure would be a poor place for one of those open-work airdomes at this season, but why don't the rain insurance men get busy?

C. D. Cooley put on a minstrel show as an added attraction at his Strand theatre in Tampa. After a song about banana trees, one of the end men said, "There ain't no more banana trees down here now, for Mr. Cooley done used 'em all up making lobby displays at the Victory." Some of these special banana tree displays have been described in the Exhibitors' Service Bureau.

And that reminds me that Mr. Cooley put on "Blood and Sand" at the Victory for a four-day run, and "The Queen of Sheba" at the Strand for the same four days. The houses are but a block apart, the prices advanced in both houses, and still he "stood 'em up" every night in both houses.

Providence, R. I., Notes

"Jewel" Carman, who was formerly an assistant manager of the Shubert-Majestic theatre, has become assistant manager of the Rialto theatre.

Judging from the way the managers of the theatres this week (week of Sept. 27) booked in their shows it looks like Providence is coming back to the single feature bill. The Strand hoped to make a big cleanup with "Manslaughter," the Modern was looking for a tremendous business with "The Eternal Flame," while the Rialto is quite sure of success with "The Storm." The Providence motion picture theatres from indications have been trying to outdo each other in the line of pictures, and for a long while have been giving the public two five-reel features, besides a comedy, a weekly and an educational reel.

(*Continued on page* 1776)

Jessen's Studio Notes by Wire

METRO

Rod Larocque and Robert Frazier will be principals supporting Mae Murray in "Coronation."

"The French Doll" has been purchased for Mae Murray, for which Frances Marion has been engaged to write the continuity.

Hunt Stromberg is beginning "Glad Rags," featuring Bull Montana, under the direction of Hugh Fay. Dave Kirkland and Clyde Bruckman have been engaged as writers.

The Amalgamated Company is engaged in making "Mud and Sand," a travesty on "Blood and Sand," which will feature Stan Laurel, under the direction of Gilbert Pratt. Russell Simpson has been added to the cast of "Peg O' My Heart."

LASKY

Wallace Worsley has been engaged to direct "Nobody's Money," starring Wallace Reid from a play by William Lebaron, continuity by Beulah Marie Dix.

George Fitzmaurice has finished "Kick In," and is ready to begin "Bella Dona" with Pola Negri.

Edmund Lowe has been engaged to play opposite Betty Compson in "The White Flower," for which the supporting cast employs Edward Martin, Delleon Barry, Sylvia Ashton, Arthur Hoyt, Arline Pretty and Tilly Phillips. This will be directed by the author Julia Crawford Ivers. Members of the company are preparing to leave for Honolulu, where most of the picture will be made.

William DeMille has begun "Paths of Glory," with Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford. The story is an original by Clara Beranger.

In production are "Singed Wings," direction Penrhyn Stanlaws; "Making a Man," direction Joseph Henabery, starring Jack Holt; "My American Wife," Sam Woods production starring Gloria Swanson, and "Sacrifice," starring Mary Miles Minter, under the direction of Charles Maigne.

In preparation for production number "The Covered Wagon," to be directed by James Cruze, with continuity by Jack Cunningham adapted from a book by Emerson Hough.

R-C

The complete cast for Harry Carey's "The One Man," directed by Val Paul, includes Cullen Landis, Myrtle Stedman, Charles Lemoyne, Winifred Bryson, Joseph Harris and Donald McDonald. The Johnny Walker Company are engaged in the filming of "Fly By Night" and will go to Mexico City for a number of exteriors. William K. Howard is the director.

Chester Bennett is editing "Thelma," starring Jane Novak. The last scenes for this subject were made in interiors taken in a theatre erected for the work at the Hollywood Studios.

UNIVERSAL

The announcement that the purchase of the following stories have been made by Universal indicates that there will be activities upon the U lot: "The Abysmal Brute," by Jack London "The Ghost Patrol," by Sinclair Lewis; "The Summons," by George Pattulo.

The next Art Acord serial entitled "The Trail Blazers," is founded upon the Marcus Whitman conquest which saved Oregon for the United States. It will be directed by Edward Kemmle.

Frank Mayo will next play in "The Summons," the continuity to be by George Randolph Chester.

June Elvidge and David Torrence have been added to the cast of "Forsaking All Others," which will be under the direction of Emile Chautard, featuring Colleen Moore and Cullen Landis. May Wallace and Sam Degrasse are among the other principals.

Claire Adams has been engaged to play opposite Herbert Rawlinson in "The Kidnappers."

Beatrice Burnham will play feminine lead opposite Hoot Gibson in "Kindled Courage," which will be directed by Nat Ross.

In production are "The Leather Pushers," direction of Harry Pollard, featuring Reginald Denny; "The White Tiger," a Tod Browning production for Priscilla Dean; "The Runaway Girl," a King Baggott production starring Gladys Walton; "The Fish Patrol," Ed-Kull, Jack Mulhall, Louise Lorraine.

SELZNICK

Victor Heerman has written a comedy drama, "A Dollar Down," for which the continuity is being prepared by Sarah Mason and will be used as a starring vehicle for Owen Moore.

Production, otherwise, discontinued for a period of four to six weeks.

MISCELLAN'S

Frank R. Adams is producing some of his own stories and has taken space at the Hollywood Studios. Lambert Hillyer will officially handle the megaphone.

I. M. Herzig is making a new series of "cruelly wed" comedies, which will feature Dot Farkey and Paul Weigel. The first will be titled "A Measly Interpretation" and has Snitz Edwards, Bally Rich and Francis Carpenter as principals. Andree Barlatier is doing the photography.

INDEPENDENT

Irving Cummings has completed "Chicago Sal," featuring Milton Sills and Alice Lake, for which the last scenes required the demolishing of a huge structure. They will show the collapse of a big cafe when eight hundred people were seated, and later the burning of two blocks of Chicago's tenement district, in which three hundred people were employed.

Gene Stratton Porter Productions, beginning with "Michael O'Halloran," are under way in the preparatory stages. Lee Meehan will direct "Michael," with Charles Hatton in the title role, Irene Rich, Josephine Sedgewick, Charles Clary, William Boyd, Harriet Laurel and Ethelyn Irving in other parts.

(*Continued from page* 1775)

Carolina Chatter

The Howard-Wells Amusement Company, controlling all theatres in Wilmington, N. C. have closed the tabloid shows that opened in their Royal Theatre Labor Day and have announced that feature pictures will be shown there at 15 and 20 cents with three changes a week. The Grand Theatre will present the biggest of the specials that can be secured, changing bills twice a week. Feature pictures have been cancelled from the Victoria Theatre which is to be used exclusively in the future for legitimate attractions.

J. T. P. MacDonald, a newcomer in the film business, is now selling the Vitagraph product in the Carolinas out of the Atlanta office.

O. H. Brannon, Eltabran's Carolina salesman out of Charlotte, visited with his brother in Atlanta last week.

W. T. Kennibrew of Southern States Film Company was in Charlotte for a few days last week visiting friends.

L. S. Hollingsworth, assistant manager of Vitagraph in Atlanta is spending his honeymoon in Asheville, N. C. He married an Atlanta girl September second.

H. B. Wells of Newberry, S. C. has returned from a pleasure trip to the West Coast and Canadian Rockies. He is now preparing for a bumper season.

"Jim" McCormick, Select manager in Charlotte, is out in the territory with a print of "Love Is An Awful Thing" for screenings and is also selling the new fall product.

Another exchange manager giving screenings is "Doc" Koch of Goldwyn, who has "Remembrance" in the Carolinas this week.

C. E. Peppiatt of Southern Enterprises Charlotte and Sam MacIntyre of Metro in Atlanta are traveling the Carolina territory this week and are said to be cleaning-up some big contracts.

Fritz Friend, well known salesman in the Carolinas, lost his wife last week. Mrs. Friend's death came unexpectedly, although she has been in ill health for some time.

Herbert C. Wales, lessee of the Victoria Theatre, Wilmington, N. C. has arrived from Charlotte and is now getting acquainted in his new home.

Southwestern News

Saul Harris is again at the helm of the Arkansas Enterprises, Inc., theatres in Little Rock, Ark., consisting of the Gem, Kempner, Crystal, Royal and Capitol theatres. Other officers are Ike Kempner, Little Rock, president, Y. F. Freeman, Atlanta, vice president; C. E. Holcomb, Atlanta, Treasurer; Harris will be the manager and will handle the bookings.

Associated First National announces the appointment of W. E. Callaway as district manager, having supervision over offices in Oklahoma City, Dallas, Texas, Louisville, Charlotte, Atlanta, Mexico and Cuba.

H. J. Bayley, formerly with Vitagraph, has been named as manager at Dallas, Tex.

Announcement has been made that the R. D. Lewis Film Co. of Dallas, Texas, has taken over both the business and the quarters of the Quality Film Company, located at 1810 Main street, Dallas. The quarters will be renovated and decorated before Lewis moves in.

All theatres and moving picture houses in Sherman, Texas, have gone open shop. Scale demanded by the union operators was $35 per week and overtime. Manager H. O. Jones, Washington; H. C. Houston, Gem; C. J. Musselman, Travis; and Billy Batsel, Queen, have been running open shop for more than a year. Eight operators are affected.

Dye Fors & Rogers theatres at Wichita Falls, Texas, are among others in Texas at odds with union operators. The operators walked out last week and have not returned. The Wichita scale has been $40 for 48 hours work. The operators refused a reduction proposed by the managers, and non-union operators were installed. Houses affected are the Empress, Majestic and Olympic. Strand and Gem, opposition houses, remained union.

Pickets were stationed at two neighborhood theaters at Houston, Texas, when the operators had walked out upon failure to get an increase of 10 per cent. The operators were asking for a reinstatement of a scale they had voluntarily cut last year when business began to slump.

During the Dallas, Texas, Palace engagement of Wallace Reid's "Leading Citizen," the Palace management conducted a balloting to determine Dallas' most prominent man, and the choice went to L. B. Remy of the Goldwyn office, who received a plurality of 3185 votes over his nearest competitor. Many other prominent men in Dallas were entered in the contest.

COMEDIES—EDUCATIONALS—SCENICS

Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

Blue Ribbon Winner Enlist as Canine Actor

WHEN Abe Stern, Vice-President of Century Comedies, returned recently from his annual European trip, he brought back with him a full blooded police dog. Now that the animal has become a bit acclimated, his name has been Americanized to "Cap."

"Cap" is now being trained by Thomas Wade, an animal trainer of note, and will appear in Century Comedies when his education is perfected. The dog should take to acting naturally, as he is the son of "Rolf" who has an international reputation on the other side of the pond. "Cap's" grandsire was a many time blue ribbon winner, and three of his brothers are at the present time in the government employ tracking European criminals to their lair.

Pathe Announces "The Ropin' Fool"

Announcement of Pathe's forthcoming release of two characteristic comedy novelties starring Will Rogers are reported to have been received by exhibitors with great interest.

The two titles announced—"The Ropin' Fool" and "Fruits of Faith"—plainly conveyed to exhibitors' minds, says Pathe, that the screen is shortly to reveal Will Rogers in at least two of the aspects which have established the celebrated comedian of "The Follies" in his unique position on the American stage. "The Ropin' Fool" calls to mind a newspaper article still current throughout the country in which Will Rogers is referred to as "the world's best paid cowboy—$75,000 a year."

New Talent Secured for Baby Peggy Comedies

Baby Peggy, the tiny star of Century Comedies, is again being directed by Alf Goulding, who made "Peg of the Movies." This is the picture in which Peggy plays the part of a little country girl who comes to Hollywood to break into the movies.

Joe Bonner is again supporting Baby Peggy, and after playing with her in "The Little Match Girl."

Abe Stern recently purchased two ring tailed monkeys, trained animals, formerly the property of the Singer Midget vaudeville act, which will be used in Baby Peggy's pictures.

Pathe's Oct. 8 Releases Ready

"Fire Fighters," "Our Gang" and Reel of Snapshots Announced

THE list of releases announced by Pathe for Oct. 8 begins with the two-reel Hal Roach "Our Gang" comedy called "Fire Fighters." This is the second of the new kiddie and animal series, the first of which was "One Terrible Day." In "Fire Fighters" the screen comedy patrons are promised another rich batch of laughs over the irrepressible small boy doings of "Sunshine" Sammy, tiny but tough little Jackie Conlin, miraculously freckled Mickie Daniels and their conspiring four-footed friends, assisted by other capable urchins and several hopelessly out-classed grownups.

"Screen Snapshots" No. 10, presents obviously cordial meetings between Will Hays and a score or more film celebrities in West Coast Studios and at Film Colony occasions.

On Oct. 8, the Pathe serial "The Timber Queen," with Ruth Roland, reaches its thirteenth episode, "The Rim of Eternity."

In the one-reel comedy called "The Upper Cut" of this release schedule, Paul Parrott, with Jobyna Ralston, is compelled to make good at the manly art, or lose his best girl.

Pathe Review No. 176, presents exquisite Summer ladscapes and fields as the ancient Greeks saw them—ruled by the goddess of the season—"An Interpretative Idyll in Motion Photography." There is a series of scenes at the N. J. State Game Farm dealing with pheasants, another series made in China showing the "Djinn Maker," his produce and his eager audience, and another "Novelty in Clay." The Pathecolor section is devoted to the sacred Grotto of Lourdes.

The Harold Lloyd re-issue presents the comedian as the punishment-avoiding hero of "Never Touched Me."

"None but the Brave Deserve the Fair" is the moral of the Aesop Film Fable release for Oct. 8 called "The Fable of the Hated Rivals."

Christie's Schedule Progressing

Many Stars to Appear in Extraordinary Offerings

THE Educational-Christie Comedy program for 1922-23 is already well under way. Two pictures in this series have been released, two more have been delivered to Educational and are being prepared for release in October, the fifth is nearing completion at the Christie Studio, and the sixth has been started. "That Son of a Sheik" which began the new and greater series of Christie Comedies and in which Neal Burns and Viora Daniel poke fun at the deluge of Sheik dramas, has had its first run showing in most big key centers. At the Granada theatre in San Francisco, a prologue was staged, the first time such a thing has ever been done for a comedy in this big theatre.

At the Newman theatre in Kansas City the orchestra which provides music for the big feature pictures was taken off the feature picture and played for the comedy instead.

"Pardon My Glove," the second release of the season, featuring Bobby Vernon and Vera Steadman, in a college and prize fight story, is getting under way in the theatres.

"Let 'Er Run," featuring Dorothy Devore and marking the introduction to Christie Comedies of George Stewart, will be the third release. It will be followed in turn by "Ocean Swells," featuring Neal Burns with Charlotte Merriam, in a story about life on a house-boat. In the supporting cast are Bebe Blackburn, Sylvia Ashton, Don Bailey and Henry Murdock.

Bobby Vernon is working on and has nearly completed "Choose Your Weapons," a Granstarkian satire under the direction of Al Christie. He is supported by Charlotte Stevens as the "Princess," Earl Rodney as "Herman," Maude Truax as "Mrs. Herman" and Lincoln Plummer as the "Prime Minister."

The sixth picture on which work has just been started has not yet been titled.

Dan Mason a "Skipper" in Toonerville Comedy

"The Skipper's Sermon" will be the October release in the series of Toonerville Comedies by Fontaine Fox. It features Dan Mason as the Skipper of the Toonerville Trolley that meets all the trains, an Educational release.

A Record on Short Subjects Claimed by Educational

THE NATIONAL MOTION PICTURE LEAGUE, in the latest issue of its Bulletin, lists "The Speeder," the new Hamilton Comedy, under "Family Films," recommended for people of all ages.

"Toonerville Trials," featuring Dan Mason as the Skipper, is also listed as a "Family Film." Educational may also point to a gratifying report that since the opening of Loew's State Theatre in Newark last December, every comedy that has been shown in this house has been selected from Educational's program of Short Subjects.

For forty-five weeks these have been represented at the State Theatre with a two-reel comedy every week.

These comedies have included fifteen Christie Comedies, five Mermaid Comedies, nine Torchy Comedies, seven Campbell Comedies, six Toonerville Comedies by Fontaine Fox, and three Punch Comedies.

Hallroom Boys Have "New Mama"

"The New Mama" is the second release on the new Hallroom Boys Comedies series.

This is instead of "A Tailor Made Chauffeur," which was previously announced as the second release by C. B. C. Film Sales Corporation, which is State Righting this series of two-reelers.

Featuring Sid Smith, the redoubtable Percy of the series, "The New Mama" was directed by Al Santell. George Williams is Ferdie. Harry Cohn supervised the production.

Sportsman Praises Century Comedies

At the close of the Canadian National Exhibition, Toronto, Canada, the manager of the Sportsman's Show, C. H. Gibbons, expressed his approval of Century Comedies and wrote their offices a letter expressing his appreciation of the loan of their comedy, "Chums," a print of which was contributed to the show.

Especially did Mr. Gibbons declare in favor of "The Radio Hound," a two-reeler starring "Brownine," the dog, which, according to the showman, scored a decided hit.

Burr Inaugerates Novel Production Plan

REPORTS emanating from C. C. Burr's Glendale Studios indicate that big things are being done by Ray McKee, Mary Anderson and Charlie Murray in the production of the new All-Star Comedies, now being made at the rate of one each month under the direction of Gregory LaCava.

What is particularly important is a novel cooperative plan originated by Director LaCava, in which each of the three stars enters into a conference each morning with the director to make a thorough study of those parts of the scenario that are to be "shot" during the day.

A private screening of the first of C. C. Burr's "All-Star Comedies" has been arranged to take place early next week, at which time the trade in general, through the reviewers will be acquainted with the calibre and importance of C. C. Burr's new All-Star series.

Gerson Company Starts Eighth Picture

Director Robert Eddy, with his company of Plum Center Comedians headed by Dan Mason, started work on the eighth of a series of twelve comedies at the Paul Gerson Studios in San Francisco recently.

The new picture deals with a business rivalry between Pop Tuttle and Nosey Nichols, prominent character of Plum Center. Nosey starts up a new bus line in opposition to Pop's old established depot bus, and the conflict and competition that arises furnished the comedy action.

Pop Tuttle, in the hands of Dan Mason, is a lively and virile character and equal to any emergency. Eddie Harris has the part of Nosey Nichols, a character that runs through a number of the Plum Center Comedies, F. B. O.

A. H. Geibler furnished the scenario and continuity, and Roy Vaughan is doing the camera work.

Short Subjects Gaining in Popularity

"Blazes" will be the third subject in the new series of Mermaid Comedies,' following "The Steeplechaser," which is to be released by Educational early in October.

The third of the new Jack White Productions will feature Lige Conley and Don Barclay, supported by Elinor Lynn, Jack Lloyd, "Sunshine" Hart and Otto Fries. Like "The Steeplechaser," "Blazes" was directed by Del Lord and Harry Edwards under the supervision of Jack White.

"The First Flivver" will be Educational's third release of Tony Sarg's Almanac. It will be released in October, following "The First Barber" and "The Devilish Dragon."

"Twin Husbands" Released

Second DeHaven Offering on F. B. O. Comedy Schedule

"TWIN HUSBANDS" is the second Carter DeHaven comedy to be released through the Film Booking Offices of America, following "Pop Tuttle's Movie Queen" on the F. B. O. program.

This presents Mr. and Mrs. DeHaven in two reels describing the difficulties of a young man who tries to be himself and his twin brother at the same time. It is said to be filled with novel situations and built around a logical plot.

Carter DeHaven's popularity on the screen was made certain immediately upon the release of "Their First Vacation," which introduced him as an F. B. O. star. This comedy played in the New York Capitol theatre and has been booked for early showings in many of the largest first run houses in the country.

"Twin Husbands" was directed by Mal St. Clair, who is responsible for the first six DeHaven comedies which have already been completed. It is based upon a young newlywed, who, in order to aid an old friend of his wife, poses as her husband, assuming the role of a twin brother to himself. In order to gain an inheritance the young lady must present a husband at a certain hour, and Carter finds plenty of embarrassing moments in being husband to two women at the same time.

Fighters In "Leather Pushers"

Reginald Denny Meets Well Known Pugs in Latest Series of Boxing Episodes

INDICATIONS of the extent to which Universal is going, in order to make the new edition of "The Leather Pushers" series unique among pictures of the prize ring, are contained in reports from the coast concerning the fights staged for rounds seven and eight of this series.

Ring gatherings comparable only to championship bouts are being held so that Reginald Denny, the star, can swap punches and knockout blows in the proper settings.

Harry Pollard, who directed the first six rounds and who also is making the last six rounds, caused the construction of a large ring and arena at Universal City. For atmosphere he uses regular fight fans, invited especially from Los Angeles and other coast sporting circles.

Universal says there is little trouble in filling the amphi-theatre when Denny is scheduled to fight before the camera. Word of the event is spread around Los Angeles and a horde of "fans," eager to see Denny and some west coast favorite in a stirring mill, hurry to Universal City. Denny himself is a title holder, having captured the championship belt of his brigade in the British Royal Air force during the war. His opponents in "The Leather Pushers" are well known "pugs."

Fox News Plans Celebration

Camera Representatines in Field Third Year of Success Finds 1008

OCTOBER FOURTH will be the third anniversary of the organization of Fox News. The history of the several outstanding successes achieved in that brief interval and promising possibilities for the future, which are under exploitation at present, are formulated in a statement issued by the director in chief of the news reel, who says, in part:

"As Fox News enters into the fourth year of its existence, it seems to me appropriate that a survey of its accomplishments, with an outline of the plans that have been made, as well as the prospective pictures that are now being planned, is in order.

"In October, 1919, after a three months' period of organization, Fox News became a part of the program of the hundreds of theatres that had housed Fox features in the past.

"Starting with a complete list of staff camermen and a goodly number of field representatives, following several campaigns, conducted for the increase of its service, the result is that today, our camera representatives number 1,008. Before an operator is even accepted as a field representative, he must first procure and submit a sample subject to be passed upon.

"New York staff cameramen, highly trained in their selected work, are continually leaving on trips abroad, there to film the wonders, unusual events, novelties and features found in foreign countries. Staff cameramen throughout the globe are continually in touch with their executives. The list is continually being increased, and endeavors are being made to place operators in practically every city of the United States of over 25,000 population and when necessary to train men who are in valuable territory who have not as yet taken up the moving picture idea, to become efficient cameramen and members of this staff.

"The pleasure of increased efficiency, more good subjects, more features and exclusives and a continued devotion to work are being received daily from our representatives throughout the world.

Charles Urban Returns From Europe

CHARLES URBAN, president of the Urban Motion Picture Industries, will return to New York next Saturday (Sept. 30) after a six-weeks' business trip to Europe.

This crossing will complete his eightieth round trip across the Atlantic since his first sailing in 1896. Then he went to London on a three months' trial trip as resident manager for the organization which at that time was distributing Edison films. That three months' trial trip developed into a stay of more than 20 years; a period which developed him as the biggest motion picture man in all Europe and among the foremost producers of educational films in the world.

In 1917 Mr. Urban transferred his headquarters to New York. Recently the organization of which he is president built Urban Institute at Irvington-on-Hudson, where all his projects are now housed under one roof.

Three New Ones for Federated

The second Federated Film Exchange release in which Joe Rock stars, supported by a selected cast and Billie Rhodes, is ready for the market. It is a two reel comedy entitled "Aladdin."

Ben Wilson has completed the second comedy of the series which he is producing for Federated Film Exchanges of America, Inc., in which Eddie Barry appears as the poor unfortunate who is penniless and is found in many amusing situations vainly trying to collect a life insurance policy without cashing in his life. "Money or My Life" is the title of this production.

Under the direction of Ben Wilson, Monty Banks has completed the second of the series of two reel comedies which he is making for Federated Film Exchanges of America, Inc., the title of the production being "Love Taps," Monty appearing as the pugilistic lover.

Good Comedy Always Welcome, Opines Century Executive

ABE STERN, Vice-President of the Century Comedies, and director of that company's studio activities, offered sound theory regarding the universality of the comedy subject.

"I am optimistic enough to firmly believe,' says M. Stern, "that the comedy subject is acceptable to all of the public all of the time. In times of depression, the public wishes to be cheered up. In periods of prosperity, it welcomes a chance to reflect that condition of mind. I only know one human being who really doesn't enjoy a good, clean comedy, but as he is the same pessimist who first hit upon the idea of wearing both suspenders and a belt, I guess he deserves neither your sympathy nor my censure."

Reviews of Latest Short Subject Releases

"Twin Husbands"
(Carter De Haven Comedy—F. B. O.—Two Reels)

HERE is an amusing little story telling a tale of domestic troubles as they develop around a pair of newlyweds. In fact there are two couples who have listened to the parson and answered his questions in the affirmative. It is quite complicated but so definite in outline that a moron could follow it. One of the brides is on her way to introduce her hubby to her father, while the other is journeying home to collect an inheritance left by her dad.

Here is where the trouble starts, for the will provides that she shall have a husband and that the two shall spend their honeymoon in the old homestead. What do you think follows? Certainly you can guess the substitution. The scene reveals that the husband of the heiress is missing, which complicates matters so much that the other hubby doubles for him. It gets real involved when you consider that his father-in-law happens to be the lawyer in charge of his wife's inheritance. So he finds a way out by doubling as twins. And this calls for some dextrous footwork on Carter's part to appear in two places at one and the same time.

The hokum piles up, but a happy ending is in sight for all concerned—even for the program of your house, provided you run the comedy. The piece travels right along, kicking up considerable pep and high jinks.—*LAWRENCE REID.*

"Wonderful Water"
(Prizma—1 Reel)

SHOWS the sculpturing power of water as liquid gas and solid. Based on a lecture by Mr. George H. Sherwood, of the American Museum of Natural History, entitled, "The Wonderful Work of Water." Includes remarkable scenes from Borneo, Alaskan Icefields, and other parts of the world. Includes new scenes of Yosemite Falls, Vernal Falls and Niagara.

"Bird Dogs Afield"
(Prizma—1 Reel)

A NEW dog picture, showing pointer and setters, made with the co-operation of the English Setter Club of America. Shows how thoroughbred bird dogs are trained for the field, bench and show. Includes actual training in the field with remarkable close-ups of a setter on point and other scenes illustrating the unusual intelligence of thoroughbred dogs.

"The Village Sheik"
Fox—Two Reels

HERE'S a funny one, surely! Al St. John does the Sheikin', and while the title really hasn't a jot of bearing on the film, the audience forgets that in an instant and holds on frantically to the seats in an effort to keep from rolling on the floor. There is a fault; perhaps the film is somewhat too long. It appears that in the last half reel the interest lags, as if funny ideas had been used up or maybe as if the audience had grown satiated with laughter. But the early part of the picture makes one of the best series of mirth-producing incidents strung together for some time. Likewise there are particularly clever subtitles.—*STUART GIBSON.*

Scene from "The Young Diana" starring Marion Davies, Cosmopolitan-Paramount production

"The Radio Hound"
(Century—Two Reels)

HERE is one that will delight the young folk, amuse adults and interest radio fans of all ages. The star is "Brownie," a dog, but Johnny Fox and Jackie Morgan make the situations likely and possible to show "Brownie" off to advantage.

The boys are spending their vacation on the farm of their hard-hearted Uncle, who is a radio enthusiast, with a dislike for dogs and children. Naturally ,their pranks irritate him, especially when "listening in" on his radio apparatus, he hears the boys instructing "Brownie" to "swipe some pies" off the kitchen window-sill. Uncle starts out to punish the boys, but finds that it is more difficult to catch them than he expected, especially since "Brownie" seems to have human intelligence in preventing the grown man from getting near enough his pals to do them harm.

After the first reel, the "radio" is second in interest. The boys and the dog find new friends, who join in their fun, with the result that the vacation is a success after all. A satisfactory, well constructed comedy of its kind, the boys and the dog winning new laurels as young comedians and actors.—*LILLIAN GALE.*

"Fresh Fish"
(Educational—Two Reels)

ANIMATED cartoon, with direct appeal to children, who is all about a youthful aspirant to become a motion picture camera man and puts his toy camera into use by making a picture with an imaginary master and a faithful "Fido." They go on a fishing trip. but in the middle of the activities, the producer runs out of film, so while he is filling his camera, the imaginary characters devise their own way of making the scenery realistic. There are a few laughs in the sub-titles and it is a reel of considerable "pep."—*LILLIAN GALE.*

"The Impi"
(Prizma—1 Reel)

ANOTHER exclusive picture of native warriors of South African tribes secured by Prizma's South African Expedition. Shows training, drilling and actual fighting by native regiments, how native equipment is made and many of the strange methods of "The Impi"—the native regiment of the Swazis.

"Starland Revue No. II"
(F. B. O.—One Reel)

JAMES WATTS, a more or less gifted female impersonator opens this latest Starland Revue. If you were in New York and saw "Spice of 1922" you doubtless remember his portrayal of the modern girl. Watts makes his exit—to be followed by Taps, the talented child drummer of the "Pin Wheel Revue," an attraction which featured novel acts. Hamtree Harrington, a colored comedian comes forth to do an imitation of Bert Williams' famous poker hand. Ham looks as if he might have stepped out of a story by Octavus Roy Cohen. He burlesques the bit and gets away with it with all the picturesqueness of his race.

Gentlemen, we next invite you on a journey to Coney Island, where you may experience the sensation of "shooting the chutes." This calls for some tricky camera-work for the boats are propelled back to their starting point with all possible speed. Ted Lewis, the jazz leader who makes the claronet talk, is introduced. Unfortunately we are unable to hear his crooning tunes. We will have to wait for the talking and singing movies. The conclusion introduces us to the cast of the Theatre Guild production, "He Who Gets Slapped."

If you know your New York attractions and follow them, you will like these numbers. At least your patrons can see them without paying the carfare to reach the town of the big lights.—*LAWRENCE REID.*

"The Steeplechase"
(Educational—Two Reels)

WHILE this will appeal to the followers of what is known as "low comedy," it will hardly do better than pass as a "slap-stick" of the variety that bore rather than amuse the better class of patrons. There is a good cast, some splendid exterior views, and above the ordinary photography, but the comedy is absent except that which is forced by unnatural and far-fetched situations. There is considerable worth-while material wasted, seemingly due to carelessness in having the humorous situations worked out before starting to take the scenes. The second reel improves upon the first to some extent, but not sufficiently to recommend the two reels as a comedy sure to get laughs. It would seem that it aims at travesty upon plays which hinged upon a plot wherein the race horse, the jockey and the crooked make-believe nobleman played prominent parts—*LILLIAN GALE.*

"The Castaway"
(Bruce Scenic—One Reel)

EXQUISITE photography of even more exquisite scenes on the coast of a desert island and on the deck of a ship in heavy weather mark this little production as one of the loveliest scenic novelties produced for some time. Each of these Bruce pictures really is a whole Burton Holmes travelogue in itself and their brevity prevents them ever from even leaving the impression of the monotony of beauty. One never sees enough to cause a jumbling of impressions afterward, and these views stick in the mind when sometimes feature photoplays and more elaborate attempts at novelties fade.—*STUART GIBSON.*

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Longfellow Epic To Be Ray's Greatest

CHARLES RAY'S determination to film "The Courtship of Miles Standish" and make the famous Longfellow epic the high water mark in his artistic career, rather sharply marks his transition from the mere "movie" material to which until recently he devoted his talents, to the higher planes of subject and character.

Believing that time and thought are what make superior pictures, Ray has announced that under his contract with United Artists he will make but two productions a year, expending not less than $300,000 on each. He spent this much on his recently released United Artists production, "A Tailor Made Man."

Two Leading Men for Viola Dana

Viola Dana is a very fortunate young woman. In "Miss Emmy Lou," her new Metro picture, she is going to have two handsome leading men. Both John Bowers and Allan Forrest have been engaged for leading parts in this story, written especially for Miss Dana by Bernard McConville. Harry Beaumont is directing it.

Mr. Bowers has just recently completed enacting the title role in the Metro-SL production of "Quincy Adams Sawyer." He returned to Hollywood from location in Northern Washington in advance of the other members of this company in order to play with Miss Dana in "Miss Emmy Lou."

Mr. Forrest has appeared in several Metro Pictures during the past year. He was Miss Dana's leading man in "Seeing's Believing," one of her recent releases.

Theda Bara Story Is Near Selection

The selection of a story for the Theda Bara production which is to be made by the Selznick Company under the personal supervision of David O. Selznick has been narrowed down to one of two or three of the scores of offerings which have been examined.

The selection of a director for the picture has also been given a great deal of attention and the announcement of a big name in this connection is expected within the next few days.

As has been previously announced the Bara picture is to be made in New York City. Actual production work will begin within the next four weeks.

"Under Two Flags" at Strand

Priscilla Dean Lauded As "Cigarette" In Browning's Universal Picture

"UNDER TWO FLAGS," Priscilla Dean's latest Universal-Jewel production, had its New York premiere last Sunday at the Mark-Strand theatre. Crowded houses hailed the Broadway advent of the new film and acclaimed it Miss Dean's greatest vehicle. The picture was adapted from Ouida's classic novel, and was directed by Tod Browning, creator of many Dean successes.

Manager Joseph Plunkett of the Strand added an elaborate presentation to the showing, including a colorful prologue. He used twenty-four presons in the prologue cast.

Newspaper critics who saw the opening of the new Universal-Jewel picture, gave due credit to its bigness and to Miss Dean's interpretation of the colorful Ouida role.

"Two of our greatest favorites are at the Strand this week," wrote Don Allen in the *Evening World*. "One is 'Under Two Flags,' and the other is Priscilla Dean. We are glad to greet both."

The *Evening Telegram* reviewer wrote as follows:

"Ouida's most famous novel, 'Under Two Flags,' makes a marvelous, vivid motion picture drama, which is now at the Strand theatre, with Miss Priscilla Dean in the role of Cigarette, which once served Miss Blanche Bates and other famous actresses on the speaking stage."

Miss Harriette Underhill, reviewing the picture for the *New York Tribune*, said:

"We have seen many Priscilla Dean pictures but in our opinion Cigarette is the best thing Miss Dean has ever done on the screen."

"More to Be Pitied" Scores

C.B.C. Registers Success at Opening of Run at Broadway Theatre

"MORE TO BE PITIED" established itself a success when it went over with a bang and registered a hit at the New York premiere run at the Broadway Theatre, New York, during all of this week, says C. B. C. Sales Corporation.

Big premiers are being given this first of the C.B.C. Film Sales Corporation series and in every territory it is going into the best theatres, establishing thereby records for an independent picture, according to the C.B.C. offices. A few of the big openings on it are being given at the Victoria Theatre, Altoona; the Rialto Theatre in Des Moines; the Boston Theatre in Boston, and many first runs throughout New England. Apollo Exchange, which handles Greater New York rights, has tied up some of the finest bookings through New York and vicinity, it is stated.

May Tinee, film reviewer of the Chicago Tribune, found great merit in "More To Be Pitied" and praised it highly.

Big first run exploitation is being given this feature in every territory. Exchanges handling it are more than enthusiastic. Jack Cohn, who was in Boston this week, reports great enthusiasm on it there and quotes one exhibitor as saying:

"I can make more money on an Independent feature of this kind—gripping, intense, with an excellent cast than on any program picture I have played in a long while."

Exhibitors throughout the country, on the strength of the way "More To Be Pitied" is going over, are already tying up for dates on the entire series of the six pictures, and are asking exactly when they can secure the second feature "Only a Shopgirl," on which a remarkable cast including Estelle Taylor, Richard Dix, Wallace Beery, Mae Busch, Tully Marshall, Claire Dubrey, Willard Louis, Josephine Adair, and Billy Scott has just been announced.

"The Christian" Shows Real Race Scenes

If you can't get to Tijuana, Pimlico or Churchill Downs, you might look over the Goldwyn production of "The Christian."

In it you will see an exciting horserace on one of the most famous old tracks in the world, Epsom Downs near London, England, on Derby Day. You will notice several things in contrast to American customs: Epsom is a turf track, for one thing, and bookmakers ply their trade openly instead of secretly.

You will see Richard Dix, in the title role, exhorting (in vain) the heedless pleasure-seekers to turn from their worldly ways. You will see racing where it is, truly, the "sport of kings," with a king's horse among the starters, and you will see an English holiday crowd at its favorite pastime.

Maurice Tourneur is directing, and the cast includes besides Mr. Dix and Miss Busch, Phyllis Haver, Gareth Hughes, Claude Gillingwater, Mahlon Hamilton and others as well known.

Pola Negri Will Have Strong Support

PARAMOUNT evidently is leaving nothing undone to make Pola Negri's first American picture, "Bella Donna," which George Fitzmaurice is to start soon at the Lasky studio, a production worthy of the talents and prestige of the famous Polish star.

Close upon the announcement that Conrad Nagel will have the leading role opposite the star, comes word that Conway Tearle and Claude King have been cast for two of the most important characters in the Robert Hichens story. Mr. Tearle will have the picturesque role of Baroudi, the Arab, with whom Bella Donna becomes so infatuated that she attempts to kill her husband by slow poisoning, while Mr. King will portray the physician-friend who discovers the plot and convinces the husband of his wife's perfidy.

French Exhibitors Await Pyramid Picture

Word has been received from Guillome Fervier, French representative of the American Releasing Corporation, from Paris, France, that the French exhibitors and fans are awaiting the receipt there of the prints of the Ray C. Smallwood production of the "Queen of the Moulin Rouge," for Pyramid Pictures, Inc.

Owing to an active advance publicity campaign by Pyramid, the foreign rights of "The Queen of the Moulin Rouge" have called for considerably more than the usual amount of exhibitor attention. M. Fervier is authority for the statement that few American productions have caused so much keen anticipation as has the Paul M Potter story upon which the musical comedy of the same name was based.

Changed Title Explained by Schulberg

B. P. Schulberg, producer of "Shadows" from the story "Ching, Ching, Chinaman" explains why he decided to change the title of the picture which uses as its basis a story read by some 2,000,000 readers of the Pictorial Review. He says:

"We decided on 'Shadows' because it incorporates the suggestion of mystery which is the keynote of the plot. I am confident that in our faithful interpretation of Wilbur Daniel Steele's story we have retained its finest element. I feel that by changing the title we are aiding exhibitors in conveying to their patrons just what the true nature of the picture is."

Casts Announced for Three New Christie Comedies

DOROTHY DEVORE is featured in Al Christie's "Let 'Er Run," his third picture of the new season which includes a comedy horse-race. George Stewart plays the leading supporting role while another important part is played by Lincoln Plumer who was prominent in the cast of "That Son of a Sheik."

Neal Burns will be featured in "Ocean Swells," Christie's four picture. This has been assigned to Scott Sidney's direction. Charlotte Merriam, who played leads in Christie Comedies some time ago, has been re-engaged to play the lead in this comedy of house-boating. Sylvia Ashton was borrowed from the Famous-Players Lasky studios for the "Mother" role, while Bebe Blackburn, a child prodigy of three-and-a-half years, has been engaged for some sensational diving and swimming.

Bobby Vernon is the featured player in "Choose Your Weapons," a Graustarkian satire. Charlotte Stevens has been assigned to the Princess role, and Lincoln Plumer to that of Prime Minister Zenda, the Chief Fixer of the mythical kingdom. Earl Rodney plays the comedy role of the King, who used to be in the delicatessen business, all released via Educational.

Lowe Joins "The White Flower" Cast

Edmund Lowe, noted Broadway leading man, was engaged by wire to play the male lead opposite Betty Compson in "The White Flower," a new Paramount picture which will mark the return of Mrs. Julia Crawford Ivers to the ranks of women directors.

Lowe accepted the contract by telegraph in New York and had only sufficient time to pack and catch a transcontinental train connecting with the Steamship Wilhemina, en route for Honolulu. For "The White Flower" is to be made in and around Honolulu, "On the Beach at Waikiki" and at the brink of the volcano, Kilaueau.

Others in the cast include Edward Martindel, Arline Pretty, Sylvia Ashton, Arthur Hoyt, Leon Barry and Lily Phillips.

South America Sold on Goldwyn Product

Goldwyn's foreign department has just entered into a contract with the export department of the New York Film Exchange for the handling of its sixth year product —the season of 1922-1923—for the greater part of South America.

The countries in which the New York Film Exchange will control the distribution of Goldwyn's "big twenty" photoplays for the new season are: Argentina, Uruguay, Paraguay, Chile, Ecuador, Peru and Bolivia.

Among the pictures covered by this contract are "Remembrance," John Barrymore in "Sherlock Holmes," "Hungry Hearts," "The Sin Flood," "The Bitterness of Sweets," "Brothers under the Skin," "Gimme," "A Blind Bargain," "Broken Chains," "The Christian," "Passions of the Sea,"

"Nero" Repeating N. Y. Success

Fox Super-Feature Is Confirming Reputation Established on Broadway

"NERO", the William Fox super-feature which is now being shown in the leading theatres of the country after a long engagement at the Lyric Theatre, New York, is confirming the reputation it made on Broadway, where press and public pronounced it the finest historical picture ever produced, according to the Fox offices.

As the first move in securing this high position for the screen drama the Fox organization decided to have it made in the Eternal City itself, and to obtain the services of the best foreign actors. A glance at the program shows that the cast is largely made up of Italian artists, the best known name on the list being that of Alexander Salvini, grandson of the great Italian tragedian who toured this country forty years ago and was regarded as the foremost "Othello" of his time.

J. Gordon Edwards, the celebrated director who had charge of the making of "Nero", took full advantage of his opportunity, and, wherever possible, used the actual locations referred to in the story. Nero's palace, which was built expressly for the picture, is an imposing example of ancient Roman architecture that looks as if it was inspired by the painting of some famous artist. There are other stately structures all through the feature.

The outstanding scenic effect is the burning of Rome. This historical blaze has been reproduced in a wonderfully realistic manner, the size of the mob of frightened inhabitants being the largest ever used for the screen, it is claimed. The scene where the wicked emperor, who gave orders for the conflagration, stands upon a balcony of his palace and gloats over the destruction of the doomed city, puts the finishing touch upon the horror of the situation.

Editors Invite Picture Showing

Southern California Association Sees "Remembrance" Goldwyn Special

GOLDWYN PICTURES CORPORATION has just received a telegram from its studios in Culver City, Cal., that a signal honor has been paid to its first release for the season, the new Rupert Hughes photoplay, "Remembrance."

The Southern California Editorial Association, consisting of editors of 300 newspapers in that section of the country, asked that the picture be shown to them after their banquet on Monday night last at Los Angeles. Their recollection of Mr. Hughes' former super-feature, "The Old Nest," was responsible for their petition to be allowed to see "Remembrance" in advance of its release date.

The author of the film was invited to attend the banquet and address the assembled editors. After the screening, Mr. Hughes was the recipient of congratulations on all hands for the delightful humor and the realistic humanness of his new picture, which many predicted would rival "The Old Nest" in popularity.

"Remembrance" was shown in preview at the studios on the following Tuesday night to the press representatives of Los Angeles, who were as enthusiastic in praise of the film as the editors had been the previous evening. Before the screening dinner was served to sixty of the various film and theatrical publicity agents in and about Los Angeles.

"Remembrance" is receiving its first screening this week at the California theatre, Los Angeles, and beginning next Sunday, Oct. 1, it will be shown for a week at the Capitol theatre, New York. Its national release date is Sunday, Oct. 8.

Philly Officials See Police Picture

"IN the Name of the Law," the F. B. O. police picture received a fine official send-off in Philadelphia on Sunday, Sept. 24th, when it was privately presented at the Stanley Company's Victoria Theatre, to Mayor J. Hampton Moore, Director of Public Safety James B. Cortelyou, Chief of Police William B. Mills, the heads of the various city departments and the entire Police Force of the city of Philadelphia.

Admission to the private showing was by special invitation personally issued by the Director of Public Safety, to a list of guests made up entirely by Mr. Cortelyou himself.

Bull Montana Finishes "A Punctured Prince"

Bull Montana has completed "A Punctured Prince," the second of a series of screen comedies, produced by Hunt Stromberg and distributed by Metro Pictures Corporation. The first production of the series, "A Ladies' Man", is now being shown in leading motion picture theatres.

"A Punctured Prince" is an original story by Hunt Stromberg, and in it the star is seen as a successful chef in a "short-order" restaurant. After a succession of humorous events, the erstwhile food-preparer finds himself ascended to a position enabling him to rub elbows with royalty.

In support of Montana are many comedy players of prominence, among them being Maryon Aye, Harry Lamont, Eugene Burr and Helen Broneau.

"Prisoner of Zenda" Opens Eastman

Ten thousand persons crowded Rochester's new Eastman Theatre on the first day this unique, university-owned theatre was thrown open to the public. Although the doors remained closed until one o'clock in the afternoon, crowds began to gather in front of the theatre's box office as early as nine o'clock in the morning. The throngs that tied up traffic on Main and Gibb streets were all eager to witness the first presentation in Rochester of Rex Ingram's production of the world's most famous romance, "The Prisoner of Zenda," by Anthony Hope.

Exhibitor Lauds Ray's "Tailor Made Man"

W. H. Kemble, manager of the Empire theatre, Long Beach, Calif., a city of 100,000 who made the second showing in the country of Charles Ray's first United Artists production, "A Tailor Made Man," has written to Mr. Ray as follows:

"While it was necessary for me to pay a rental for "A Tailor Made Man" far in excess of what I ever paid for any of your previous pictures, nevertheless in the same proportion it is proving a bigger box-office attraction than any other. We opened Monday night turning away hundreds of your admirers."

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"Prisoner of Zenda" Praised

Exhibitors Wire Congratulations to Ingram and Metro Corporation

SUBSTANTIATING the tremendous impression registered by the first public showing of the Rex Ingram production for Metro of "The Prisoner of Zenda," which took place on July 31 at the Astor theatre, New York, come expressions of congratulations to Mr. Ingram and to Metro Pictures Corporation from exhibitors throughout the country, wherever pro-release showings of the photoplay have been held, according to word from the Metro office.

The enthusiasm of the showmen for the new triumph of the young director of "The Four Horsemen of the Apocalypse," "Turn to the Right," "The Conquering Power" and other notable productions, is indication that they share the opinion of the producers that "The Prisoner of Zenda" is certain to become a phenomenal success.

An example of the reception which the photoplay is receiving is expressed to Metro in a telegram from P. F. Schwie, general manager of the Duluth, Minn., Theatre Company, where an advance showing of the play is now taking place. "We expected much and got even more," says Mr. Schwie. His telegram to E. M. Saunders, general sales manager for Metro, reads as follows:

"I wish to add our voice to the chorus of praise which is going up everywhere for Metro's new Rex Ingram production. 'The Prisoner of Zenda.' We expected much and got even more from this picture, which is worthy in every way of the creator and distributors of the 'Four Horsemen.' There may be better adventure romances than 'The Prisoner of Zenda' but they surely are difficult to think of with this perfect screening of Anthony Hope's novel at hand."

Associated Release Has Thrills

Stirring Adventures of Johnsons in South Seas Are Shown in Picture

THE current release of Associated Exhibitors is "Head Hunters of the South Seas," scheduled for October 1st. This is a five part attraction depicting Martin Johnson's thrilling adventures among the wild tribes of Malekula, an island in the South Seas. Two years ago, Martin Johnson and his wife were captured by cannibals at Malekula, but escaped and returned some time later, attracted by the opportunities for remarkable adventure pictures offered there.

On the way to and returning from Malekula on their second trip, the Johnson's are said to have met with many thrilling experiences, and have pictured in a fascinating manner the customs and habits of the wild tribes of man-eating savages. Even nature performed for them, permitting them to photograph an earthquake and an erupting volcano. They also secured some remarkable shark pictures, as well as photographing for the first time a strange tribe of people who lived in trees, climbing aloft with the dexterity of monkeys.

Particularly interesting are said to be other shots of the Head Hunters of Malekula, revealing in detail the life of the fiercest and cruellest man-eating savages in the world.

Associated Exhibitors states that a special array of posters and accessories has been prepared for this attraction as well as a campaign book which includes in its suggestions several methods of cooperative advertising and commercial tie-ups of practical worth to theatres.

"Passions of the Sea" Being Edited

DIRECTOR R. A. WALSH this week finished photography on Goldwyn's first Carey Wilson photoplay, "Passions of the Sea," formerly known as "Captain Blackbird." All of the scenes for this South Sea romance were photographed in Tahiti with the exception of a few interiors which were filmed at the studios aftre the return of the company.

Director Walsh is now engaged in editing and titling the picture with the assistance of the author, a member of Goldwyn's editorial staff. It will soon receive its initial complete showing for production officials at the studios.

George Arliss Picture Wins Praise

"If you show high-class pictures, don't fail to give your patrons George Arliss in 'Disraeli.' They will thank you for it," says Thomas L. Haynes, proprietor of the Town Hall theatre, Old Lyme, Conn., after playing this United Artists release.

"George Arliss is the greatest dramatic actor before the screen today. Book 'Disraeli' and you will not regret it. It is a picture that will stand a raise and you will draw the best class in town."

Henley in East to See Play He Is to Film

Hobart Henley, Universal director, has just been brought east by the company to see the stage play, "Up the Ladder," now playing in Philadelphia, which he is to film.

Feeling that the Owen Davis play, "Up the Ladder," lends itself particularly well to direct translation to the screen, it was deemed advisable to have Henley see it in its original form. It is to serve as the first starring vehicle of Virginia Valli.

Robert G. Vignola

DIRECTOR OF

"When Knighthood Was In Flower"

NOW DIRECTING

Marion Davies

IN

"Adam and Eva"

FOR COSMOPOLITAN

"Sherlock Holmes" to Open New House

"Sherlock Holmes," the Goldwyn picture starring John Barrymore will be the opening attraction at the New Princess theatre in Honolulu, Hawaiian Islands. It will begin a pre-release showing at that new million-dollar theatre on Tuesday, October 26.

James R. Grainger, personal representative of F. J. Godsol, president of Goldwyn Pictures Corporation, who is now making a tour of the Goldwyn exchanges, arranged for the Honolulu booking of "Sherlock Holmes" when he was in San Francisco recently.

Fitzmaurice Finishes "Kick In"

"Kick In," George Fitzmaurice's production for Paramount Pictures, has been completed and it is believed that this will prove one of the most exciting modern crook dramas of the year.

Betty Compson, Bert Lytell and May McAvoy are featured in this picture, which was adapted by Ouida Bergere from Willard Mack's stage play. Meanwhile, George Fitzmaurice is preparing for his next production, "Bella Donna," in which the Polish actress, Pola Negri, will be starred.

Stars Join Universal Picture Cast

June Elvidge, stage and screen celebrity, and David Torrence, New York character star, have been added to the cast of "Forsaking All Others," being filmed at Universal City as an all-star special production.

Colleen Moore, Cullen Landis, May Wallace and Sam DeGrasse have other big parts in Universal's adaptation of Mary Lerner's story, which appeared originally in Collier's and was a sensation in the literary world.

Emile Chautard is directing the production.

New Leading Woman for Rawlinson

Claire Adams, leading woman of many high class western features of the Hamptons and other producers, has been signed by Universal to play the feminine lead opposite Herbert Rawlinson in "The Kidnappers," a picture which has just been started at Universal City under Stuart Paton's directon.

"The Kidnapper" is one of the "Scarlet Car" stories by Richard Harding Davis and was prepared for the screen by George Randolph Chester, of "Wallingford" fame.

"Dusk to Dawn" Booked by Loew Circuit

"Dusk to Dawn," the Associated Exhibitors feature starring Florence Vidor, which recently played a big week at the Capitol Theatre, New York City, has been booked for the entire circuit of Marcus Loew theatres in Greater New York.

Lester W. Adler, in charge of the New York exchange of Associated, conducted the negotiations with the booking department of Loew's enterprises.

Powers Returns to N. Y. Office

F. B. O. Managing Director Lines Up Splendid Product for Future Release

T. A. POWERS, managing director of the Film Booking Offices of America, returned this week to the F. B. O. Home Office in New York after several months spent in supervising the production activities of F. B. O. units at the big R-C Studios in Los Angeles. Powers having lined up an excellent array of future product for F. B. O. release, will remain for the present in New York to watch the work of his sales organization.

Powers left three producing organizations hard at work at the Coast studio. Harry Carey, having completed his second F. B. O. release "Good Men and True" is now well under way with "The One Man," adapted from the story "When a Woman Wills," by Elizabeth DeJeans, which appeared originally in the Blue Book Magazine. Carey's supporting cast includes Vola Vale and Cullen Landis, "The One Man" is directed by Val Paul.

Johnnie Walker has half completed his second starring picture "Captain Fly-By-Night." Walker appears in the picturesque role of a gentleman adventurer, and is supported by Shannon Day, Victory Bateman, Francis McDonald, Eddie Gribbon and Ashley Cooper. William K. Howard is directing.

Under the direction of Chester Bennett, Jane Novak is completing her third F. B. O. release, "Thelma." This screen adaption of Marie Corelli's famous novel is said to be the most pretentious production of Miss Novak's career.

Larry Semon's Latest Unique

Vitagraph Comedian Claims Picture Most Successful in Whole Career

"THE SLEUTH" Larry Semon's latest comedy is said, by those who have seen it, to be among the best of the output in the comedian's long and successful career. It is a story of the unexpected, with everything occurring but the one thing for which the spectator is looking and by the time that happens, it carries a surprise for the audience is then expecting something else.

This idea was accomplished after considerable study and deliberation on the part of Semon, although it has been his aim to produce a comedy of this sort for some time. However, months of experimental work was required before the thing could be accomplished.

The difficulty was mastering the psychology of the audience and a print was projected before a typical audience to note the effect, which brought about a few necessary changes. Larry found that in two or three places the audience anticipated the action. These were eliminated, with the result that it is said to be practically impossible to anticipate the action from one scene to another.

Among the costly sets built for this two-reel production is one representing the interior of a cafe across the Mexican Border.

Lucille Carlisle is the leading woman and the supporting cast employs Oliver Hardy, Al Thompson and other favorites of the Semon organization.

Famous Author to Write Advertisements

WHAT is probably a new precedent in the motion picture industry will be established when Ellis Parker Butler, famous author of "Pigs Is Pigs" writes a series of six advertisements to run consecutive weeks in the Saturday Evening Post for Associated First National Pictures, Inc., on "East Is West."

Famous authors have given their time and talent freely to the writing of screen stories and continuities, but this is probably the first time that a writer of national repute in the fiction field has consented to write national advertising for a motion picture.

Texas Joins Universal Publicity Staff

Paul Wakefield, prominent Texas newspaper man, and dramatic critic, has been engaged as the publicity manager in Texas for Universal. He will have his headquarters in Dallas, in the offices of the Consolidated Film & Supply Company, Southern distributors of the Universal product. Wakefield's services were obtained by Ned E. Depinet, general manager of the consolidation.

"Rich Men's Wives" Is Booked in Philly

In what is considered one of the hardest towns in the country for an independent to break in, B. P. Schulberg's "Rich Men's Wives" has secured an immediate booking date. The city is Philadelphia and the theatre the Aldine. Ben Amsterdam, Lichtman franchise holder in Eastern Pennsylvania and Southern New Jersey has closed the deal with the Stanley Company of America for a week's run beginning September 25.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Novel Cafe Built For "The Lonely Road"

The Cafe of the Deep, a dance palace unique for its beautiful mural decorations, the character of its patronage and the fact that the clink of a cash register never marred the pleasure of its guests, came into being at Los Angeles a few days ago, sparkled for one brilliant assemblage and then closed its doors forever.

The luxurious resort was designed, erected, used for a day, and dismantled under the supervision of Victor Schertzinger for Katherine MacDonald's latest picture for First National, "The Lonely Road." When B. F. P. Schulberg, head of Preferred Pictures, Inc., undertook the filming of the Charles Logus story he sent for Hernando G. Villa, artist, architect and designer, and told him of the necessity for building the unique cafe.

Hollywood Picture Is Going Well

"Night Life in Hollywood," the Arrow special which has just started its career, is slated for a tremendous success, if its two preliminary engagements may be accepted as a standard, according to word from Arrow.

When the picture was given its premier presentation at Woods theatre, Atlantic City, during the week of September 10th, it achieved results which were entirely satisfactory, playing to more than capacity audiences during the entire week, with packed houses every afternoon and evening.

That the picture would repeat its triumph at H. C. (Doc) Horater's Alhambra theatre was a foregone conclusion. After the opening day Mr. Horater wired as follows to Dr. Shallenberger:

"'Night Life in Hollywood' opened to biggest business since 'Ten Nights' last Easter. Held them out from 7 o'clock until closing."

Feist Books Singers with Picture

Leo Feist Inc., have arranged a special advertising campaign through their Canadian office, of their latest fox-trot ballad, "Human Hearts", written by Milt Hagen and Victor Nurnberg, with a special arrangement by Paul Specht.

Feist will furnish singers who will travel with the Universal Photo-play "Human Hearts" and will render the song wherever the picture is exhibited in the Dominion.

Featured Players Meet After Ten Years

Bebe Daniels and Lewis Stone, who with Kathlyn Williams and Harrison Ford are featured in the new production just being started by William de Mille for Paramount, are playing together for the first time in ten years. The previous occurrence took place when Miss Daniels was a child actress. She played the part of Little Hal with Mr. Stone at the old Belasco Theatre, Los Angeles, in that player's production of the famous old success, "The Squaw Man"

Metro Closes Large Foreign Deal

METRO Pictures Corporation closed this week a contract with Chipman, Ltd., whereby this firm will have distributive rights for Metro releases in Cuba, Porto Rico, San Domingo, Haiti, Trinidad, the Windward Islands and British Guiana for two years.

This is the largest contract ever closed for this Caribbean territory, according to an assertion this week by Harry J. Cohen, foreign manager of Metro, who was actively instrumental in the consummation of negotiations, and who made the result public.

While no information was forthcoming either from Mr. Cohen or from Roy Chandler, representing Chipman, Ltd., some idea of the magnitude of the amount involved may be estimated from the figures for the rights in Porto Rico alone. The Porto Rico Times said: "The deal is said to involve a matter of $150,000, and it insures, for this island, the early presentation of such famous film stories as 'Fascination,' 'The Prisoner of Zenda,' 'Forget-Me-Not,' Clara Kimball Young's latest productions and Rex Ingram's 'Trifling Women,' and many still in the making."

"Jacqueline" to Have Strong Cast

Dell Henderson, who has begun work on "Jacqueline," a James Oliver Curwood story to be released by Arrow as one of their fall specials, has assembled an unusual cast for the production.

Heading the all-artist aggregation is Lew Cody, fresh from his triumphs in "The Valley of Silent Men."

The ingenue lead is Marguerite Courtot. Paul Penzer, one of the real veterans of the screen, has also been engaged by Director Henderson for an important role. Sheldon Lewis and Kate Bruce are important members of this unusual aggregation.

Louisville Puts Over Arrow Month

Big Feature Rights Corporation of Louisville is assisting materially in putting "Arrow Month" across in a big way. They have made a special drive on the various Arrow subjects which they control in Kentucky and Tennessee and results have been highly gratifying. According to a letter just received at the home office of Arrow from E. K. Rice, sales manager of the Big Feature Rights, they have done an infinite amount of business on Arrow pictures thus far and expect to roll up a tremendous total in the remaining days of the month.

"Hearts Aflame" Is Completed

Reginald Barker Finishes Picture After Three Months Production Work

AFTER three months of actual production work, Reginald Barker has completed the making of "Hearts Aflame" as his first all-star special for Louis B. Mayer. In order to secure the proper atmospheric background for the big timber country scenes, a large part of the picture was filmed in Canada where the director and his staff and some of the principals were trapped in a forest fire in their efforts to secure some realistic shots in the conflagration.

Upon the company's return from the north, a pine forest covering six acres of ground was transplanted in the San Fernando valley for the special purpose of being sacrificed in a terrific blaze while Anna Q. Nilsson and Craig Ward, two of the stars, drove a locomotive through the flames.

Seven weeks were spent in the preparation for this episode alone, while five days and nights were required for the making of the main fire scene and the close-up shots which followed.

A strong all-star cast is one of the features of the picture. Frank Keenan and Anna Q. Nilsson head the list with Craig Ward, Richard Headrick, Russell Simpson, Richard Tucker, Stanton Heck, Martha Mattox, Walt Whitman, Joan Standing, Ralph Cloninger, Lee Shumway, John Dill, Irene Hunt and Gordon Magee in the other main characters.

The story is based on the Harold Titus novel, "Timber", and was prepared for the screen by J. G. Hawks and L. G. Rigby.

Mack Sennett Complets Pictures

Producer Editing and Titling Two Two-Reelers and One Five Reel Comedy

DURING the past six weeks strenuous efforts have been made by Mack Sennett, comedy producer, to complete the editing and titling of two promising two-reel comedies and one five-reel feature comedy, scheduled for early fall release through the distributing hands of Associated First National Pictures.

The two reelers are "Bow Wow," a rural comedy featuring that triumvirate of world famous fun makers, Louise Fazenda, John Henry, Jr., and Teddy, the inimitable canine star with almost human intelligence. The other, "When Summer Comes," directed by Roy Del Ruth, is a broad farce in which Billy Bevan is the featured player with Mildred June in the leading feminine role.

The feature comedy, titled "The Shriek of Araby," has in it Ben Turpin and Kathryn McGuire. At a preview given "The Shriek of Araby" prior to shipping it to New York, the discriminating audience in the Paramount theatre, Hollywood, is said to have accorded it a most enthusiastic welcome. It is claimed for the picture by those qualified to judge, that Mack Sennett has uncorked a new vein of screen entertainment which, if he continues will entitle him to the name of "King of Satirists" as well as that he now enjoys, "King of Comedy."

Berman on Tour of Exchanges

F. B. O. Distribution Manager Will Supervise Establishment of Branches

HARRY M. BERMAN, general manager of distribution of the Film Booking Offices of America, is leaving on October 1st on another tour of F. B. O. exchanges, which will take him as far as the Pacific Coast, where he will supervise the establishment of a new branch in Portland, Oregon, to serve the exhibitors in that territory. Mr. Berman's trip will also result in the opening of the new F. B. O. branch in Salt Lake City.

Since the enterprising distribution manager took office with the F. B. O. no less than seven new exchanges have been announced by that company. In addition to Portland and Salt Lake City, branches will open shortly in Charlotte, N. C., and Des Moines, Iowa; while in Albany, N. Y.; Sioux Falls, N. D., and Oklahoma City F. B. O. exchanges are now operating, having been established by Mr. Berman. This present tour of the F. B. O. general manager will complete the reorganization of the sales forces of that company, accomplished by Mr. Berman in the unusually short time of three months.

This large expansion of the F. B. O. selling organization will enable this company to live up to its motto of service to the exhibitor. Mr. Berman's activities in the distribution of F. B. O. productions are keeping pace with the extension of the producing activities which have been made by P. A. Powers, managing director of F. B. O. since he assumed control of the company.

"More to Be Pitied" Des Moines Hit

The premiere showing of "More to be Pitied" in Des Moines, which took place last week at the Rialto Theatre, went over big and established the picture in that territory, according to the C. B. C. offices.

According to a wire from Walter F. Davis, manager of the Rialto, the C. B. C. feature drew like a circus,

Song Writers Engage for "The Flirt"

MILT HAGEN and Victor Nurnberg, Broadway song-writers who wrote "Human Hearts," the popular tie-up song for the Universal Jewel picture of that name, have been commissioned to write a tie-up song for "The Flirt," the new Universal Jewel picture recently completed by Hobart Henley, with Eileen Percy and Helen Jerome Eddy as featured players. "The Flirt" is one of Universal's late fall re-

Leo Feist, the music publisher who put out "Human Hearts," was besieged with requests for copies of the song.

Closing Shots Taken on Desert Picture

Ray C. Smallwood, who directed "My Old Kentucky Home" and "The Queen of the Moulin Rouge" for Pyramid Pictures, Inc., has just completed his third Pyramid picture, "When the Desert Calls," with an all-star cast headed by Violet Heming, Robert Fraser and Sheldon Lewis.

The closing "shots" were taken last week on a location in Long Island, where Art Director Ben Carre and his technical staff had built a barracks for British troops after the manner of an African military camp. Here Director Smallwood worked with Robert Fraser and J. Barney Sherry, and fifteen hundred extras, crowding a mass of camera work into the limitations of one working day.

Marion Davies Latest Nears Completion

Robert G. Vignola's first production since "When Knighthood Was In Flower," entitled "Adam and Eva," is rapidly nearing completion at the Cosmopolitan studios in New York. This latest Marion Davies starring special, adapted from the Guy Bolton-George Middleton stage success of the same name, is a comedy vehicle of a different type from "When Knighthood Was In Flower."

"Adam and Eva" is a story of modern life with settings of the present day. In undertaking to do this production Director Vignola is following out his policy to do a variety of stories rather than stick to one particular type.

Honolulu Setting For Betty Compson

Within a short time Betty Compson will leave Hollywood for Honolulu where she will be directed by Julia Crawford Ivers, in the latter's original story for Paramount Pictures, "The White Flower." This story was written expressly for Miss Compson and is said to give her a powerful role in a modern drama with beautiful backgrounds in the Hawaiian Islands.

Edmund Lowe, well known New York actor, has been engaged to play the leading male role and others in the cast include Edward Martindel, Leon Barry, Sylvia Ashton, Arthur Hoyt, Arline Pretty and Lily Phillips.

Effective Billing for Christie Comedies

TWO more examples of a most effective way to bill the current Christie Comedies were shown by the State Theatre at Minneapolis, of which C. P. Murphy is manager, and by the Strand theatre, Akron, Ohio, owned by James Dunlevy.

In both cases, the Christie Comedy was advertised by electric lights on the sides of the marquee sign, leaving the front of the theatre signs for the main feature attraction. In the case of the State theatre at Minneapolis both feature and comedy were advertised on the end of the signs, while added attractions occupied the front space.

"Pink Gods" Paramount Release

Penrhyn Stanlaws Production Tells Strong Tale of Lure of Diamonds

PARAMOUNT will open the month of October by releasing on the 1st the Penrhyn Stanlaws production, "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton, and the Hamilton Theatrical Corporation's production, "Above All Law."

The age-old lure of diamonds, for women, and the lengths to which some women will go to acquire the precious stones, is the theme of this Cynthia Stockley story which was published under the title, "Pink Gods and Blue Demons." The story deals with a young couple and a widow who go to South Africa and there meet "the man who made Kimberley." The young widow feels the lure of the diamonds but is strong and well balanced enough to resist. The wife, however, is not so strong and allows herself to be drawn, during her husband's absence, into an intrigue with a notorious dealer in smuggled stones and it eventually results in her tragic death.

The varied and ingenious methods of smuggling uncut stones used not only by the native miners but by white overseers and illicit dealers, are graphically shown on the screen.

Bebe Daniels plays the role of the girl victim of the "pink gods," James Kirkwood is seen in the strong character of the South African. Anna Q. Nilsson is the young widow who resists temptation and Raymond Hatton is seen as a diamond thief. Others who have important roles are Adolphe Menjou, Guy Oliver, George Cowl and Arthur Trimble. Miss Stockley's original story was adapted by Sonya Levion and J. E. Nash and the scenario was written by Ewart Adamson.

"Scaramouche" Rights For Metro

Rex Ingram Will Produce Picture From Famous Novel by Farael Sabatini

METRO Pictures Corporation announces the purchase by arrangement with Charles L. Wagner, of the screen rights to the highly successful novel, "Scaramouche," by Farael Sabatini, to be produced as a motion picture by Rex Ingram, director of "The Four Horsemen of the Apocalypse," "The Prisoner of Zenda," and other big screen triumphs.

The young director to whom has been allotted the task of screening this vividly dramatic story is at present in Miami, Florida, where he and a company of players arrived a few weeks ago to begin the production of a new photoplay "The Passion Vine," based on the short story by John Russell. Whether "Scaramouche" will follow immediately after "The Passion Vine" or whether the filming of Victor Hugo's novel, "Toilers of the Sea" will next engage the director's attention, has not yet been decided.

A stage version of the story has already been completed by its author, and it is scheduled for production on the New York stage in the fall. Charles L. Wagner will produce the spoken play, with Sidney Blackmer in the title role. It is expected that the stage presentation will take place at about the same time as the photoplay is released.

When Mr. Ingram read "Scaramouche," shortly after its published appearance, he was immediately attracted by its exceptional motion picture possibilities. He expressed his desire to produce a fim version of the novel, and, accordingly, negotiations were entered into looking towards this end.

'Grandma's Boy' Makes Notable Record

ASSOCIATED EXHIBITORS have issued a lengthy statement on Harold Lloyd in "Grandma's Boy."

A summary of their article discloses that during the week ending Sept. 23rd, "Grandma's Boy" achieved several notable records, perhaps the most remarkable being that of the Symphony of Los Angeles, where the attraction played its nineteenth week, with no word from the house as to a closing date.

During the same week it played its third big week at Jake Laurie's Park Theatre of Boston, its second week at Charles Olsen's Apollo Theatre of Indianapolis, second week at Jensen & Von Herberg's Liberty Theatre of Seattle, second week at the Main Theatre, Uniontown, Pa., second week at the Wilmer and Vincent's Colonial theatre, Allentown, Pa., as well as starting its first week day and date in St. Louis at Skouras Bros., three famous houses, the New Grand Central, the West End, Lyric and the Capitol.

"Fast Mail" Going Well, Fox Says

"The Fast Mail" is said to be making a record breaking run in the picture theatres around the country since its release last month. This melodrama founded in Lincoln J. Carter's stage success is proving one of the big hits of the William Fox list of feature pictures it is claimed.

The Dixieland Steeplechase, the steamboat race and explosion on the Mississippi river and the hero's race with an express train are a few of the big moments in the picture.

Goldwyn Adopts New Press Book Style

For its big twenty super-features for the new season, Goldwyn has adopted a new style of exhibitors' press and service book. The first press book is for the Rupert Hughes picture, "Remembrance," and is the size of an ordinary newspaper and contains sixteen pages. The covers are printed in two colors on both sides, red and black. Four pages are devoted to matter for the exhibitors' newspaper service, containing briefs, advance notices and stories, brief critical reviews, feature stories and many cuts.

The main body of the press book is devoted to exploitation suggestions, cuts of the features and advertisements of a unique and appealing nature.

Special Accessories for Cabanne Picture

Associated Exhibitors will provide a special line up of accessories on "Till We Meet Again," the William Christy Cabanne production of Dependable Pictures, scheduled for release October 15th. Associated Exhibitors will handle the distribution of this special production.

The posters will include one 24-sheet, six sheets, two styles of three sheets and two styles of one sheets. These have been done by a famous poster artist and will supplement a special array of colored lobby photographs in large and small sizes. It is said that in "Till We Meet Again", Mae Marsh has the best role she has ever enacted away from Mr. D. W. Griffith's direction.

Beatrice Burnham Back at Universal

Beatrice Burnham has returned again to Universal City. A few months ago she came back to the scene of her earliest training to play a small part with Priscilla Dean in "The Flame of Life." Today she is back to play opposite Hoot Gibson in "Kindled Courage."

Miss Burnham started her motion picture career at Universal City only a few years ago. She developed remarkably fast and became a leading woman, playing opposite Harry Carey in several features.

Orville Caldwell Signs For New Role

Orville Caldwell, the handsome giant, who will be seen in the leading male role in Katherine MacDonald's new picture, "The Lonely Road," has signed a contract under which he will appear in a similar capacity in the next production in which she will be starred, "The Scarlet Lily."

The actor-athlete was named for this new part because of his brilliant work in "The Lonely Road." Those who have seen the early runs of the picture declare that his characterization as the young husband mark him as one of the most promising of the younger male players on the screen.

DISTRIBUTOR'S INDEX

Affiliated Distributors, Inc.
(Distributed on State Rights)
Edwin Carewe Productions
Burr's Novelty Review

Alexander Film Corp.
(Distributed on State Rights)
Adventures of Sherlock Holmes

Amalgamated Prod. Co.
(Distributed on State Rights)
Stan Laurel Comedies

American Releasing Corp.
Pete Morrison Series
Chester Bennett Productions
Marion Fairfax Productions
Finis Fox Productions
International Film Service Prod.
Messmore Kendall Productions
Pyramid Pictures Productions
Ray C. Smallwood Productions

Arrow Film Corp.
(Distributed on State Rights)
Ann Little Series
Arrow-Gerber Productions
Blazed Trail Productions
Pine Tree Productions
Ben Wilson Productions
Northwest Dramas
Muriel Ostriche Comedies
Speed Comedies

Louis Burston Productions
(Distributed on State Rights)
Hughes-Love Series

C. B. C. Film Sales Co.
(Distributed on State Rights)
Carnival Comedies
Sunrise Comedies *(Billy West)*
Star Ranch Westerns
Screen Snapshots

Clarke-Cornelius Corp.
(Distributed on State Rights)
Mayflower Photoplay Prod.
Laughographs

Di Lorenzo, Inc.
(Distributed on State Rights)
Big Boy Williams Series
Frederick Herbst Productions

Educational Film Exchanges
Campbell Comedies
Christie Comedies
Gayety Comedies
Mermaid Comedies
Punch Comedies
Toonerville Comedies
Torchy Comedies
Vanity Comedies
Selig-Rork Short Reel Dramas
Robert C. Bruce Scenics
Lyman H. Howe Novelties
Chester Outings
Ollendorff's Sketchographs
Kinograms News Weekly
Cinal Films-Slow Speed

Equity Pictures
(Distributed on State Rights)
Clara Kimball Young Series

Export & Import
(Distributed on State Rights)
Selig Serial, 15 episodes

Famous Players-Lasky Corp.
Agnes Ayres Series
Constance Binney Series
Alice Brady Series
Ethel Clayton Series
Betty Compson Series
Bebe Daniels Series
Marion Davies Series
Ethel Ferguson Series
William S. Hart Series
Wanda Hawley Series
Jack Holt Series
May McAvoy Series
Thos. Meighan Series
Mary Miles Minter Series
Wallace Reid Series
Gloria Swanson Series
Rodolph Valentino Series
Cosmopolitan Productions
James Cruze Productions
Cecil B. DeMille Productions
William deMille Productions
George Fitzmaurice Productions
Jesse Lasky Productions
Ernest Lubitsch Productions
George Melford Productions
Fred Niblo Productions
John S. Robertson Productions
Penryhn Stanlaws Productions
UFA Productions *(Mia May)*
Irvin Willat Productions
Sam Wood Productions

Federated Film Exchanges
(Distributed on State Rights)
Chester Comedies, 2 reels
Hallroom Boys Comedies, 2 reels
Joe Rock Comedies, 1 reel
Screen Snapshots

Film Booking Offices
Pauline Frederick Series
Doris May Series
Sessue Hayakawa Series
Chester Bennett Prod. (Jane Novak)
Wm. Christy Cabanne Prod.
Harry Carey Production
Ethel Clayton Production
Norman Dawn Production
Henry Johnson Production
Robert Thornby Production
Carter DeHaven Comedies
Plum Center Comedies
Hy Mayer Travelaughs
Startland Revue

First National Exchanges
Richard Barthelmess Series
Jackie Coogan Series
Katherine MacDonald Series
Anita Stewart Series
Constance Talmadge Series
Norma Talmadge Series
H. O. Davis Productions
Emerson-Loos Productions
Hope Hampton Productions
Thos. Ince Productions
Inspiration Picture Productions
Ernest Lubitsch Productions
Marshall Neilan Productions
Charles Ray Productions
Selig-Rork Productions
Mack Sennett Productions
John M. Stahl Productions
Trimble-Murfin Productions
King Vidor Productions
Charles Chaplin Comedies
Buster Keaton Comedies, 2 reels
Ben Turpin Comedies, 2 reels

Fox Film Corporation
Dustin Farnum Series
William Farnum Series
John Gilbert Series
Charles Jones Series
Shirley Mason Series
Tom Mix Series
William Russell Series
Pearl White Series
Twentieth-Century Series
Clyde Cook Comedies
Lupino Lane Comedies
Al St. John Comedies
Sunshine Comedies
Mutt & Jeff Cartoons
Fox News Reels

Geographic Film Corp.
(Distributed on State Rights)

Paul Gerson Pictures,
(Distributed on State Rights)
Plum Center Comedies

Goldwyn Pictures Corp.
Betty Compson Series
Tom Moore Series
Mabel Normand Series
Benj. B. Hampton Productions
Allen Holubar Productions
Rupert Hughes Productions
Marshall Neilan Productions
Maurice Tourneur Productions
George Clark Productions
R. A. Walsh Productions
Irvin V. Willat Productions

Graphic Film Corp.
(Distributed on State Rights)
Vivian Martin Series

Wid Gunning, Inc.
Alder and Unander Productions
B. & C. Productions
E. J. & D. Carroll Productions
Al Gilbert Productions
Herz-Sascha Productions
Long Beach Motion Picture Prod.
Wray Physioc Productions
Rocks Productions
Victor Schertzinger Productions
Tuttle & Waller Prod.

W. W. Hodkinson Corp.
Hugo Ballin Productions
Benj. B. Hampton Productions
Edwin L. Hollywood Productions
T. Hayes Hunter Productions
Ward Lascelle Productions
Ernest Shipman Productions
Triart Productions
Irvin V. Willat Productions
Great Authors Series
Kineto Reviews
Official Urban Movie Chats

Houdini Pictures Corp.
(Distributed on State Rights)
Houdini Series

Lee-Bradford Corp.
(Distributed on State Rights)
Josephine Earle Series
U. S. Moving Pictures Prod.
Squirrell Comedies

Metro Pictures Corp.
Viola Dana Series
Alice Lake Series
Bert Lytell Series
Mae Murray Series
Rex Ingram Productions
S. & L. Productions
Metro Classics

Pacific Film Company
(Distributed on State Rights)
Ora Carew Series
Chapman-Hall Vehicle
Henry B. Walthall Series
Folly Comedies, 1 reel

Pathe Exchanges, Inc.
Associated Exhibitors Prod.
Noble Johnson Productions
Louis Nalpas Productions
Playgoers Pictures Productions
Producers Pictures Productions
Revillon Freres Productions
George B. Seitz Productions
Charles Hutchinson Serials
Aesop's Fables
Gaylord Lloyd Comedies
Harold Lloyd Comedies
Paul Parrott Comedies
Snub Pollard Comedies
Harold Lloyd Re-issues
Rolin Comedies
Pathe Playlets
Pathe News
Pathe Review
Screen Snapshots
Topics of the Day

Producers Security Corp.
(Distributed on State Rights)
Irving Cummings Series
Cissy Fitzgerald Series

Russell Productions
(Distributed on State Rights)
Frank Braidwood Series
Lester Cuneo Series
Neal Hart Series
Helen Gibson Series
Al Jennings Series
Fritzi Ridgway Series
Capitol Film Productions

Sanford Productions
(Distributed on State Rights)
Pete Morrison Series

Second National Pictures Corp.
(Distributed on State Rights)
Peggy Hyland Series
Madge Titheradge Series

Selznick Pictures
Elaine Hammerstein Series
Owen Moore Series
Eugene O'Brien Series
Conway Tearle Series
Ralph Ince Productions
Select Productions
Selznick News Reels

Ernest Shipman
(Distributed on State Rights)
Sault Ste. Marie Films Ltd.

W.M.Smith Productions Co.
(Distributed on State Rights)
Franklyn Farnum Series
Shorty Hamilton Series
Hart & O'Day Series

Star Serial Corp.
(Distributed on State Rights)
Eddie Polo Serials

Sunset Productions
(Distributed on State Rights)
Jack Hoxie Westerns

Universal Film Mfg. Co.
Art Acord Series
Harry Carey Series
Lon Chaney Series
Priscilla Dean Series
Erich Von Stroheim Prod.
Century Comedies, 2 reels
Jewel Comedies, 2 reels
Neely Edwards Comedies
Star Comedies, 1 reel
Tom Santschi Westerns
Universal Westerns
Special Attractions
Universal Jewels
Leather Pusher Series
International News
New Screen Magazine
Serials

United Artists Corp.
Douglas Fairbanks Series
Mary Pickford Series
Rex Beach Productions
Whitman Bennett Productions
Distinctive Productions
D. W. Griffith Productions

Vitagraph, Inc.
Alice Calhoun Series
Corinne Griffith Series
Jean Paige Series
Earle Williams Series
Louis Mercanton Productions
Jesse Robbins Productions
Jimmy Aubrey Comedies
Larry Semon Comedies
Serials

Warner Brothers
(Distributed on State Rights)
Harry Rapf Productions
Monty Banks Comedies, 2 reels

THE WILLIAMS PRINTING COMPANY, NEW YORK

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Notoriety" Is Cut to Final Form

DIRECTOR WILL NIGH'S first production for L. Lawrence Weber and Bobby North, "Notoriety," has been cut down to its final form and will be eight reels long, it was announced this week. It has taken five weeks to eliminate excess footage from the 100,000 ft. that were originally shot on this feature production.

The feature which was screened privately for the executives of L. Lawrence Weber and Bobby North is said to be a model of smoothness and dramatic interest.

It is predicted by all concerned in the making and distribution of the picture that "Notoriety" will add new laurels to the already famous director, Will Nigh.

Warners Complete Big Foreign Deal

Gus S. Schlesinger, general manager of the Warner Brothers foreign department, successfully negotiated a big deal last week with Juan Kunzler, Sociedad General Cinematografica, Buenos Aires, for the entire series of Warner pictures.

Mr. Kunzler purchased the exclusive rights for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia, and Ecuador. The pictures secured include "Rags to Riches," "Little Heroes of the Street," both featuring Wesley Barry; "The Beautiful and Damned," featuring Marie Prevost; "Brass," also with Miss Prevost; "Main Street," "A Dangerous Adventure," and "Little Church Around the Corner."

C. B. C. Cast Approved By Buyers

Expressions of congratulation have been pouring into the offices of the C. B. C. Film Sales Corporation this week since the announcement of the names of players assembled for the cast of "Only a Shopgirl."

With only one or two exceptions every territorial buyer of "More to be Pitied" and the other five pictures on the series has wired, telephoned or written Jack Cohn at the New York distribution offices or Harry Cohn at the West Coast production centre commenting on the extraordinary strength of the cast.

In this cast are Mae Busch, Estelle Taylor, Wallace Beery, Tully Marshall, Clair Dubrey, William Scott, Willard Louis, James Morrison and Josephine Adair.

Amalgamated Unit Is Assembled

Cast and Staff Selected for First Production, "A Madonna in Chains"

ANNOUNCEMENT was made this week that the first production of Amalgamated Exchanges of America would be "A Madonna in Chains."

Edgar Owings Towne, author, playwright, lecturer and lawyer, is the author of "A Madonna in Chains," which book will be published within the next thirty days and released at the same time that the picture is released throughout the United States.

Mr. Towne has devoted a great deal of time in the assistance of the selecting of the cast.

In the selection of E. K. Lincoln as the artist, the leading male role, the Amalgamated Exchanges are confident of the success of this most important part. Mr. Lincoln can well be remembered in his work in "The Light in the Dark."

Martha Mansfield has been engaged as one of the co-stars in "The Madonna in Chains," and Jean Acker (Mrs. Rodolph Valentino) has been engaged to play the leading feminine role in their first production, "The Madonna in Chains." Mrs. Valentino has youth, charm, and beauty which well fit her for the part she is to portray.

William Burt has been engaged to take charge of one of the producing units. Mr. Burt is a recognized stage director which well fits in with the technical direction of motion pictures. Mr. Burt has directed pictures for Pathe for the past four years and was one of the original directors for Thanhouser during the time of its greatest success.

Thornton Freelang also joins the production department. Mr. Freelang, who acted in the capacity of assistant to J. Stuart Blackton for three years and one year as assistant to Roland West, has acquired a knowledge of editing pictures that is most valuable.

Bernard P. Arons has also been engaged. Mr. Arons has been assistant to studio manager at Universal Coytesville Studio, casting director at Universal Studio, Leonia, N. J., casting director for Selznick, colloborator of scripts for dramatic features, scenario writer of comedy scripts, assistant director, also connected with Pathe.

The A. H. Fisher studio has been leased for a long term, where production has started. Mittenthal Brothers studio has been leased as the smaller set studio.

Warner Announces Big Campaign

With Entire Series Sold, Will Acquaint Public With Each Picture's Value's

WITH the entire series of the Warner Brothers' seven productions sold solid throughout the country to first run theatre owners and prominent exchangemen, Harry M. Warner announced that a sweeping campaign has been inaugurated to sell these pictures direct to the public.

Mr. Warner's two-fold plan is to interest the motion picture public in the meritorious value of each picture, and to aid exhibitors booking the features to derive the maximum box-office results. In order to drive home the entertaining phases of the pictures, one quarter of a million dollars has been appropriated to be used in motion picture "fan" magazine advertising, according to Mr. Warner.

"Our efforts from now on will be centered in selling the entertainment values of our pictures direct-to-the-public," said Mr. Warner. "As has been announced our pictures have been purchased by the most prominent theatre owners and exchangemen in the country. To aid both these men and exhibitors who book our pictures, we have planned to acquaint the public with what I believe to be the greatest array of attractions that have ever been produced by an independent organization.

"Our campaign is not mere talk. It is an actual fact. And those pessimists who always read and take matters with a grain of salt will be firmly convinced when we show them what results have been obtained by selling our series of pictures direct to the public."

The series of seven pictures to be advertised include "Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry; "The Beautiful and Damned," featuring Marie Prevost; "Brass," the Charles G. Norris novel also featuring Marie Prevost; "Main Street," the Sinclair Lewis novel; "A Dangerous Adventure," starring Grace Darmond, and "Little Church Around the Corner," written by Marion Russell.

Levinson to Distribute Napoleon Picture

JESSE A. LEVINSON has acquired for distribution throughout the United States and Canada "The Plaything of an Emperor," a spectacular costume picture based on the celebrated affair between Napoleon Bonaparte and Countess Marie Walewska.

Their famous liason, which occurred in 1807 and resulted in Napoleon's changing his military plans in order to be near the Countess, is well known to all students of history.

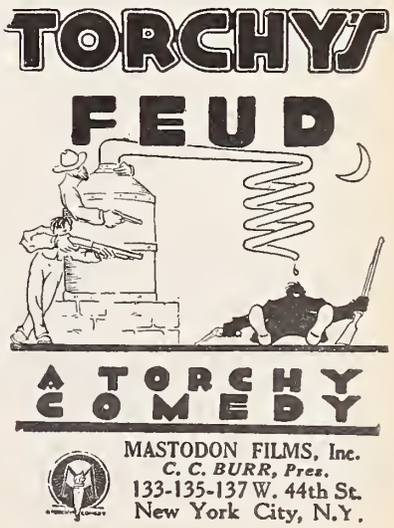
The photoplay, which is six reels in length, is said to contain many elaborate settings and scenes, including such high lights as the royal ball in Napoleon's honor and the grand banquet at his headquarters. Against this background of splendor a human and touching love story is developed by Rodolph Lettinger as Napoleon and Marjorie Verlaine as the Countess. The direction is by Arthur Rippert.

New York to Know Why Men Marry

Unity Pictures, Inc., of New York City, announces that it has sold the rights of "Why Do Men Marry?" for Greater New York and Northern New Jersey to the Atlas Film Distributing Company.

This is the production featuring Edy Darclea, who created somewhat of a sensation in the Fox special, "Nero," when this picture was shown at a New York theatre recently.

"Why Do Men Marry?" is said to be a society and domestic drama



Work on the "Fatty" Karr Comedies Begun

AFTER signing a contract with Franklyn E. Backer, president of East Coast Productions to distribute his product in the State Rights field, Bruce Mitchell departed for the West Coast. He has just sent word that work on the first of the two-reelers starring "Fatty" Karr has begun.

Bruce Mitchell is also clearing through Mr. Backer a series of two-reel Crescent Comedies, which have received very favorable reviews in the trade publications. The first two of these comedies are now ready for release, namely: "West is Worst," and "Easy Pickin." Others in the series are: "Follow Suit," and "Nobody There." "Fatty" Karr has been seen in such productions as "Human Hearts," and "Omar the Tentmaker."

Another Two-Reeler with Juvenile Star Completed

THE second release of a series of "specials" for the short subject field, in which little Arthur Trimble is being starred for independent release, has been completed under direction of Frederick G. Becker.

Bessie Love, who headed the supporting cast of the first release, will also be seen in the second.

The third production will be started as soon as the editing and titling of the second of the series is finished.

The Trimble Productions also announce that the series will be marketed as "The Strange Adventures of Prince Courageous."

A unique preview of the first of the series was held at the Granada theatre in Hollwood, Cal., Wednesday, September 6th. The picture was shown at both evening performances and the patrons were asked to cast prepared ballots as to their individual preference. This is the first time, states advices from director Frederick G. Becker, that an entire audience was detailed as a jury.

The vote showed ninety-five per cent of the combined audiences as being pleased with the first picture.

Frankie Lee Starred in Series of Comedies

A SERIES of two reeler comedies, reflecting the attitude of "the American boy," will be made under the direction of Clarence Bricker, sponsored by the East Coast Productions, of which Franklyn E. Backer is president.

The first story will be a screen adaptation of Bess Aldrich's well-known *American Magazine* story, "Last Night When I Kissed Miss Thompson." The release title will be announced later.

Though only seven, Frankie is a screen veteran. He has appeared with such stars at Charles Chaplin, William Farnum, Agnes Ayres.

"Sure-Fire Flint" Goes Big

Johnny Hines' Feature Well Received As Tryout Showing In Jersey Theatre

"SURE-FIRE FLINT," Johnny Hines' latest feature comedy-thriller, produced by C. C. Burr, was tried out at Flagg's theatre in Westfield, New Jersey, last Saturday night, and throughout its entire performance received the plaudits of an enthusiastic audience, it is reported.

Manager Flagg, at whose theatre "I Am the Law" was also given its first public performance was reported so enthused with "Sure-Fire Flint" that he expressed himself as of the opinion that it was the best feature comedy drama he had witnessed." "The audience in general took to this latest Hines feature as they have never done on any picture that has played my house," commented Mr. Flagg, and both Mr. Burr and Johnny Hines are to be sincerely congratulated for this remarkably excellent photoplay.

"The supporting cast was excellent also," added Mr. Flagg, "and it could not have been otherwise with such stars as Doris Kenyon, who in my opinion surpassed her work in 'The Ruling Passion' with George Arliss, Edmund Breese, Robert Edeson and Effie Shannon. "If I could run two months like 'Sure-Fire Flint'" concluded Flagg, "I would be forced to build an additional wing to my theatre to make room for my patrons."

The audience at the Flagg Theatre received a pleasant surprise when Johnny Hines, who was present at this, the first showing of "Sure-Fire Flint," was called to the stage to make a personal appearance. Hines is reported to have taken them all by storm, and at the conclusion of his talk relative to the making of "Sure Fire Flint," he called Doris Kenyon to the stage. Miss Kenyon carried off her honors lightly and pleased the audience with a few stories that happened during production on the feature.

C. C. Burr was highly elated at the success of the showing and decided not to make a single change in the continuity or titles. "Ralph Spence who wrote the titles for "Sure-Fire Flint" was at his best," quoted Burr, "for the audience laughed from the first sub-title right through to the finish."

Lester Scott, Jr., sales manager for C. C. Burr will leave this week for a swing around the whole circuit with a print of "Sure-Fire Flint" which he will show to all exchanges who have bought territory on this feature. He will probably be gone about eight or nine weeks.

"Rags To Riches" Wins Praise

New York Critics Commend Rapf Picture After Showing at Capitol Theatre

THE premier presentation of the Warner Brothers picture, "Rags to Riches," a Harry Rapf production featuring Wesley Barry, was accorded unusual praise by the New York newspaper critics, following its showing at the Capitol theatre during the week of Sept. 24.

It is declared by the critics to be a photoplay of rare quality, combining fun, romance, heart interest and excellent dramatic composition, and that it will be as big a hit with motion picture fans as the stage version was with legitimate theatre-goers.

Here are some criticisms:

New York Telegraph—"'Rags to Riches' that good old melodrama that we used to laugh, cry, applaud and hiss over, has at last reached the screen, thanks to the Warner Brothers, and is being presented at the Capitol this week. It's going to be just as big a hit as the stage version."

World—"Here, we think, is a photoplay of rare quality, combining fun, romance, heart interest and excellent dramatic composition. This young Wesley Barry, the freckle-faced boy who was seen last in 'School Days' does, perhaps, the best work of his career."

Telegram—"The story is told in an entertaining and human manner. Young Wes gives a bright and entertaining performance."

Sun—"The photoplay ranks as good entertainment. Wesley Barry Penrods about the screen at the Capitol this week in an entertaining filmization of a melodrama."

Mail—"Whenever Wesley Barry forgets that he is a motion picture star and remembers that he is just a boy and acts like one, he is a most likeable chap and his pictures are more than likely to prove interesting. He has accomplished this desirable end to a marked degree in 'Rags to Riches' at the Capitol theatre this week."

Journal—"A more delightful and wholesome comedy than 'Rags to Riches' has not been seen in New York in many months."

Klubrie Cooper, Choice Productions, Inc., Star.

"Mysteries of Paris" Ready for Market

THE Charles C. Burr-Whitman Bennett production of "Secrets of Paris," the motion picture version of the most famous of all Eugene Sue's works, "The Mysteries of Paris," is practically ready for the Independent market.

Of all the pictures he has produced, Bennett claims that "Secrets of Paris" is by far the best. For years he had this work in mind but he did not hurry its production as he wanted to give much time to the scenario and be sure that none of the big scenes were left out.

The cast consists of Lew Cody, Montagu Love, Gladys Hulette, Rose Coghlan, Dolores Cassinelli, Walter James, William Collier, Jr., J. Barney Sherry and other well known people.

Minister Associated with Fox Educational Division

THE Rev. Dr. Lincoln H. Caswell, who has been associated with the Fox Educational Division since its inception, first attracted the attention of the film industry by his activities against political censorship of motion pictures. He was the only minister to address the Legislative committee at Albany urging the defeat of the censorship bill.

Dr. Caswell's experience in relating the motion picture to the church has been of a high and thorough character, and he is one of the pioneers among those who have put the motion picture into the progress of the church. As a progressive pastor, he saw the tremendous advantage that would be gained by the church through the use of motion pictures.

Dulcie Cooper to Appear in Series of Two Reelers

THE first of a series of twelve two-reelers, entitled "Now and Then" is said to delineate action from start to finish, with heart throbs, laughs and memoirs of the past sprinkled through the carefully photographed offering, which will be released about Oct. 15.

"New Ideas and New Ideals," from a motion picture standpoint, is the slogan of the Choice Productions, Inc., one of the latest additions to the Independent Producing Companies. This unit is engaged in producing a series of twelve two-reel subjects, which will incorporate both the factors of the slogan mentioned above.

Every departmental head of the active organization is experienced in the work from production to exhibition and the knowledge gained by years of experience will be taken advantage of by the Choice Productions, Inc., as a whole.

Will Nigh Is Titling "Notoriety"

AFTER one month of cutting the 100,000 feet of film shot on Will Nigh's coming special—"Notoriety," the independent director has begun titling. The captions will be written by Nigh himself, who wrote the original script.

All titles will be colored, and artists have already been engaged for the purpose. Instead of photographing a scene from the picture and coloring it for the sub-title illustration, Will Nigh will have original paintings in colors.

It is estimated that "Notoriety" will be entirely complete and ready for its pre-release showing in two weeks.

Plum Center Series For Eastman Theatre

ACCORDING to reports received this week at the Paul Gerson Studios in San Francisco from Film Booking Offices of America, New York the entire series of Plum Center Comedies, now in course of production at the Gerson plant have been booked by the management of the new Eastman theatre of Rochester, N. Y.

This theatre was built by the Eastman Kodak Co., at a cost of five million dollars and donated by George Eastman to the University of Rochester. The building is a monument of Art, and the theatre has a seating capacity of 3,400, maintains an orchestra of sixty pieces, and changes its program of motion pictures twice a week.

The Plum Center Pictures are declared to be a new departure in rural comedies, depending on humorous characterizations and situations rather than an action that borders on the bizarre or the slapstick.

Dan Mason, of "Toonerville" fame is featured in these pictures and Wilna Hervey, who created the role of Katrinka in the same series is leading woman.

Robert Eddy, director of the first of the Toonervilles, and with a goodly number of comedy successes to his credit, is directing the Plum Center series.

"Rich Men's Wives" Is Sold in Mexico

FELIPE MIER, New York representative of German Camus and Co. of Mexico City, has purchased "Rich Men's Wives" for distribution in Mexico. The deal was closed with Al Lichtman, whose company distributes the picture, which was made by Preferred Pictures.

Last week, Millard Johnson of Australasian Films, Ltd., bought the production for Australia and New Zealand and a short time before that, David Tebbitt secured the production for Great Britain.

Strong Staff Backs "Notoriety"

Weber-North Perfect Organization to Cooperate on Night Picture

WHEN Will Nigh's first feature production for L. Lawrence Weber & Bobby North, "Notoriety," is ready for distribution, it will find that progressive firm of independent producers ready to meet the demands of exchangemen and exhibitors.

For three months Weber & North have been concentrating on the release of their first Will Nigh special. While the director himself was perfecting the artistry and strength of the picture, the producers and distributor were paving the way for 100 per cent cooperation with the exhibitor and the local distributor, after the picture has been disposed of.

The first step in strengthening their organization was taken when Sam Sax, recognized as among the leading sales managers in the independent field, was engaged to give every assistance and cooperation to the State Right buyer. The field staff was further enlarged by assignment of William Kraft, as Mr. Sax's assistant and as advertising manager. Expert publicity cooperation was assured by the engagement of Charles Cohen.

Independent exchangemen throughout the country received the news of the independent release of "Notoriety," as well as the forthcoming Will Nigh releases with enthusiasm. It was first thought that Weber & North might accept the offer of a national distributor to release "Notoriety" nationally, but this was definitely denied when the picture was announced as an independent State-right offering.

The accessories, advertising matter, press books and exhibitors' aids that have been lined up on "Notoriety" are said to set a new pace for cooperation along this line, and for ingenuity in public appeal.

Senor Ingenito Has Ambitions

Young Actor in "Secrets of Paris" Would Become Argentine Valentino

WHEN Whitman Bennett announced that in the production of "Secrets of Paris," the movie version of Eugene Sue's famous novel "The Mysteries of Paris," which he and C. C. Burr have just completed, that in one of the scenes he had employed seventeen different nationalities, little did he think that from out of that label of tongues would emerge a young man from Argentina who frankly admits that he is out to seek the popularity and praise of one Rodolph Valentino.

Senor Benjamino Ingenito is his name. The handsome young gentleman comes from Buenos Aires, and is a member of one of Argentina's best families. He is a graduate of the University of Buenos Aires, taking his degree as an M. B. He then went to Paris and Vienna, and last March came to the United States to finish his studies at Johns Hopkins. It was in Baltimore that he and some of the students took part in the making of a picture. Dr. Ingenito became so interested that he immediately began to look with favor and decided to make a profession of the work.

A few weeks ago he happened to play a small part in the Burr-Whitman Bennett production. It was in the cabaret scene taken from the Rat Hole. The young Argentine dressed his part so well, danced with such ease and grace and conducted himself in such fine bearing that he soon became a big favorite among the members of the studio.

Visitors who came to the studio watched this young man, and no sooner had he finished with Mr. Bennett than another company snapped him up. Dr. Ingenito hopes to show that Argentine is a land of the near future. He points with pride to the achievements of his countrymen playing on the Argentine Polo team. He also much interested in the boxing feats of his native townsman Luis Firpo, and now he hopes to become the South American Rodolph Valentino.

Stills Sell Territory on Burr Picture

Word comes from the offices of C. C. Burr, who with Whitman Bennett produced the famous melodrama, "Secrets of Paris," taken from Eugene Sue's novel, "The Mysteries of Paris," that fully 80 per cent. of the territory had been sold long before the picture was finished. The cause for this is attributed to the fact that the numerous exchange men that daily come to Mr. Burr's office were so wonderfully impressed with the excellent stills that were being sent daily from Mr. Whitman's studio in Yonkers.

Second Arthur Trimble Release Finished

The second release of a series of "specials" for the short subject field, in which little Arthur Trimble is being starred for independent release, has been completed at the Hollywood Studios. Frederick G. Becker directed.

Bessie Love, who headed the supporting cast of the first release, will also be seen in the second. The third production will be started as soon as the editing and titling of the second of the series is finished.

The Trimble Productions also announce that the series will be marketed as "The Strange Adventures of Prince Courageous."

Unity Lays Stress On Picture Titles

UNITY PICTURES INC., announce a definite policy of titling their pictures in a way that will help the exhibitor to bring the people in. This policy is clearly manifest, they claim, in their first production "Why Do Men Marry?" starring Edy Darclea.

Their second offering, now in the mill, will present another picture under the title of "A Woman's Story." It is believed that "A Woman's Story" will strike a timely note, now that there has been a series of front page news stories largely composed of the diaries of disillusioned women who have figured sensationally in the news of the day, as "A Woman's Story," is told in diary form.

This picture will follow "Why Do Men Marry?" It will be available for the independent market by December 1st.

Greater New York and Northern New Jersey territory has already been closed on "Why Do Men Marry?" although the market has only been open to this independent production since the first of the month.

Fox Educational Division to Launch Six One Reel Specials

Fox Educational Division of Fox Film Corporation, which has been in the process of organization during the summer, will launch its campaign in the theatres throughout the country on September 4th with six one-reel specials.

These are the first of a wealth of subjects to be released during the coming season and will cover every variety of topic that can be imagined. A staff of over 300 motion picture photographers in all parts of the globe are culling the world for unusual pictures. The subjects released on September 24th include "Alligators, Hunting and Farming." To get this film cameramen penetrated into the wilds of Central America and into the everglades of Florida at the risk of their lives.

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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Many Important Papers Scheduled for S. M. P. E. Convention

MOTION PICTURE NEWS cannot urge too strongly upon the members of the motion picture industry associated directly or indirectly with the production of motion pictures to attend the coming convention of the Society of Motion Picture Engineers on October 9th to 12th, inclusive in Rochester.

The progress made by the society in the years since its organization has been very remarkable. It now numbers among its members some of the leading scientists in the country. The Transactions of the Society, issued semi-annually after each convention, have become the authoritative source of information both in this country and abroad.

The scientists of the Eastman Kodak Company, Bausch & Lomb Optical Company, General Electric Company, Westinghouse Electric & Manufacturing Company, etc., have contributed data in papers presented to the society which contain information which is available in no other one place. All of this data is written with motion picture problems alone in the minds of the authors.

At the Fall convention in Rochester we have the following subjects to be presented:

Accurate Methods for Expressing the Performance of Lenses.....by W. B. Rayton
A Split Aspherical Condensing Lens .....by Frank Benford
A Film Waxing Machine.....by John G. Jones
Pedagogical Motion Pictures, by Carl Anderson
A Motion Analyzer....by Dr. Herman Kellner
A New Sensitometer for the Determination of Explosure in Positive Printing by L. A. Jones and J. I. Crabtree
Practical Effects of Distance of Projection and the Projection Angle on the Screen Image by F. H. Richardson
A Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector.....by Sander Stark
Heat Absorbing Glasses.....by D. E. Sharpe
Photographs and Motion Pictures by Radio by C. Francis Jenkins
Printing Exposure and Density in Motion Picture Positives.....by L. A. Jones

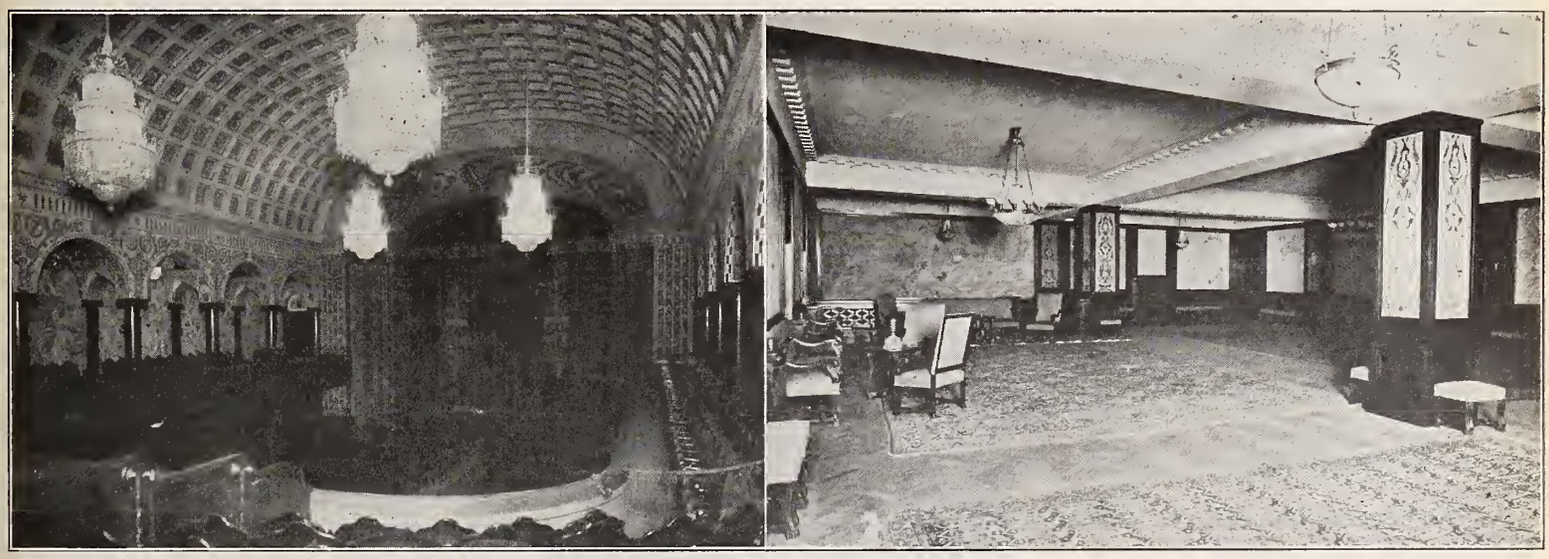
After presentation of the various papers open discussions will be participated in by the members, all of which will be reprinted in the Transactions covering the meeting.

It might be interesting to know that from information just received from Mr. C. Francis Jenkins, one of the founders of the society that he is now actually transmitting motion pictures by wireless. In a letter just received from Mr. Jenkins he states that he can set up his taking machine, attach it to an ordinary telephone switchboard, send the picture over the wire to a general radio broadcasting station and have the pictures relayed by it to receiving instruments located aboard battleships, land stations and other points at considerable distance from the seaboard.

A year ago Mr. Jenkins stated at a meeting of the society that such a thing would be done within a very short time. It is now an accomplished fact. A paper on this subject, as stated above, will be presented by Mr. Jenkins at the October meeting.

Producers, studio experts of every kind, laboratory men, lighting engineers and others interested in all the allied branches of the industry should join the society and should become active in it, and in this way help toward the promotion of a larger and greater motion picture.

E. K. GILLETT.



The Palladium theatre, operated by A. B. Skandinavish Filmcentral, is the largest and is considered the most beautiful of modern motion picture theatres in Sweden and the immediate surrounding countries. Modified lighting is employed to bring forth the many striking appointments of the house. The admission prices range, in equivalent American money, from 50 cents to $1.25. These views are presented through the courtesy of S. A. G. Swenson, American buyer for the owners of this theatre, who also own a large portion of the houses in Scandinavia

Difference Between Inflammable and Non-Inflammable Film

Essential Characteristics and Materials Used in Manufacture of Two Types

THE Department of Commerce, Bureau of Standards, Washington, D. C., has made an investigation with reference to the safety and recommendable practices for motion picture projection. One division of the report takes up the subject of film, both the inflammable and non-inflammable stock as follows:

"As it developed from these examinations that the principal hazard is inherent in the film itself, a brief statement of the characteristics of motion picture film will be given.

Preparation of Raw Film

"In the manufacture of motion picture films, it is customary to distinguish between the raw film, and the same film after it has been coated with a photographic emulsion. For present purposes we shall consider briefly the preparation of the raw film. It is a flexible, water-resistant transparent material prepared from cellulose nitrate, commonly called nitrocellulose, or from cellulose acetate. Films are prepared by pouring a solution of the film material upon a moving belt or revolving drum, and allowing the solvents to evaporate. It is customary to recover the solvents used. The steps involved consist of the preparation of a suitable solution, filtering and removing air bubbles from the solution, formation of the film, removal from the belt, and the drying of the film.

The common type of motion picture film is made from cellulose nitrate, an inflammable material prepared by treating cotton or cellulose with a mixture of concentrated nitric and sulphuric acids. The product must be thoroughly washed and stabilized, and is subsequently dissolved with the addition of camphor in suitable solvents and diluents. The solvents commonly used are amyl acetate or "banana oil," ethyl acetate, and acetone; the diluents are generally benzene (benzol), and denatured alcohol. The film obtained consists of an intimate mixture of cellulose nitrate and camphor, and is essentially celluloid. Substitutes for camphor have been proposed from time to time, and a few of these are occasionally used. Camphor however, appears to produce maximum strength, transparency, and elasticity. The prepared film must be carefully dried and seasoned, before it is ready to be coated with a photographic emulsion.

The second type of motion picture film is the so-called non-inflammable film. It is prepared by treating cotton with acetic anhydride in the presence of a catalyst such as sulphuric acid, zinc chloride, or sulphuryl chloride, and the product is known as cellulose acetate. The temperature must be carefully controlled, as slight variations in temperature during acetylation give rise to brittle films and products of low viscosity, particularly when sulphuric acid is used to catalyze the reaction. The product of acetylation is soluble in chloroform and as a rule insoluble in acetone. It must be carefully hydrolyzed to a hydroacetate which is insoluble in chloroform, but soluble in acetone.

Prediction for Future

THIS rticle on inflammable and non-inflammable motion picture film is presented as it brings forth the various materials used in the manufacture of these two types of film and also the variations in their essential characteristics.

As there is caused a great amount of discussion concerning the advantages and disadvantagse of these two general types of film, there should be an interest in their qualifications. It may be predicted with a fair degree of certainty that in the relatively near future a much larger percentage of non-inflammable film will come into use.

In case the cost of the manufacture of non-inflammable film is reduced to that of the inflammable stock and its few other limitations are overcome, then in all probability a general adoption of non-inflammable film will be made throughout the motion picture industry. Such a course would be exceedingly welcome.

Brittleness of Non-Inflamable

"Cellulose acetate (non-inflammable) is inherently more brittle than cellulose nitrate (inflammable film), and the brittleness is overcome by incorporating in the film so-called plastics. These have a function analogous to that of camphor in the inflammable films. Cellulose acetate may be combined with a great number of plastics, with the production of varying degrees of hardness and elasticity. Camphor is not suitable for the purpose. Triphenyl phosphate is commonly used. It possesses the advantage of reducing the combustibility of the acetate film. Other useful plastics are calol, benzyl benzoate, benzyl acetate, diethyl phthalate, and triacetin. These are but a few among many which have been proposed. The most important solvents of cellulose acetate consist of tetrachlorethane, generally used in combination with alcohol, ethyl lactate, di-acetone alcohol, methyl ethyl keytone, acetone, methyl acetate and ethyl acetate.

Exterior view of Sweden's most beautiful theatre, the Palladium

The ordinary (inflammable) type of film is that prepared from cellulose nitrate. It contains oxygen, the element of its potential destruction, in a highly available form. The readiness with which it burns is too well known to require comment. The gases resulting from combustion of celluloid consist chiefly of oxides of carbon and nitrogen, methane, hydrogen and nitrogen, together with volatilized camphor, which under certain conditions may form an explosive mixture with air.

Films prepared from cellulose acetate (non-inflammable) do not contain available oxygen. They are combustible but not inflammable. When subjected to temperatures higher than 150° C., (302 F.) cellulose acetate melts and is decomposed. The gelatin emulsion used on all films has some fire-proofing action. However, the amount of this used is insufficient to produce any marked effect. For all practical purposes, films of cellulose acetate containing triphenyl phosphate may be considered safe as used in motion picture projectors. A film of such material (non-inflammable), if ignited while being used, will cease to burn as soon as the source of heat is removed.

It is claimed that such films become brittle more readily and have proven less durable than films of cellulose nitrate. Acetate films are said to possess or develop a "grained" surface. These defects may have been caused by faulty methods of manufacture.

Advancement Expected

The manufacture of cellulose acetate plastics is a more recent development than the manufacture of cellulose nitrate or pyroxylin plastics. Cellulose acetate admits of a variety of combinations with other compounds. As new combinations become known, it may be expected that films will be developed which present none of the disadvantages of present-day acetate films, assuming that such disadvantages exist. Future developments should make possible a non-inflammable film with qualities equal to those of the nitrate film, and the product should practically compete with the nitrate film in price.

The Barton Console
in the
Orpheum Theatre,
Kenosha, Wisconsin
Saxe Bros., Owners

The Music of Shadowland

Out of the misty depths of the silversheet, shaking the shadows from them, come the people of the screen stories. They come dancing—running—fighting or with soul-weary steps—and music, *real* music, should always be with them.

Barton music can glorify them, these people of your features, your comedies, your varieties. You can get more value out of them for your patrons and receive your reward at the box office.

The Barton Orchestral Organ furnishes the music of Shadowland—its exclusive divided manual gives it infinite capacity for every theme—every combination of instrumentation. When you can get this only in a Barton—don't experiment with others.

**Write today for the better proposition Barton can give you.
It makes it easy to own one.**

IT'S A **Barton** ORCHESTRAL ORGAN

The Bartola Musical Instrument Company
313-316 Mallers Bldg.
Chicago, Illinois

Miss Hope Hampton at the console of the Marr and Colton concert organ in the New Strand theatre, Nagara Falls, N. Y.

News From St. Louis

S. D. Bromley, owner of the Broadway theatre, who is erecting a new house at Aubert and Eastern avenues, plans to open late in October or early November. The brick work is almost completed and the work is being rushed as rapidly as possible.

A contract has been let for a new one floor and balcony fire-proof theatre at Moline, Ill., by Fred L. Cornwell, owner of the Delmonte theatre, St. Louis. The building will also contain several stores. It will cost approximately $200,000.

Frankford, Mo., is to have a new theatre. W. H. Donovan is the owner.

The Minusa Cine Screen Company, manufacturers of the Minusa Gold Fibre Screens, reports a very gratifying increase in its business in recent weeks. The exhibitors, it appears, wait until right before the opening to order new screens.

J. Kollo opened his new Liberty theatre, Willisville, Ill., on Monday, August 28. The Liberty seats 350 persons. It was equipped by the Fulco-Schaeffer Sales Company, St. Louis branch. It has two Powers machines and a Daylite screen—Barnett.

Washington, D. C., to Build Theatre

Aaron and A. Julian Brylawski of the Interstate Amusement Company, owners of several local theatres, and affiliated with Philadelphia interests, are now definitely pledged to erect a new business and amusement structure on their property at 13th and E streets, N. W., at a cost of $1,500,000. The theatre will have a frontage of 151 feet on Thirteenth and 114 feet on E street. Front will have an elevation of 110 feet with a facade of ornamental brick and white stone. Main auditorium will seat about 2300, there being only one balcony.

—Kanppen Ulm.

Safety Standards of Industrial Board

The Department of Labor and Industry of the Commonwealth of Pa. has issued a pamphlet on the Motion Picture Code (supplement No. 1 to Motion Picture Code) which gives in detail the regulations governing this industry in the state of Pennsylvania.

New amendments to the standing rulings are included.

Terms used in regulations pertaining to motion pictures are defined.

Prize Offered in Contest Naming Theatre

A new theatre, not yet named, will be opened at Corpus Christie, Texas, within the next few days. The theatre is equipped with a $17,200 organ, new design of seats, two simplex projectors, a Westinghouse Generator and a Minusa screen. $25 will be paid for the name accepted for the new theatre.—Noble.

General Supply and Repair Company Going Strong

The General Supply and Repair Company of Portland, Ore., informs us that business is picking up and submits some proof thereof through a list of activities:

Sax Theatre Circuit has purchased two new Powers No. 6B projectors for their American theatre, Portland, Ore., which makes two theatres of this circuit equipped with new Powers projectors within the year. The Castle theatre, Eugene, Ore., under the management and ownership of A. H. McDonald, Eugene, Ore., has purchased two new Powers No. 6B type E projectors; the Grand theatre, Rainier, Ore., under the management and ownership of George H. Adams has installed two 6B Mazda equipped projectors, and the Liberty theatre of the Sparks Amusement Company, Bend, Ore., has installed two new Powers 6B Mazda equipped projectors.

Reopening of Sun Theatre, Omaha, Announced by World Realty Company

THE World Realty Company of Omaha, operators of the World, Sun, Moon and Muse Theatres in that city, announce the reopening of the Sun Theatre which has been closed for seven weeks for extensive improvements. The House has been completely refurnished and redecorated, a marble stairway being placed from the main foyer leading to the balcony. The loge seat arrangement in the main auditorium has been changed, the loges on the lower floor have been removed entirely leaving loges only on the first upper tier. New comfortable chairs have been added. The interior of the theatre has a complete new color scheme of gold and black with a slight touch of orange. New light fixtures replace the old in the interior foyer, also the Sun Parlor has been made more attractive under the touch of the decorator's hand. Usherettes will be costumed in a novel and distinctive manner in a color scheme of gold, black and orange. The orchestra pit has been enlarged and music will be made one of the features of the Sun program. Louis Schnauber, prominent Omaha music leader will conduct the orchestra while Edwin Stevens, former organist at the Moon Theatre, will be transferred to the Sun as first organist. Harry Goldberg is manager.

Strand Interests to Open Two Houses

THE theatre which is being erected in Schenectady by Strand interests will be known as "The State," and is expected to be ready for opening on October 15. The house will cost in the neighborhood of $350,000. Another theatre which will form one of the Strand group is being erected in Troy, but will not be completed before December. This will be known as "The Troy."—Grant.

Architectural drawing of the Washington, D. C., Auditorium which is equipped with motion picture equipment. The auditorium has a seating capacity of 6,500

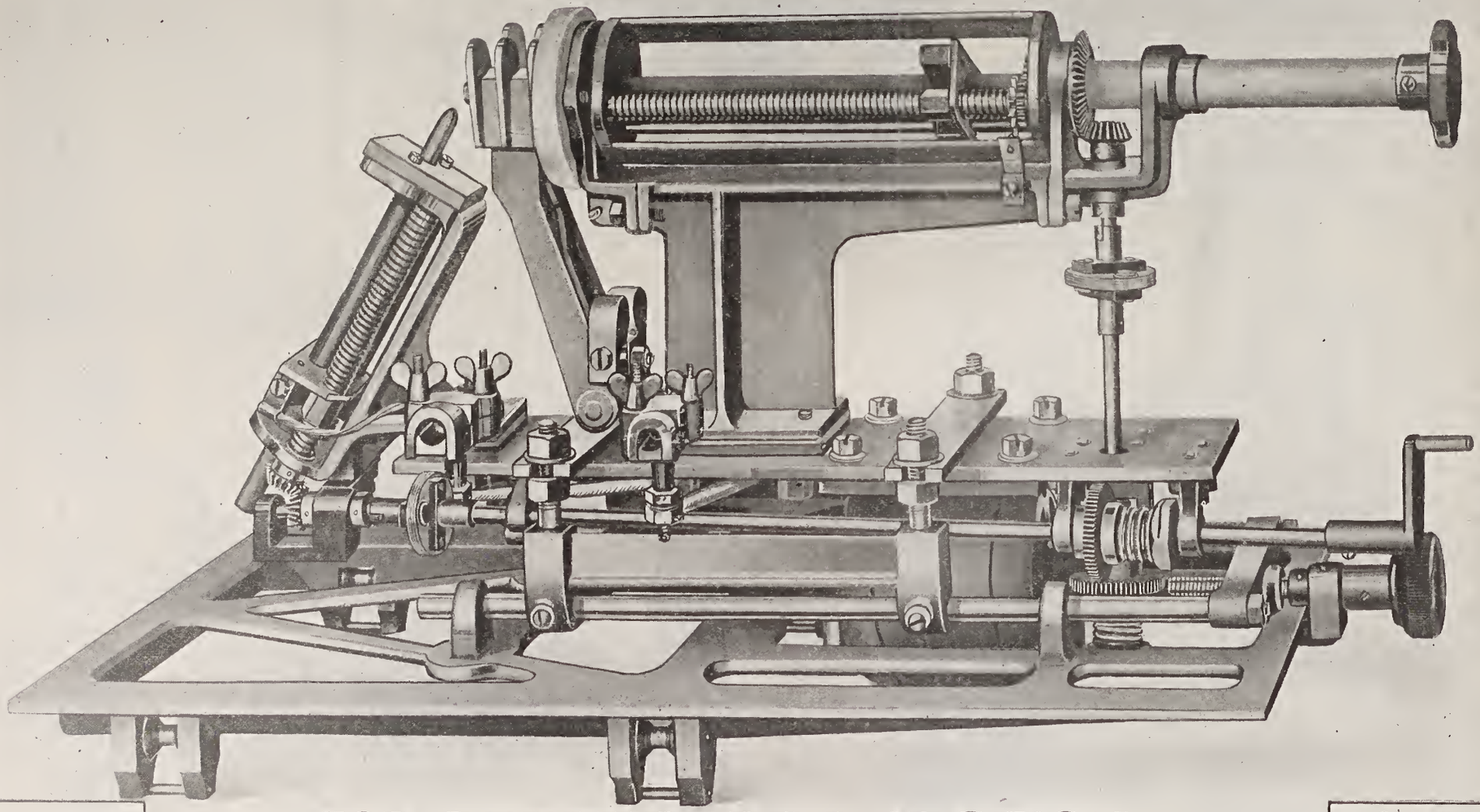
POWER'S - G.E.

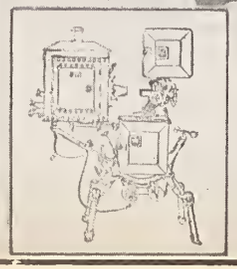
HIGH INTENSITY ARC LAMPS

FIFTEEN MONTHS IN PRACTICAL OPERATION

THREE HUNDRED INSTALLED

WHERE THEY GO THEY STAY

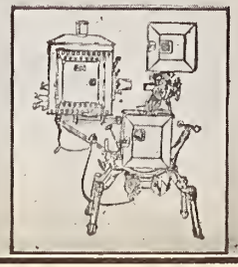




FOR BETTER PROJECTION—

POWER'S PROJECTORS

BETTER PROJECTION PAYS



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

National Anti-Misframe League Forum

Discussion by Projectionist Brings Up Procedure For Recommendation

THIS department has had the good fortune of securing a discussion on some vital subjects pertaining to projectionists which was carried on thru correspondence between an enterprising projectionist and the Nicholas Power Company.

These letters, which are reprinted, we hope will suggest a most commendable course for projectionists in general to follow.

In writing his original letter to the Nicholas Power Company, A. C. Smith of Calgary, Alberta, Canada, asks some questions which show his interest and intelligent grasp of his work:

Messrs. N. Powers Co.,
Gentlemen:

I have recently had forwarded to your firm one framing carriage with instructions to fit same with Roller Pin Movement, etc.

You will admit that it is quite a distance to send a framing carriage to be repaired.

Putting in New Intermittent

Now comes the question. (1) Can an operator successfully put in a new intermittent movement? My answer is "No," as I am under the impression that the intermittent movement is adjusted at your factory by means of special instruments. Am I right?

(2)—The second question. How long should a factory adjusted intermittent last, the machines running eleven hours a day, which would mean 5 1-2 hours on one machine, the same receiving proper care and attention? And would it not wear longer, than one adjusted by the operator himself?

My opinion is that it would be more economical to send the framing carriage to the factory and would result in getting a steadier picture which of course is of greatest importance.

From the foregoing remarks, you may probably think that I am just an amateur at the business of operating. However, I might say that I have had the pleasure of installing quite a number of your machines and recommend them for their rigid construction and above all, the solidity of the intermittent movement and the reason I am asking the above questions, is that I would like your reply in order that I may show the same to owners and managers of theatres when I am trying to convince them of the necessity of having a spare framing carriage for one or two machine combination, so that the one that is worn out can be properly repaired at the factory.

Suggestions Worth Considering

Now comes a suggestion which I think would be worthy of your attention. In removing the aforesaid framing carriage, I experienced some difficulty in removing framing carriage sliding rods, and my suggestion is that a small hole be placed in the lower end of the rod so that the operator could insert a hooked piece of stiff wire or other such like arrangement and by a twisting motion easily removed the rods.

Another suggestion is that your company secure a proper kind of oil can, which could be supplied along with a little pamphlet on "How and When to Oil Your Projector," the oil can being of solid construction with a seven inch bent nosed spout and made to drop only one drop of oil for each bearing.

I think the above suggestions of great importance as I have gone into operating rooms and have seen a dozen different oil cans with the result that the machines have been literally covered with oil.

Please excuse my omitting the term projectionist, but I have run into so few real projectionists that I have decided to style myself and others just as operators.

Trusting to have the pleasure of receiving your answers to my questions,

Yours very truly,
A. C. Smith,
335 A 11th Ave. West
Calgary, Alberta, Canada.

P.S. Kindly send your latest catalogue.

Reply by Engineer

In replying to this letter, Lester Bowen, Designing Engineer of the Nicholas Power, brings to attention the degree of extreme accuracy of intermittent movements; also due to this fineness of adjustments the limitations met with in the adjustments of this mechanism unless the proper methods and tools are employed:

Mr. A. C. Smith,
Dear Sir:

Replying to your letter of August 7th, we wish to say in the first place that the only thing we object to in your letter is referring to yourself as an amateur because you so thoroughly realize that no matter how good a projectionist a man may be, he has limitations when it comes to making certain repairs.

There are many excellent mechanics among the thousands of projectionists now operating machines, but you are absolutely right when you say that the manufacturer of the machine can make some repairs better than anyone else.

We have men, who have been with us for years, working solely on certain parts of the machine and anyone must realize how expert such men become. In addition to the skill these men have acquired, they also have the advantage of special tools and facilities for testing and repairing which even a large circuit of theatres could not very well afford.

Need of Proper Tools

The mechanism parts, and particularly the intermittent and framing carriage parts manufactured by us, are very accurate and should be interchangeable in all cases. Due to this fact, it is quite possible that the projectionist—having the proper equipment to make replacements of parts—could make a perfect adjustment, but certainly this cannot be done without the proper tools and equipment.

Our factory is always open to visitors and in special cases we have allowed projectionists to spend a few days in our factory working with our men in order to get a better knowledge of how to make some of the repairs. These men have invariably expressed themselves as being astonished at the great care taken and the exactness in the manufacture of parts of Power's projectors.

In reply to your second question, we wish to say that when an intermittent movement leaves the factory it is set up as close as we dare set it up but after being in use for about

Discussion and N. A-M. L. Forum continued on page 1798

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

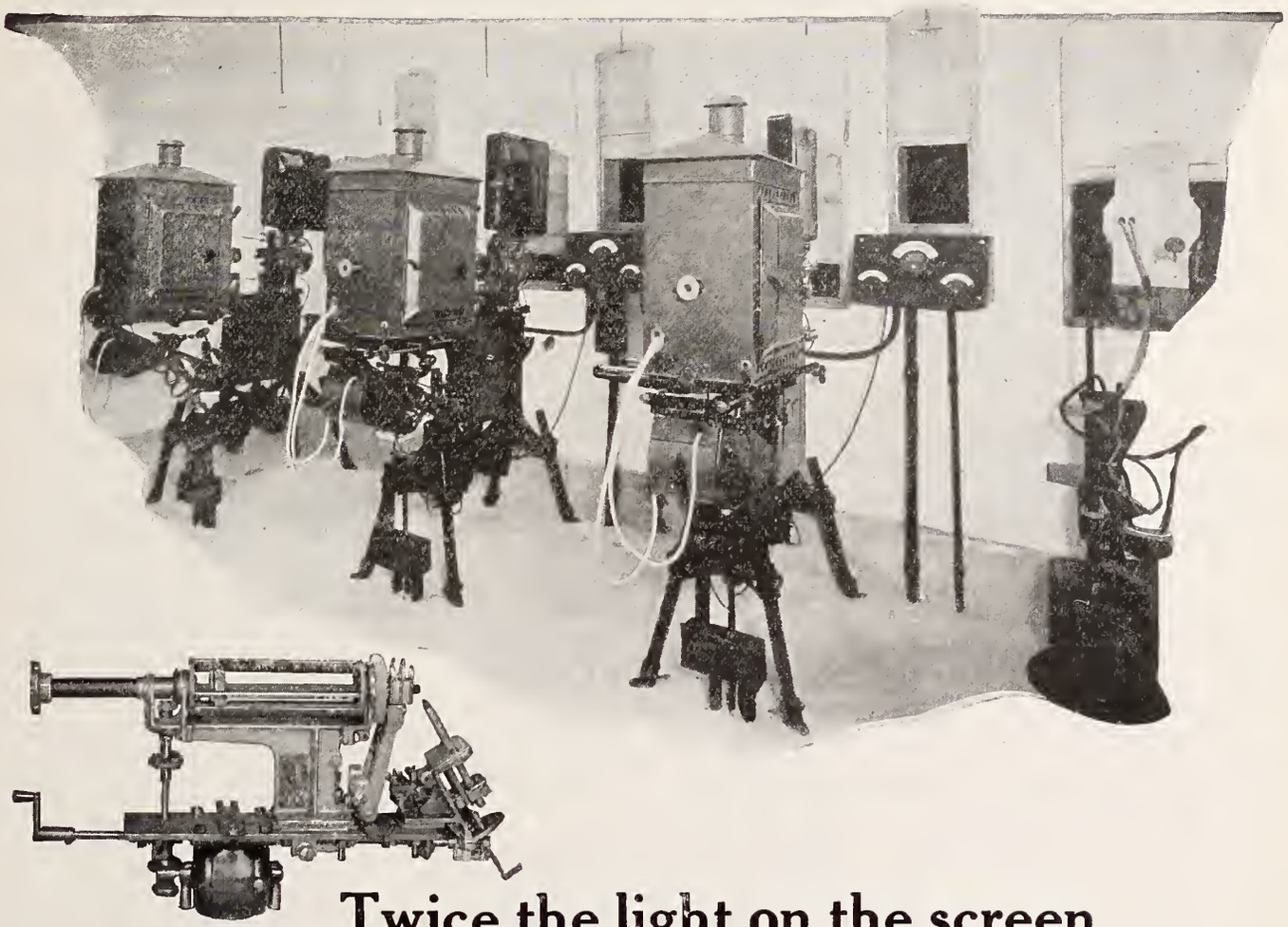
.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button.



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed making adjustments when changing carbons unnecessary; carbons are merely slipped into place without requiring any clamping or fastening of nuts.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-86

N. A. M. L. FORUM

Discussion by Projectionist

(*Continued from page* 1796)

two weeks the intermittent pin cross should be set up close against the outside cam ring. This is done by turning the large eccentric bushing—UP A TRIFLE—*never down.* After this no further adjustment is necessary for a period of several months, when the pin cross should be again set up against the cam.

If the intermittent movement is given this attention at proper intervals, it should give excellent service for at least a year and we have known instances where they have been giving splendid results after two years' operation.

Of course, various conditions, such as speed at which the machine is run, the nature of the film used, and proper lubrication, all will have a considerable influence upon the length of time the mechanism should last without being returned to the factory for repairs and replacements.

Space Framing Carriage Needed

Your remark in reference to having a spare framing carriage on hand is so very correct it seems too bad there should be any doubt in anyone's mind regarding this matter. Every motion picture theatre should have a spare framing carriage on hand and this will be sufficient if the theatre is close to the factory. If, however, the theatre is any such distance from the factory as yours is, there should also be a spare mechanism and some parts.

Regarding the framing carriage guide rods and special oil can, your ideas are excellent and some time in the future we may be able to act upon these suggestions.

It is very gratifying to receive such letters as yours and a great pleasure to be able to reply to them. We trust we have fully covered the points you have made, but if not, please let us hear from you. In any event, we shall be very glad to hear from you from time to time and if you ever have occasion to come to New York we certainly hope you will pay us a visit. We will be very glad to show you through the factory and extend any other possible courtesies.

Very truly yours,
Nicholas Power Company, Inc.
Lester Bowen,
Designing Engineer.

A. C. Smith makes a few additional remarks concerning his opinions as to the proper procedure in keeping a projector in A1 condition. It is most gratifying to know that there are projectionists who take their profession to heart and feel a real pride in the quality of their work.

Additional Remarks

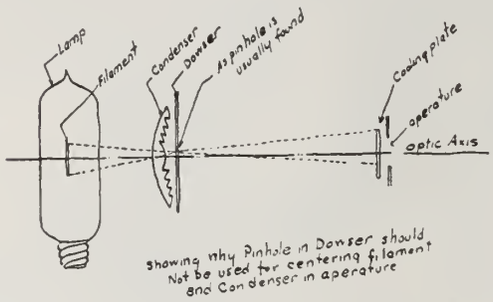
Nicholas Power Co.
Dear Sir:

In reply to your letter of August 25th, I wish to say that I did not wish to infer in my last letter to you that a projectionist could not make repairs on a Powers machine. But I wished to convey the idea, rather, that to insure the best results, such as steadiness of picture, economy, etc., that it is wisest for all projectionists who take a pride in their work to have a spare framing carriage and have the repairing of same done at the factory. I might add that the intermittent movement has been the source of most of the projectionist's worries and no doubt through the overlooking of small things.

Kindly convey my thanks to Mr. Lester Bowen, your Designing Engineer for his very interesting and instructive letter and should I ever come to New York City, I shall certainly call on you.

Again thanking you,

Very truly yours,
A. C. Smith.



Drawing submitted by Kurlander to supplement his explanation

Another Set of Answers

Another letter answering the list of questions asked by R. Harrington concerning screens and Mazda equipment in a comprehensive manner has been received from S. H. Kurlander of Reading, Pa..

Dear Editor:

I have been patiently waiting for some one to answer Brother Harrington's questions as published in the September 2d issue of the News, as I wanted to find out whether or not I have the right dope myself. I am afraid, however, that all of the members are thinking the same as myself, so in an attempt to get them to throw off their handcuffs I am going to open up the argument in the hope of getting a wheeze from some Brother "Mazda-ists."

Here goes:

Some Good Dope

1. Bulging of the lamp is a pretty rare occurrence. I have only had this happen to me once. The reason I have for this is that the glass was a little weak in that spot and the heat of the lamp, coupled with the great pressure inside the lamp, over that otuside, due to the gas expanding, forced the glass at the weak spot out in the form of a blister. This however, as I said before, does not often happen.

2. *The pinhole in the dowser should never be used for centering the filament and condenser in the aperture.* If the pinhole were exactly on the optic axis (do you know what I mean?) this would be permissible. This, like lamp bulging, however, doesn't happen often as no effort I guess is made to center it. This is shown better by my sketch. The pinhole should only be used for *setting the mirror* with relation to the lamp filament.

3. The crystal beaded screen is what I call a medium screen. That is, it is neither highly reflecting (such as used for long, narrow houses) or highly diffusing (such as used for wide, shallow houses).

From the above, a one-eyed man could see that the crystal beaded screen should be used for medium width houses; for example, one about 50 ft. wide and 80 or 100 ft. long. (Refer to Sept. 23 issue for Editor's comments on this particular screen. It has peculiar characteristics.)

There are two grades of crystal beaded screens, No. 1 and No. 2. The first has medium glass beads and is better for narrow houses and the second has fine glass beads and is better for houses a little wider.

The Mazda lamp manufacturers have got bulletins describing these points and I advise all wide-awake fellow projectionists to write in to a lamp manufacturer for a copy as they are *free—gratis.*

Talks of Lumen

4. Large screens should not be used unless they are absolutely necessary. The Mazda outfit, when operating under normal conditions, gives about 800 lumens, according to the lamp sharks. "What's a lumen," do I hear? (See Editor's remarks.) A lumen is a measure of the quantity of light. So 200 lumens represent twice as much light as 400 lumens. Do you follow me? When I said 800 lumens I meant on the screen. Naturally, if a large screen is used these 800 lumens are spread over a larger area and the brightness of the screen is reduced. If a small screen is used these same 800 lumens are spread over a smaller area and the screen brightness is increased.

Of course, it must be understood that the screen should not be too small. The size of the screen should be determined by the last row of seats (their distance from the screen). The longer the house, the bigger the screen. With the Mazda outfit, the screen size, for good results, should not be bigger than 16 ft.

This size of screen is big enough for throws up to 120 feet. I know of several houses that have a throw around 85 feet and a screen 19 feet wide is used. These theatres are all owned by the same outfit. They also own about sixteen other houses with throws ranging from 80 to 150 feet, and the same size screen is used in each one!!! Can you beat that!!!

Well, Ed., I've spoken my piece and no doubt I ought to loosen up a wheeze or two out of some of our tongue-tied brethren, but if they don't come through I wish you would check me up as I certainly want to get the best out of my outfit because I've already found out that it takes a damsite more headwork to run this dingus intelligently than was ever needed for the arc.

Yours for the cause,
S. H. Kurlander.

Kurlander must have studied up on light when he begins to talk on lumens. A lumen is the technical term used in expressing a certain quantity of light, just as we express water in terms of gallons. In following Kurlander's explanation it is only necessary to understand that the lumen means a given quantity of light; think of it as a pound of light if the word lumen tends to confuse.

Not in Agreement

Referring to Answer 1 in the letter: The reason for the bulging of the lamp bulb was explained in detail by the Editor in last week's issue. It is due to the softening of the glass in the bulb due to incorrect focusing of the light from the reflecting mirror on the glass of the bulb when it is not at its correct position of focus—i. e., at the filament of the lamp.

Excepting for this one point, the rest of the answers are correct and clearly explained, though the peculiar characteristic of the beaded screen is not explained.—Editor.

Let your ideas help some one else

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Says Italy Offers Good Motion Picture Equipment Market

Of interest to American manufacturers of movie equipment is the fact that virtually all material used in the Italian movie studios is made in Germany, and this is also true of laboratory equipment, says Charles Rosher in the American Cinematographer. Price arrangements conceded, the American equipment manufacturer would find a ready market for his product in Italy, declares Mr. Rosher.

American productions are admired by Italian film attaches and apparently they welcome their exhibition in their country, writes Mr. Rosher, who recently returned from Italy, where he had the opportunity of analyzing many aspects of the Italian film industry. On the other hand, they are at daggers' points with the German product, as indicated by workers' demonstrations staged in the streets before the Parliament Building while the writer was in Rome.

The movie acting profession in Italy is on a very high plane, according to the writer. An able American director would find very responsive material there, but while it is the ambition of some of the players to come to this country some day, a great many of them, like some of the most distinguished Italian opera singers, prefer to concentrate their abilities in their native land, strange as this may seem with the art in its present condition there. As a rule the Italian actors are very sincere and painstaking with, perhaps, a tendency to overact. Their make-up is usually flawless.

Mr. Rosher on his trip through Italy observed that the Italians have a hobby for building their studios on hillsides, as they do their other buildings, so that every time a level ground set is required, a portion of a hill must be cut down and graded. In the construction of sets, Italians are far behind Americans, he says. Their preparations for the erection of a simple set are as elaborate as if they were building an office structure.

New Lincoln Theatre Opened in Troy

The Lincoln theatre, costing a matter of $200,000, owned and operated by Symansky Brothers, and which has been nearly a year in course of construction, was officially opened with "The Masquerader" the past week, in Troy, N. Y. The house, which has a seating capacity of about 1,100 persons, is located almost directly across from the city hall, and occupies a most advantageous point in the business center of the city. The theatre will be managed by Edward H. Crawford of New York, formerly associated with the Loew interests. An admission price of 35 cents will be charged and the programs wil be made up of first run feature pictures. With a view to making it one of the best ventilated theatres, particular attention was paid during construction to this feature. A duct cooling system has been installed and the air can be changed within a few moments.—Grant.

Strand, Charlotte, N. C., Reopens with Renovations

Workmen are being rushed on the remodeling of the Strand Theatre, Charlotte, N. C. with the intention of opening this house, which has been closed for about a year, on the first of October.

The theatre will be renovated from lobby to screen with many new and up-to-date fixtures being added. The organ wil be completely worked over to furnish an intermission for the seven-piece orchestra that will be installed. The house is owned by the Universal people.—Stellings.

Contract to Be Awarded

Directors of the New Liberty theatre, Covington, Kentucky, will let contracts within a month for the new playhouse, which will adjoin the new Liberty Bank. The theatre will seat 1,800 and will cost approximately $250,000. —Bentel.

Lansing, Michigan, Adds Gladmer to List

No expense has been spared in any way to make this theatre comfortable for its patrons. One of the pleasing features of the house is the mezzanine or lounge. The walls are glazed in gray over ivory and touches of polychrome colorings of red and blue have been added. A new organ has been installed which is operated from the console which has been placed in the orchestra pit. The lobby is wainscoted with white Italian marble and the walls are paneled with gold moulds. A new electrical system has been installed. The architectural and interior decorative work has been under the direction of Mr. Kiehler of the firm of C. Howard Crane and Associates with offices in Detroit, New York and Chicago.

Enormous electrical sign display used by the Grand theatre, Pittsburgh, in exploiting "The Storm"

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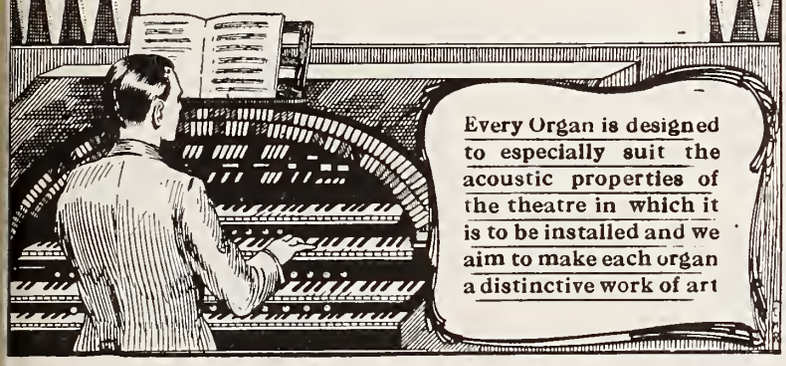

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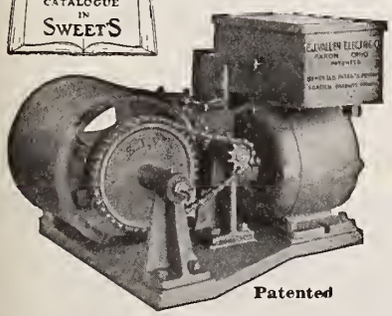

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Many States In List Proposed Theatres

New Houses Being Planned and Started in All Parts of the Country

CALIFORNIA

Long Beach—It is announced that the Clune Theatre Company of Los Angeles is completing plans for the erection of a new theatre building on property owned by the company on Ocean Boulevard, East, near Pine Ave. The site now occupied by the Hotel Lee, is chosen for the theatre.

Martinez—Theatre being built by J. J. McNamara. Building to be built of steel and concrete. Entrance on Ferry Street, two stores, one on either side. Floors to be built of tile construction.

San Francisco—Nasser Brothers plan to erect New Castro Theatre, to cost about $300,000.

CONNECTICUT

Wallingford—C. F. Wooding Company has contract to erect theatre, 66 x 147 feet, on Central Street for George H. Wilkinson.

Winsted—New England Pin Company has plans by E. E. Benedict, 51 Leavenworth Street, Waterbury, for an up-to-date motion picture theatre.

DISTRICT OF COLUMBIA

Washington—Meridian Amusement Company has plans by John J. Zink, 126 Overland Ave., Baltimore, Md., for one-story brick, concrete and terra cotta Parkway Theatre, 150 x 80 feet, to be erected at 14th & Kenyon Streets, N. W., to cost $125,000.

FLORIDA

Sanford—A new theate will be built at Sanford by I. W. Phillips on a lot 60 x 117 feet. The cost represents $30,000.

ILLINOIS

Chicago—General Amuse. Co. erecting theatre and two stores on the northwest corner of Cortland & Western Ave., to cost $200,000. Building seats 1,500, 117 x 124. Architect, Fugard & Knapp, 212 E. Superior St., Chicago.

Chicago—A new theatre to seat 1,000 will be erected by General Amusement Company at Kedzie Avenue and Cortland Street.

Germantown—A new theatrical company plans to erect a moving picture theatre near the Fairchild Street subway to seat 300.

Oaklawn—Announcement is made of the plans to erect a moving picture theatre to seat 300 by the same company that is building in Germantown.

Joliet—A motion picture theatre may be erected on the property recently acquired by George and William Clare at 419 Jefferson Street.

INDIANA

Marengo—James Blackford has let contracts for the erection of a concrete building for a moving picture show. A Louisville architect is designing the plans.

Bloomington—Harry Vonderschmitt, owner of the Liberty theatre at Washington, is to erect a theatre to be built on East Kirkwood Ave. & Washington Street. The house will represent an outlay of $75,000.

KANSAS

Wichita—Fred Farmer, real estate dealer, 906 West Douglas, will build a motion picture theate on that street to cost $40,000.

KENTUCKY

Lexington—Contract has been let by Architect Harry Barton for the building of the Lexington Theatre Co.'s new playhouse, involving a cost of approximately $154,130, to Harbin Construction Co. of Lexington.

MASSACHUSETTS

Athol—Edgar S. Hill, treasurer of the Athol Theatre Co., is having plans drawn for a modern motion picture house to seat 1,500. Site tentatively to be near the post office.

Lowell—The Merrimack Square theatre will be completely remodeled at a cost of $50,000. Harry P. Graves of this city is the architect.

New Bedford—Albert Clerc sold property and buildings on the southwest corner of Acushnet Ave. & Glennon St. Mr. Marcoux will proceed with the project of building a theatre on the site.

Salisbury—A large open air theatre is to be erected at the southerly end of the Ocean Echo. Structure seats 800.

Whitman—Harry Stanley has been granted a license for a moving picture house and has practically completed plans for the house. The house will cost $30,000 and seat 800. Site will be on Temple Street.

MISSISSIPPI

Lumberton—Construction of a theatre on Main Street has been started by Fornea and Walker of Poplarville.

(*Continued on page* 1803)

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States in List Proposed Theatres

(Continued from page 1802)

FLORIDA

Clermont—J. D. Jones plans to open a new up-to-date moving picture house.

S. Jacksonville—Mrs. Shelton Thomas, president of the Woman's Club, announces arrangements completed to house a picture show in the new building at the corner of Davis and Catherine Streets, now being built.

GEORGIA

Ocilla—H. E. Oxford will erect building to replace Recreator Theatre, 40 x 110 feet, of fireproof construction.

ILLINOIS

Chicago—Barrett Construction Company, 155 N. Clark St., has contract for five-story brick, reinforced concrete and stone-trim theatre, store and hotel building, 1,520 x 210, to be erected at Lawrence and Winthop Aves., for Plotke & Crosby, 2532 N. Clark St., and will cost $1,500,000.

Chicago—S. Milton Eichberg, 64 West Randolph St., is preparing plans for theatre and business building, to be erected at Drake & Central Park Ave., costing $600,000.

INDIANA

Decatur—Jesse LeBrun has bought the Morrison Building at Second Street & Liberty Way. He will demolish this building and construct a theatre with a seating capacity of 2,000 which will play vaudeville and pictures.

Gary—A syndicate of Gary and Chicago Capitalists are planning the erection of a large theatre building at the northeast corner of 8th & Broadway, to cost in the neighborhood of $500,000. Proposed theatre will occupy all the remaining vacant frontage on the east side of Broadway from the new Selby Building to 8th Avenue.

MASSACHUSETTS

Boston—The trustees of the Jewett Repertory Theatre Fund, Inc., of Boston, have purchased land and will build a new repertory theatre on Huntington Avenue. Plans now being completed.

MISSOURI

St. Louis—C. N. Lund, 103 N. 8th St., has contract for theatre to be erected at Aubert St. & Eastern Ave., for the Aubert Photoplay Co., Title Guaranty Bldg., to cost $250,000. Seating capacity to be 400.

NEW JERSEY

Red Bank—Work will be started on the new theatre to be built on the Willey property on Monmouth St., under the direction of Burns & Schaeffer, owners of the Strand Theatre, and promoters of the States Amusement Co., of Red Bank.

NEW YORK

Forest Hills, L. I.—A moving picture theatre is being planned by Kenneth H. Murchison, to be built on Continental Ave. for the Sheers Amuse. Enterprises.

OREGON

Lakeview—H. L. Kirk will erect a modern brick theatre building at the corner of Main & Canyon Streets. Building will have a frontage of 50 feet on Main St., and 100 ft. on Canyon St. Theatre will be 35 x 100 ft. Seating capacity 500, estimated cost to be $15,000.

PENNSYLVANIA

Philadelphia—Permit has been granted to Mrs. K. C. Badoe to build a motion picture theatre costing about $11,000, at 1638 Point Breeze Ave. Contract awarded to Felix Claro, 5313 Malcolm St., Phila. Theatre to be 18 x 100 feet.

Philadelphia—Diamond Amuse. Co. to erect motion picture theatre and two-story building at 2119 Germantown Ave., at a cost of $50,000. Architects, Neubauer & Supowitz, 929 Chestnut St., Phila.

Philadelphia—Municipal memorial building to be erected to include municipal theatre seating 1,500 persons. Plans incomplete.

Philadelphia—William Fox, N. Y. motion picture producer, to erect 16-story office building and theatre at Market & 16th St., to cost about $2,000,000; seating capacity 3,000. Building 58'11" x 129'3", with granite stone front. Thomas B. Lamb, New York, architect.

TEXAS

Yoakum—Ground will be broken for theatre building 40 x 110, concrete and fireproof. Dr. Shropshire is building the theatre which will be situated on May Street.

CANADA

St. James, Manitoba—New moving picture house being erected to seat 1,000 and cost about $50,000. Building has frontage of 48 feet and depth of 125 feet, and include stores on each side of the entrance with a billiard parlor in the basement. Site is on Portage Ave., near Parkview Street.

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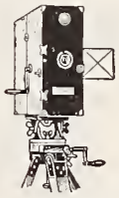

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	Sept. 16
Belle of Alaske	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universel	5 reels	Mar. 18
Dering Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 23
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	5 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib	5 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	Sept. 30
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 16
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Faraum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Trevelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	5 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib	5 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	3 reels	Sept. 16
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	5 reels	Mar. 11
Find the Woman	Special Cast	Paramount	5 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Bruniua	Geo. Hamilton-S. R	5 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	5 reels	Sept. 16
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 13
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Net. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementina, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 8
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	5 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 29
Woman's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	Mar 27

In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	Sept. 16
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	Aug. 26
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
New or Never	Vernon Dent	Folly-Pacific	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
Ona Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	5 reels	Sept. 30
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	Sept. 23
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 18
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 18
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	Sept. 30
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2 3 reels	Sept. 23
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal	18 e's'd's	Sept. 18
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Locbinvar of the Lina (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	Educational	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto	1 reel	
Pelican Island (Scenic)	Truart		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		Sept. 30
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Nov. 26
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	Prizma	1 reel	
Sky Ranger, The (Serial)	Pathe	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, Da Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	Prizma	1 reel	
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 8
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	6 reels	July 22
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	8 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	Sept. 23
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	July 22
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto	Special Cast	Arista-S. R.	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	Aug. 26
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	Sept. 16
Honor First	John Gilbert	Fox	5 reels	Sept. 30
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	Aug. 19
Loaded Door, The	Marie Prevost	Universal	5 reels	Aug. 19
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	Sept. 16
New Teacher, The	Shirley Mason	Fox	5 reels	Aug. 12
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	July 15
Young Diana, The	Marion Davies	Paramount	5 reels	Aug. 19

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Blood and Sand	Rodolph Valentino	Paramount	5 reels	Aug. 19
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal		Sept. 30
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox		
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
Manslaughter	Thomas Meighan	Paramount		Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Siren Call, The	Dorothy Dalton	Paramount		Sept. 30
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	Sept. 30
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

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Motion Picture News

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DON'T BE DELAYED

THE time a film laboratory can save a producer frequently amounts to a lot of money. A producer not only wants the best prints possible from a negative, but he wants his daily work done with speed and accuracy. He wants his directors to see their "rushes" immediately, so they may proceed with other scenes. He sometimes wants a quantity of release prints in a hurry, delay might cost him thousands of dollars.

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presents

Rodolph Valentino

in

"THE YOUNG RAJAH"

Cast includes

WANDA HAWLEY and
CHARLES OGLE

Directed by PHILIP ROSEN

A Paramount Picture

JESSE L. LASKY PRESENTS

Rodolph Valentino

IN

"THE YOUNG RAJAH"

CAST INCLUDES

WANDA HAWLEY

AND

CHARLES OGLE

"THE Young Rajah" is a worthy successor to "Blood and Sand." Valentino the magnificent again proves himself the master of exotic roles and passionate romance.

The story is fascinating, unusual, full of thrills, of mystery, and of mighty drama. The settings bewilder in their beauty and luxury. The cast is one of the finest ever assembled.

Some of the high points are the boat race, the weird temple scenes, the battle of Arjuna, the young Rajah's fight for life with the plotters, the re-incarnation ball, the poignant love scenes.

It has all the elements that make for one of the year's big successes.

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell.
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Directed by Philip E. Rosen.

A Paramount Picture

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The Great San Francisco Fire. (April 14, 1906)
Wright Bros. First Airplane Flight. (1908)
The Coronation of King George V. (1910)
The Burial of the Battleship Maine and Its Heroes.
Famous People of a Decade Ago and Queer Styles in Vogue.
The Building and Opening of the Panama Canal.
The Capture of Vera Cruz and the Mexican Rebellion.
The Destruction of the "Lusitania."
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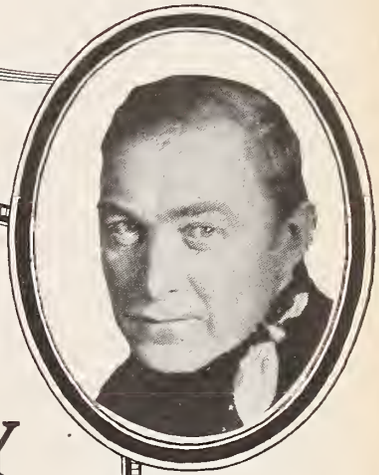

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Universal Short Features

Announcement

To the Motion Picture

Consider now with us in thoughtful amazement the crowning achievement of the cinema art—even the reproduction in motion pictures of

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After more than a year of intensive research, directed by Dr. Gilbert Ellis Bailey, Ph. D., of the University of Southern California, in co-operation with Ray R. and Albert L. Rockett, and Miss Frances Marion, the ROCKETT-LINCOLN FILM COMPANY announces that the preliminary work for the production of the dramatic life of Abraham Lincoln in motion pictures has been completed and that actual shooting will begin upon final O.K. of the working script, a product of the matchless genius of MISS FRANCES MARION.

This research, covering a period of two hundred and fifty years, from the origin of the Lincoln family in England to the present time, embraces hundreds of interviews with relatives, friends, neighbors, associates and acquaintances of our Martyr Chief Magistrate; also authors, educators, government officials, army and navy officers and the custodians of all the great collections of Lincolniana in America, thus exhausting every imaginable remaining source of contact with Abraham Lincoln and his times—THE LAST WORD FOREVER IN LINCOLN LORE AND EXPRESSION. SUPREME IN ENTERTAINMENT AND EDUCATIONAL VALUE.

The broad scope of this picture will compel the most sumptuous production and the largest cast in the history of the cinema, while the quality of the cast will be limited only by the genius of the American screen.

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Without prejudice to any section, race, class or party, and in twelve reels of the most compelling drama since Calvary, this greatest of world stories,

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will be told with the WAR BETWEEN THE STATES as a background and with the strictest historical authenticity.

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Of this NEW ERA in pictures this Lincoln film is the herald and archetype and you are invited to share with us in the fruits of it, for no conceivable subject can more quickly or more largely be transmuted into box office returns.

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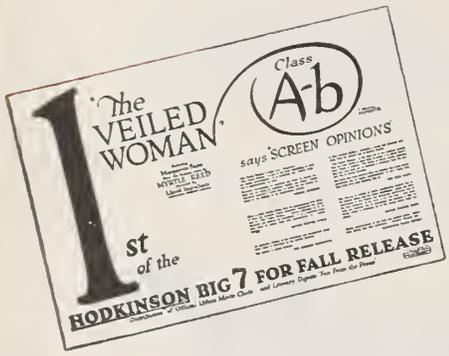

2nd of the

HODKINSON BIG 7

Distributors of Official Urban Movie Chats

"MARRIED PEOPLE"

featuring

MABEL BALLIN

WHAT THE CRITICS SAY:

Mabel Ballin's beauty, charm and fine acting are the outstanding features of this production. Also the gorgeous clothes she wears will make a distinct "hit" with feminine fans. There are several magnificent interior sets that form a fine background for Miss Ballin's beauty. There are several angles besides the appeal for feminine spectators that Miss Ballin's fine raiment will exert, from which exhibitors can draw inspiration and exploitation.—*MOVING PICTURE WORLD.*

It is a picture in which Hugo Ballin has ample opportunity to create attractive rooms and interesting compositions of which he is a master. It also gives Mabel Ballin a role of variety and a reason for wearing some beautiful gowns. As the petulant wife she conveys just the right impression.

Percy Marmont is excellent as the husband, he seems to be just the kind of a man such a woman would impose upon.

The picture holds the interest and has the quality that will attract the average audience.—*THE MORNING TELEGRAPH.*

It offers the star quite a suitable role and plenty of good opportunities to be appealing.

Director Ballin has provided his usual finished and artistic production. There are many splendid interior sets and he has handled the story effectively, on the whole.

The star is very pleasing and wears a fine array of pretty new gowns that will easily attract her feminine admirers. She makes the most of the role of the piquant young wife, who is transformed from a simple country girl into a spoiled and extravagant woman. Percy Marmont is a good choice as the husband.

Audiences will be pleased with "Married People," and you have a title with good exploitation possibilities.

—*THE FILM DAILY.*

Percy Marmont as the husband is very good.

Mr. Ballin's direction soars high above any of his other directorial efforts in this piece.

—*EXHIBITORS' TRADE REVIEW.*

"MARRIED PEOPLE"—Class A-C

"Married People" is an alluring title which should prove a valuable box office asset in conjunction with the name of the beautiful and talented star, Mabel Ballin.

The production may be classed among the best of the year. It is clean, entertaining, beautifully set and has the power of inspiring thought. The splendid acting of Mabel Ballin stands out beyond all else, for Dorothy Cleur, the extravagant, petulant, negligent wife, is a living person as portrayed by her; and she has made an intelligent distinction between the two phases of character described in the same woman under different circumstances.—*SCREEN OPINIONS.*

Hugo Ballin has done pretty well by this story—a story which might have been easily ruined had he not embellished it with deft touches here and there. He has provided a number of compelling scenes all of which are enhanced with handsome settings.

The star gives a pleasing performance assisted by Percy Marmont.—*MOTION PICTURE NEWS.*

A HUGO BALLIN Production

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

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Were outshining features on our program. —*Eugene H. Roth, California Theatre, San Francisco, Cal.*

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These two reelers should be worth seeing. —*Milwaukee (Wis.) Journal*

Should do well anywhere. —*The Film Daily*

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Finest short reel productions made. —*Edward Hyman, Mark Strand, Brooklyn*

"The YOUNG PAINTER"

HODKINSON SHORT SUBJEC

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CAPITOL THEATRE—Cincinnati
STRAND THEATRE—Albany
LOEW'S STATE THEATRE—Indianapolis
STANTON THEATRE—Philadelphia
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TOM MOORE'S RIALTO—Washington, D. C.
ALLEN THEATRE—Cleveland
CENTURY THEATRE—Baltimore
STANLEY THEATRE—Philadelphia
PARK THEATRE—Boston
RIALTO THEATRE—Louisville, Ky.
STRAND THEATRE—Buffalo
SYMPHONY THEATRE—Los Angeles
JAMES THEATRE—Columbus, Ohio
REGENT THEATRE—Rochester
TEMPLE THEATRE—Toledo
CHICAGO THEATRE—Chicago, Ill.

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featuring
MARY ASTOR

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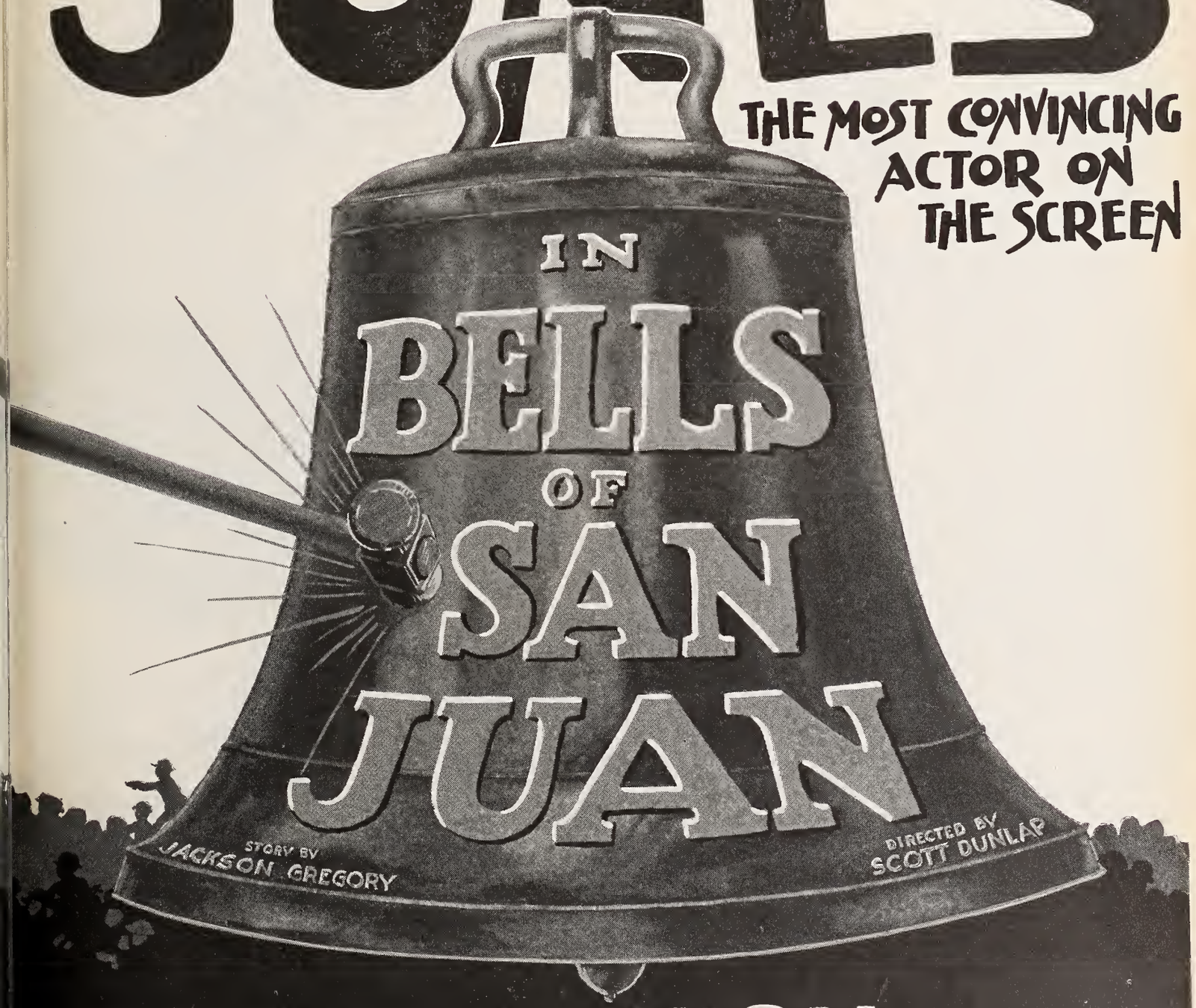

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A 100 PER CENT ENTERTAINMENT FOR THE WHOLE FAMILY

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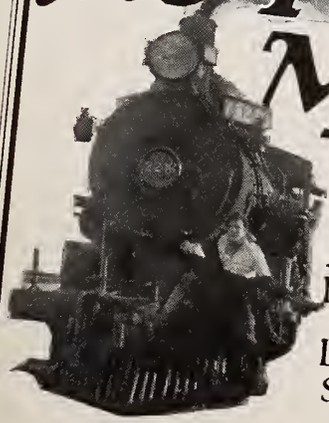

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From
LINCOLN J. CARTER'S STAGE SUCCESS

DIRECTED BY
BERNARD J. DURNING

A FOOL THERE WAS

INSPIRED BY RUDYARD KIPLING'S POEM "THE VAMPIRE"

PORTER EMERSON BROWNE'S STAGE SUCCESS

DIRECTED BY
EMMETT J. FLYNN

FOX FILM CORPORATION

SAM FLAX, WASHINGTON EXCHANGEMAN, SAYS:—
"I WISH EVERY PICTURE I RELEASED WOULD PROVE AS POPULAR AT THE BOX-OFFICE AS 'PEACEFUL PETERS'. IT'S A SURE-SHOT SUCCESS."

ARROW PICTURES
INDEPENDENT

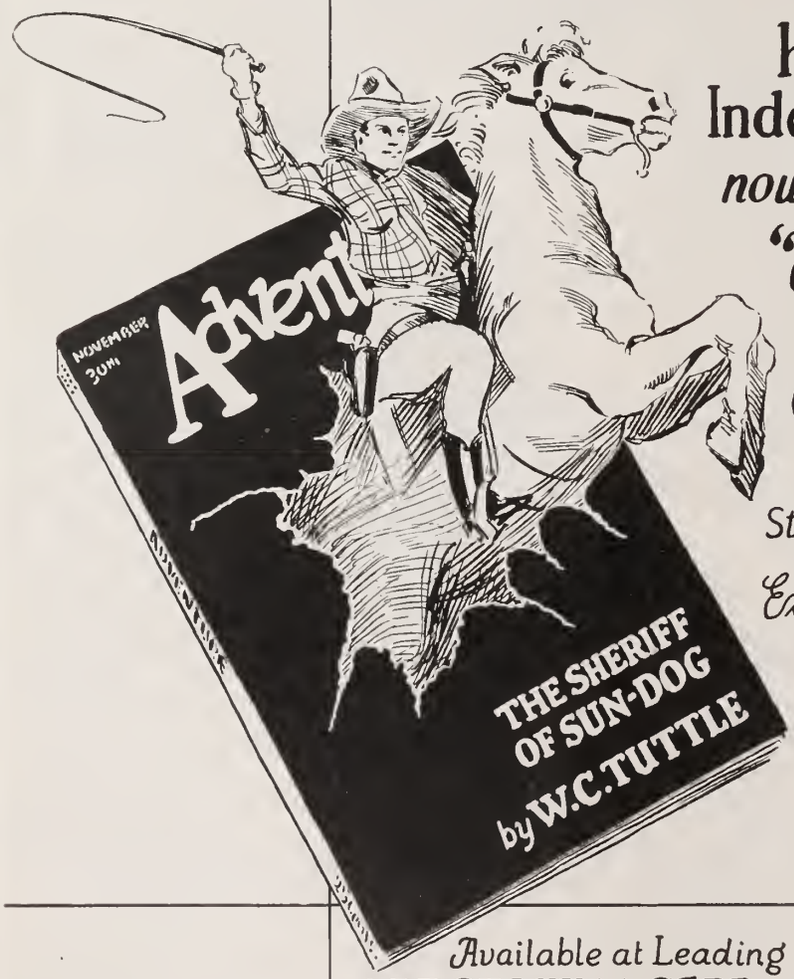
Fairbanks Comes Through!

"PEACEFUL PETERS"

first of the

WILLIAM FAIRBANKS SERIES

Produced by
BEN WILSON
Written by
W.C. TUTTLE



has proved a great
Independent money-maker
now comes the second one

"The SHERIFF of SUN-DOG"

Starring **WILLIAM FAIRBANKS**

Exhibitors:
You can't go wrong on this one! Advertise it to the limit — the picture will back you up!

Available at Leading Independent Exchanges
ARROW FILM CORP., 220 West 42nd St. New York City
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THE GREATEST STORY EVER TOLD IN MOTION PICTURES

SHADOWS

Presented by
B. P. Schulberg
A Tom Forman Production
Adapted from
Wilbur Daniel Steele's famous
prize story "Ching, Ching, Chinaman"

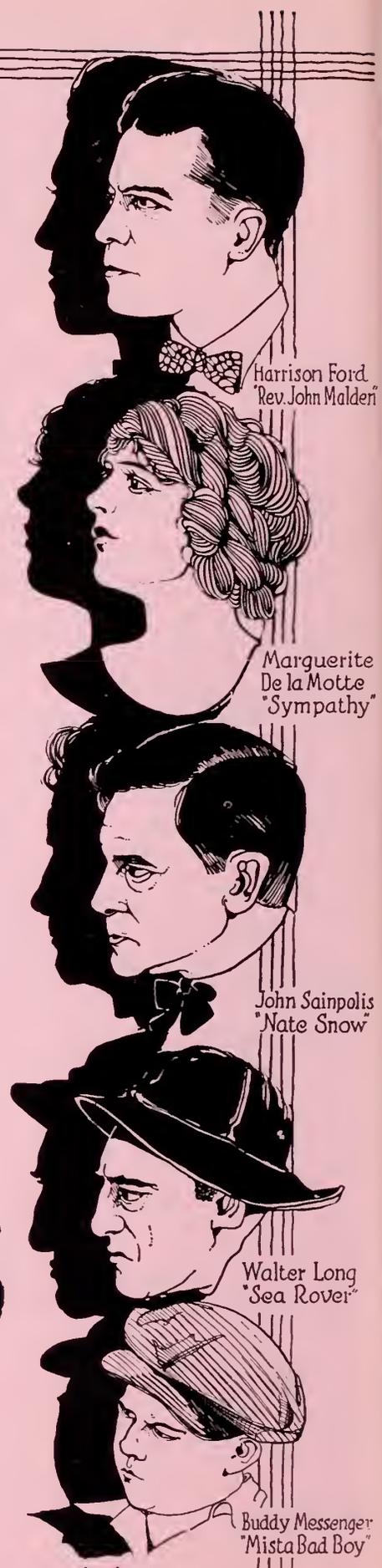
It's a Preferred Picture

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg -Pres- J.G. BACHMANN-Treas

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

Lon Chaney
"Yen Sin"

Pictures and Stories which create the most lasting impression are those dealing with normal people in normal surroundings — with a sprinkling of tears, a laugh here and there, and thrills that quicken the pulses.



Harrison Ford
"Rev. John Malden"

Marguerite De la Motte
"Sympathy"

John Sainpolis
"Nate Snow"

Walter Long
"Sea Rover"

Buddy Messenger
"Mista Bad Boy"

Such a Picture is

SHADOWS

Created for exhibitors who can afford only the best

Prints at exchanges by October 15th.

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg -Pres- J.G. BACHMANN-Treas

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

The Picture 50,000,000 Are Waiting to See

Mary Pickford with her famous curls in a new 1922 version of her greatest early screen triumph, "Tess of the Storm Country," a portrayal that lifted this supreme artiste to the very peak of popular approval.

Mary Pickford as a girl again—as the lovable Tess who has brought glad tears and joyous smiles to millions.

Mary Pickford in rags and tatters and rubber boots—but always smiling her impish child smile, always shaking her golden curls.

Book This Picture Early for Your Share of the 50,000,000

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

Cut Your Losses—
Measure Your Profits

With Charles Ray and "A Tailor Made Man," by all odds the biggest and best Charles Ray production.

A tremendous box-office success that has made big money wherever shown, and that will make big money for you.

Every exhibitor needs "A Tailor Made Man"—not just because it is a box-office certainty, but because it pleases every class of patron, builds theatre prestige and makes new business.

Arthur S. Kane
presents

Charles Ray
in
"A Tailor Made Man"

By Harry James Smith
As produced by
Cohan and Harris in the
United States of America

Direction ~
Joseph de Grasse

Released by
UNITED ARTISTS
CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"PLAYED TO A FULL HOUSE"

EASTMAN THEATRE
DEDICATED TO MUSIC AND MOTION PICTURES
ROCHESTER - N - Y September 16, 1922.
Telephone Main 7140

Reply to . Mr. Goulding

Mr. H. N. Marin, Mgr.,
Distinctive Pictures, Incor.,
366 Madison Avenue,
New York City.

My dear Mr. Marin:

It might be of interest to the Distinctive Pictures Incorporated to know that their film THE MAN WHO PLAYED GOD starring George Arliss has been a great success in the new EASTMAN THEATRE this week and has been played to a full house at practically every performance.

Comments of warm approval have come to us from many people, and my own personal opinion is that it is a wonderful picture from the standpoints of photography and acting and plot.

This type of picture should help greatly to elevate the standards of the industry and it should find great favor with any audience because of its strong human element.

I regard this production as one of the best so far produced.

Sincerely yours,
THE EASTMAN THEATRE
Charles H Goulding
Manager.

CHG-B

Distinctive Productions, Inc.
presents

GEORGE ARLISS

in

"THE MAN WHO PLAYED GOD"

From a play
by Jules Eckert Goodman
founded on Gouverneur Morris's
story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director – Clark Robinson

Direction by Harmon Weight

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"All America Will Want to See 'A Woman's Woman'"

Says the Motion Picture News. "Just the type of picture everyone likes. It can be shown with success everywhere."

There's "A Woman's Woman" in every home—A famliy model for every product—And here is the 100 per cent. family photoplay.

It is filled with tense moments—There is tremendous heart appeal—It is vibrant with reality—There are powerful emotional scenes—Every-day home settings that bite with truthfulness—And an all-star cast led by Mary Alden at her best.

It's a Picture All America Will Want to See

Albion Productions Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

"A New Dramatic Situation—
Never Has Been Done Before"

This was the critics' verdict on the midnight prison-cell marriage when "The Glorious Adventure" played the Mark Strand, Brooklyn.

And that is only one of many powerful, thrilling and gripping melodramatic scenes in this new and novel first all-color feature length picture.

You also have a nation's most beautiful and titled woman with gorgeous costumes for a feminine appeal, plus a powerful love story and an all-star cast.

It's New, It's Novel, It's Different
A Big, Gripping Melodrama

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Announcing

LYMAN H. HOWE'S HODGE-PODGE

Educational's Specials

If you played Lyman H. Howe's "A Ride on a Runaway Train," or knew anyone who played it, you need no introduction to Lyman H. Howe and his genius for producing the unusual in short-subject novelties.

Howe has finished twelve one-reel gems that sparkle with fun, puzzling pictures, and art shots from nature that are positively amazing.

The first of the series, titled "King Winter," will be released soon. Every Educational Branch will be pleased to show this picture. You may then judge the surprises you have in store for your audience if you secure the series of Lyman H. Howe's Hodge-Podge for your theatre.

These one-reel specials, released one a month, starting in October, are among Educational's Short Subjects

NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF READERS

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

THEY'RE BOOKING *Christie Comedies* and ADVERTISING Them!

Sid Grauman Booked Christie Comedies in Los Angeles. Dwight L. Hill, Pickwick Theatre, San Diego, said:

"'THAT SON OF A SHEIK' IS AN ABSOLUTE KNOCKOUT"

The Newman Theatre, Kansas City, booked Christie Comedies, and Milton Feld took the orchestra off the feature and put it on "That Son Of A Sheik."

Eugene H. Roth booked Christie Comedies and put "That Son Of A Sheik" on at the Granada, San Francisco, with a prologue.

Circle Theatre, Indianapolis, booked the series of Christie Comedies; so did the Strand, Omaha; Liberty, Portland, Oregon; Crandall's Metropolitan, Washington, D. C.; Strand, Des Moines; Walnut, Cincinnati; Rialto, Denver; Paramount-Empress, Salt Lake City—and hundreds of other first-run houses!

BOOK CHRISTIE COMEDIES AND ADVERTISE THEM!

They Are Among Educational's Short Subjects

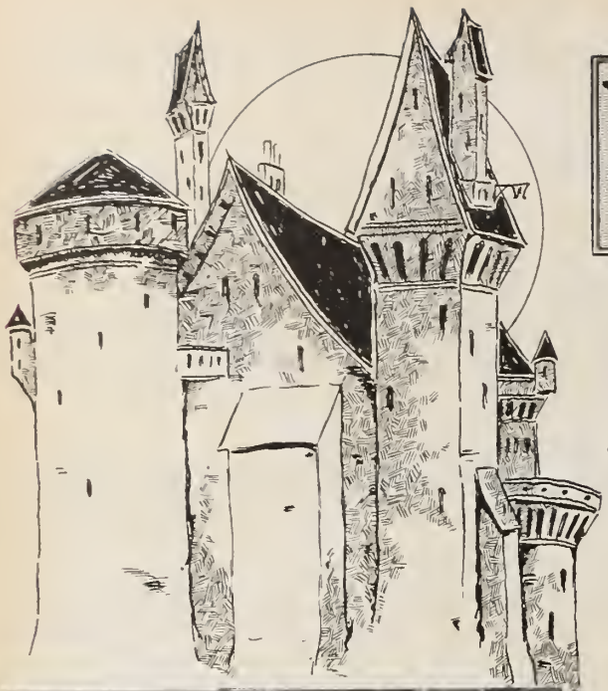
NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF PEOPLE

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*



VISUAL SYMPHONIES

Knightly romance ~ Subtle farce ~ Brilliant Stories ~ Masterly direction ~ colorful Costumes and settings ~ Photography that Would have delighted Michael Angelo ~ Forms the background for the new series Of two-reel screen epic

"THE STRANGE ADVENTURES of PRINCE COURAGEOUS"

starring

Little ARTHUR TRIMBLE

5 year old Screen Discovery

Supporting Cast of great Screen Players headed by

BESSIE LOVE

Stories by ROBT. H. LEE

Photography by HAL MOHR

Art Direction by NORMAN KENNEDY

FREDERICK G. BECKER

producing director

"Refreshing in its Purity of Presentation and Appeal — Arthur Trimble is destined to become the wonder child of the screen"

MYRON ZOBEL
editor
"SCREENLAND"

HOLLYWOOD STUDIOS

AMALGAMATED PRODUCING CORPORATION *Presents*

STAN LAUREL *in* THE EGG

– IT'S GOLDEN

A CACKLING COMEDY GUARANTEED *to* HATCH HILARITY.....

Distributed Exclusively by

METRO

PICTURES CORPORATION

REG US PAT OFF

A METRO PICTURE

AMALGAMATED PRODUCING CORPORATION
presents

A riotous comedy of social errors; as absurd as a butler's whiskers

STAN LAUREL
in

The WEAK END PARTY

A picture with a moral: Don't eat steak with a spoon

and on the way is a third

STAN LAUREL COMEDY — MUD *and* SAND

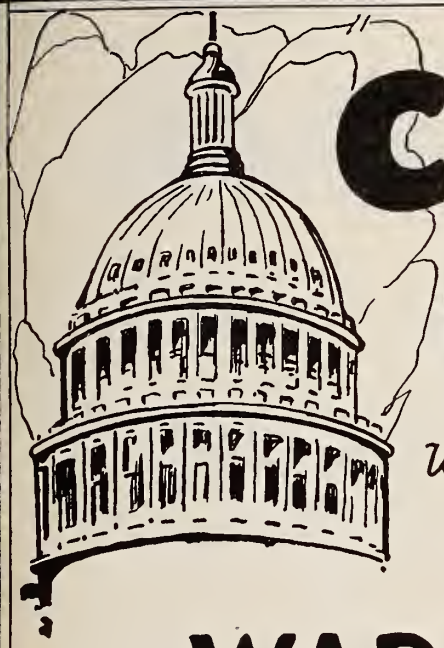
As Spanish as an omelette; as full of bull as a bull himself

REG US PAT O

A METRO PICTURE

Distributed Exclusively by

METRO PICTURES CORPORATION



CAPACITY CROWDS

warmly greeted and enthusiastically applauded the first of the

WARNER BROTHERS

Seven Screen Classics

"RAGS TO RICHES"

(A Harry Rapf Production)

featuring

WESLEY BARRY

at the

CAPITOL THEATRE

During the week of SEPT. 24th.

Read the critics opinions on the following pages →

CRITICS PRAISE

Moving Picture World :—

"Rags to Riches"—Warner's offer a human interest knockout that promises gold mine for exbibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses anywhere.

Motion Picture News :—

Here is a photoplay combining all the elements which build smashing returns at the box-office Don't hesitate. Get this picture. Then take your money to the bank.

Film Daily :—

Barry's latest is another sure-fire box-office hit that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a really "family" picture.

Exhibitors Trade Review :—

"Rags to Riches" is rare entertainment. It a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. A peach of an audience picture.

New York World :—

Here, we think, is a photoplay of rare quality, combining fun, romance, heart interest and excellent dramatic composition. See "Rags to Riches". It is highly amusing and intelligently constructed.

Evening Journal :—

A more delightful and wholesome comedy than "Rags to Riches", the principal attraction at the Capitol Theatre, has not been seen in New York for many months.

Morning Telegraph :—

"Rags to Riches" has something to please most everybody and ought to create as fine a cinema record as it did as a speaking stage production.

"RAGS TO RICHES"

Mail :—

"Rags to Riches" is a human picture, one in which you can warm up with a personal feeling toward the characters. It is interesting, and it is delightfully played by the cast which Wesley Barry heads.

Globe :—

There is rarely a dull moment and this is due both to comic incidents introduced and capable acting.

Telegram :—

An interesting picture and Wesley Barry is its juvenile hero. The story is told in an entertaining and human manner.

Herald :—

Barry's best film to date.

American :—

Wesley Barry is amusing in "Rags to Riches" at Capitol.

Post :—

"Rags to Riches" brings smiles in an interesting film at Capitol.

Sun :—

Good Entertainment. The clever youth is surrounded by a thoroughly competent cast.

Times :—

"Rags to Riches" has a good measure of amusing moments, which are due to Wesley Barry.

Zit's :—

"Rags to Riches" is rich in comedy. The film is always interesting and amusing, and the blending of comedy and adventure makes "Rags to Riches" a good picture.

Variety :—

"Rags to Riches" gives promise of being another "School Days." It's a great film for the youngsters and an amusing one for their elders. A wholesome picture of this kind deserves support.

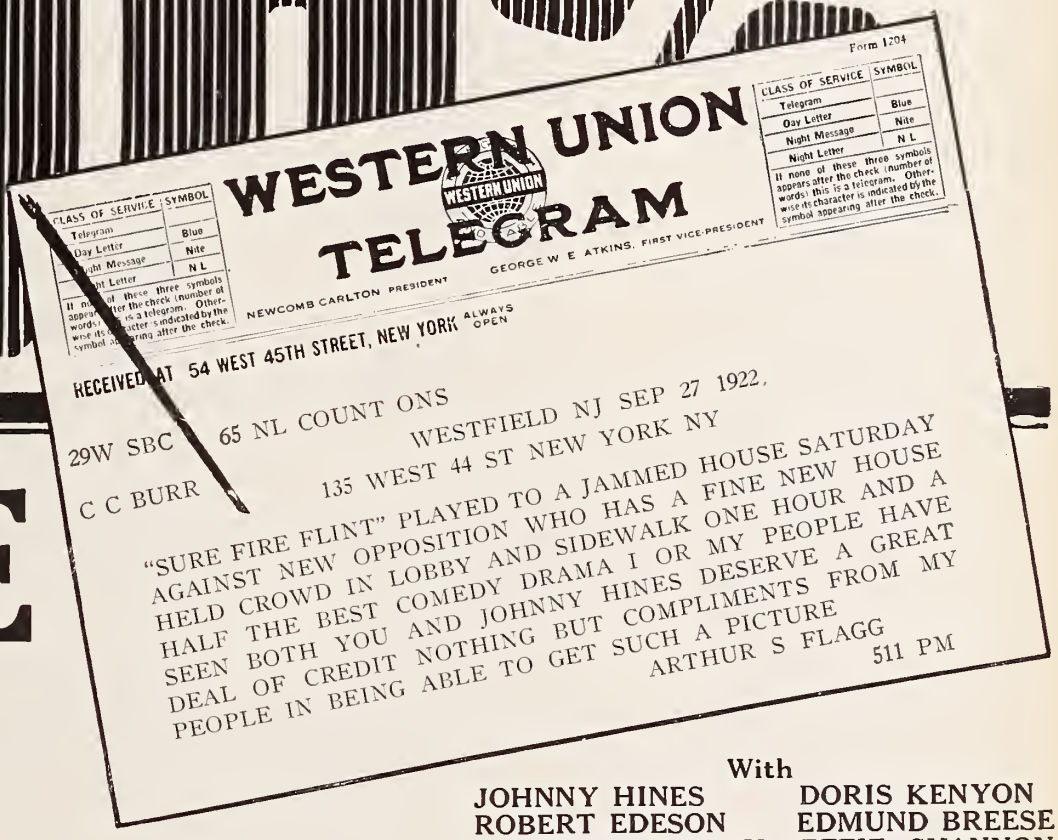
NOTICE

To Authors, Playwrights, Agents and Others Negotiating for the Screen Rights of Stories, Books and Plays

No person is or has been authorized to consummate deals for stories, books or plays, for the firm of Warner Brothers, other than Jacob Wilk, 1476 Broadway, New York, or ONE of the Warner Brothers.

WARNER BROTHERS
1600 Broadway, New York City

100% VALUE



C. C. BURR
presents
Johnny Hines' latest

With
JOHNNY HINES — DORIS KENYON
ROBERT EDESON — EDMUND BREESE
J. BARNEY SHERRY — EFFIE SHANNON

SURE FIRE FLINT!

The local newspaper reported "the picture went on cold" and "warmed the house"

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

BIG SURPRISE AT PLAYHOUSE.

Saturday night, in the face of new opposition, the Playhouse was crowded to the doors to see Johnnie Hines in "Sure Fire Flint." It was a wonderful laugh-getter, as it kept the audience in laughter throughout the entire seven reels. Then the surprise. Manager Flagg escorted Johnnie Hines himself to the stage, where the people were given an opportunity to see and hear him in person, and from the comments of the audience it is one of the best comedy dramas they have ever seen. There were also with Mr. Hines the producer, C. C. Burr, Lester Scott, general sales manager

DISTRIBUTED BY

DAVE SEGAL
Royal Pictures, Inc.
1337 Vine Street, Philadelphia, Pa.

ROY SEERY
Associated First National Pictures.
831 So. Wabash Ave., Chicago, Ill.

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Mountain States Film Attractions,
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FLOYD BROWN
The H. Lieber Co.,
122 West New York St., Indianapolis, Ind.

A. H. BLANK ENTERPRISES
Des Moines Theatre Bldg.,
Des Moines, Iowa.

WM. SKIRBOLL
Skirboll Bros., Gold Seal Prod.
21st & Payne Sts., Cleveland, O.

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DAVIS & ALEXANDER
Columbia Film Service, Inc.,
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J. F. CUBBERLEY
F & R Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

SAM ZIERLER
Commonwealth Picture Corporation,
729 Seventh Avenue, New York, N. Y.

Foreign Distributors—WM. M. VOGEL, 126 West 46th Street, New York City

THE INTEREST—

You Have Taken, Mr. Exhibitor, As Shown By Your Wired Inquiries In Answer To Our Announcement Of The Initial Production Of This Company

"THE MADONNA IN CHAINS"

BY EDWARD OWINGS TOWNE

Featuring

E. K. LINCOLN
MARTHA MANSFIELD
MRS. RODOLPH VALENTINO
and W. H. TOOKER

Leads To A Statement Which Is Pleasant For Us To Make—

We thank you for your wires requesting dates for Amalgamated Productions and the same have been forwarded to the Franchise holders in your territory. Their names we will announce immediately following a General Board meeting which will be held in New York City October eighth and ninth.

The Amalgamated Exchanges

OF AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

EXECUTIVE OFFICES
1540 Broadway New York City

STUDIOS
New Rochelle Yonkers, N. Y.

A BOX-OFFICE ATTRACTION A MONTH—

LIFE OF AN ACTRESS, By Langdon McCormack—THE FIRE PATROL, By Harkins and Barber—SUNSHINE OF PARADISE ALLEY, By Denman Thompson—HER FATAL NIGHT, By Hal Reid—LOST IN NEW YORK, By Leonard Grover—TOO RICH TO MARRY, By Edward Owings Towne—LAND OF THE LIVING, By Martin J. Harvey—DRIVEN FROM HOME, By Hal Reid—IT'S NEVER TOO LATE TO MEND, By Chas. Reade—EASY MONEY, By Edward Owings Towne.

SELZNI
REG. U.S. PAT. OFF.
PICTUR

Leads you can well afford to follow

Entire Marcus Loew Circuit
in GREATER NEW YORK
Entire Stanley Circuit
in PHILADELPHIA
Entire Ascher Bros.' Circuit
in CHICAGO
Entire A. H. Blank Circuit
in IOWA
Entire Hostetter Circuit
in NEBRASKA and IOWA
J. Lourie's Modern and Beacon Theatres
in BOSTON
Frank J. Rembusch's Theatres
in INDIANA
Apollo Amusement Co.'s Apollo Theatr
in INDIANAPOLIS
Friedman Bros.' Tower Theatre
in ST. PAUL
Fred Elliott's Clinton Square
in ALBANY
E. Croninshield's Bijou
in TROY, N. Y.
W. M. Smith's Rialto
in OKLAHOMA CITY
W. A. Abrahamson's Zelda Theatre
in DULUTH, MINN.
John Harwick's Theatres
in the PACIFIC NORTHWEST
McMahon & Jackson Lyric Theatre
in CINCINNATI
Southern Enterprises' Rialto Theatre
in ATLANTA
Jack Partington's Granada
in SAN FRANCISCO
Merle Davis' Ansonia Theatre
in BUTTE, MONT.
Walter Read's Hippodrome
in CLEVELAND
J. H. King's Crown Theatre
in MOBILE, ALA.
Lovel's Columbia Theatre
in PROVO, UTAH

Smart Exhibitors
Controlling the
Best Theatres
in
Representative Cities
are playing
"LOVE IS AN AWFUL THING"
STARRING
OWEN MOORE
to
RECORD BREAKING BUSINESS

STATE RIGHTS EXCHANGES

are seldom offered a production ideally suited to their needs.
Such an attraction may be recognized by:

A box-office title that combines seat-selling power with exploitation possibilities.

A fast-moving, true-to-life story that begins like a squall at sea and ends like a tornado.

A dainty, sympathetic star whom the girls will like and the boys will love—

A well-balanced cast, striving with each other to contribute to the picture rather than to " steal the lens."

A line of dynamic, colorful posters that definitely promise entertainment—

THAT'S AN HONEST DESCRIPTION OF

Marjorie Payne

in

"BEWARE OF THE LAW!"

The Picture With a Wallop Like An Officer's Club

IT WILL MAKE MONEY FOR EVERYBODY WHO TOUCHES IT

STATE RIGHTS EXCHANGES

Wire—Write—Radio

JAWITZ PICTURES CORPORATION

729 Seventh Avenue *Bryant 9444* **New York City**

Charlie Chaplin Comes Out with The Statement—

"'Remembrance' is the most human picture I ever saw."

Holds "Remembrance" for Second Week!

Fred Miller, California Theatre, Los Angeles announces that this first of Goldwyn's Big Pictures has merited extra run.

CAPITOL, New York Opens "Remembrance" to Enormous Business

Monday Matinee made a new house record.

Bankers' Convention Attends "Remembrance" in Body at Capitol

The American Bankers' Association, now holding their convention in New York, bought the entire house for Tuesday evening.

Book Rupert Hughes' "Remembrance"—*the first of* GOLDWYN'S 20

PLAYGOERS PICTURES Pre
ONE NIGHT
MICHELSON

IN PARIS

A Rippling Rollicking 5 Part Comedy

Old boy Bluebeard may have been the original lady-killer, but our hero could knock-'em-dead, too!

In Paris—home of pleasure and play, beauty and lure—with girls, girls, everywhere.

Until it got to be too much of a good thing.

So he ran away—straight into the arms of the only girl he ever really wanted to marry.

You've been looking for a novelty feature. Unusual, enticing, possessing the appeal which gets attention and attendance.

This is it. Five reels of romantic adventuring along the boulevards of Paris.

The posters match the sparkle of the action. Exploitation and advertising copy in the campaign book like this:

SMART as a gown designed by Poiret.

INVITING as a demoiselle's wink.

SPICY as a whispered scandal.

What a play you can make on "One Night in Paris"!

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

PLAYGOERS PICTURES

Presents

Tracks

A

NOBLE JOHNSON

PRODUCTION

A Western enriched with a deeper human interest than usual.—*Moving Picture World.*

Well done and creates good thrills.—*Exhibitors Trade Review.*

An appealing feature is the REAL horse riding.—*Motion Picture News.*

A Western, through and through, but produced with all the skill, the plot development and care lavished upon a big drawing room drama or domestic life story.

Add to this the thrills, with wonderful scenic backgrounds and here is A picture.

Bill Patton, Noble Johnson and Beatrice Burnham.

Foreign Representative
Sidney Garrett

Physical Distributors
Pathe Exchange
Inc.

Presented by
HAL ROACH

Through
ASSOCIATED EXHIBITORS
Arthur S. Kane, *President*

HAROLD LLOYD

IN

"GRANDMA'S BOY"

His Record-Wrecking 5 Reel Riot

WEEK OF OCTOBER 1st

Is Now In

2nd Week	Old Mill	Dallas
2nd "	Garden and Fox American	Paterson, N. J.
2nd "	Majestic	Hartford, Conn.
2nd "	Plaza	San Diego, Cal.
2nd "	E. Liberty Cameraphone	Pittsburgh, Pa.
1st "	Loew's State	New York City
1st "	Loew's Metropolitan	" " "
1st "	Loew's American	" " "
1st "	Palace	Pt. Richmond, N. Y. C.
1st "	Carman	Philadelphia
1st "	Germantown	"
1st "	Palace	Wichita
1st "	Palace	Ft. Worth
1st "	Bijou	Richmond, Va.
1st "	Hoyburn	Evanston, Ill.
1st "	Auditorium	South Bend, Ind.
1st "	Allen	Cleveland
1st "	Capitol	Oklahoma City
1st "	Palace	Memphis
1st "	Pantages	Salt Lake City
1st "	Rialto	Missoula, Mont.
1st "	Grand	Irvin, Pa.
1st "	Dixie	Fairmont, W. Va.
1st "	Lyric	Butler, Pa.
1st "	Alhambra	Stamford, Conn.
1st "	Ten Eyck Orpheum	Trenton, N. J.
1st "	Jefferson	Charlottesville, Va.
1st "	Home	Washington, D. C.
1st "	Grand	Long Branch, N. J.
1st "	Opera House	Bayonne, N. J.
1st "	Liberty	Jersey City
1st "	Belmar	Belmar, N. J.
1st "	Manasquan	Manasquan, N. J.
1st "	Strand	Jersey City
1st "	Liberty	Corning, N. Y.
1st "	Jackson Park	Chicago
1st "	Lyric	Mt. Vernon, O.
1st "	Strand	New Phila., O.
1st "	Strand	Hastings, Neb.
1st Week	Gilbert	Beatrice, Neb.
1st "	Empress	Kearney, Neb.
1st "	Monroe	Monroe, Wis.
1st "	National	Mexia, Tex.
1st "	Crystal	San Angelo, Tex.
1st "	Arsenal	St. Louis
1st "	Strand	St. Charles, Mo.
1st "	Rialto	Jacksonville, Ill.
1st "	Majestic	Chillicothe, O.
1st "	Cozy	Henryetta, Okla.
1st "	Orpheum	Okmulgee, Okla.
1st "	Pastime	Woodward, Okla.
1st "	Gem	Blytheville, Ark.
1st "	West End	Santa Ana, Cal.
1st "	Exeter	Exeter, Cal.
1st "	Lincoln	Oakland, Cal.
1st "	Coliseum	San Francisco
1st "	Sequoia	Sacramento
1st "	Columbia	Rexburg, Ida.
1st "	Sunnyside	Portland, Ore.
1st "	Eugene	Eugene, Ore.
1st "	Liberty	Oregon City, Ore.
1st "	La Petite	Ocean Park, Cal.

Has Finished

19 Weeks	Symphony	Los Angeles
4 "	Heilig	Portland, Ore.
3 "	Bijou and Capitol	Atlantic City
3 "	Strand	San Francisco
3 "	Roosevelt	Chicago
3 "	Park	Boston
3 "	Apollo	Indianapolis
2 "	Temple	Toledo
2 "	Mark-Strand	New York City
2 "	Alamo	Louisville
2 "	Grand	Pittsburgh
2 "	Castle	Chicago
2 "	Sun	Omaha
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By and With Leah Baird

PRESENTED BY
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All Know the Box Office Value of Great Names

because they built their astounding success as showmen by the skilful exploitation of great stars — THEY KNOW STARS DRAW MONEY — THAT THE PUBLIC IS INTERESTED FIRST OF ALL IN BIG, COLORFUL PERSONALITIES — IN THE GREAT STARS WHOSE NAMES BLAZE IN ELECTRIC LIGHTS FROM THE THEATRES OF THE NATION.

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and a prodigious assemblage of others

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Ethel Barrymore and Nora Bayes at a charity bazaar; Van and Schenck in ball game; scenes from "The Torch Bearers," Broadway farce smash; circus stunts at Coney Island; Tornello, Broadway beauty artist, reveals secrets of his art; Ula Sharon, Jack Hazzard, John Murray Anderson, creator of the Greenwich Village Follies, and other striking personalities of the show world.

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AND SEMI-WESTERN FEATURES OF TWO REELS EACH

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HENRY WALTHALL – MAE MARSH – LIONEL BARRYMORE

Personally Directed by

DAVID W. GRIFFITH AND W. CHRISTIE CABANNE

The first six are now ready – The second six WILL BE ready November 15th

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IN "AN INDIANS LOYALTY"
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BLANCH SWEET AND MAE MARSH
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MORE THAN FIFTY SUBJECTS IN WHICH THESE STARS APPEARED AND ARE ISSUED UNDER THE ORIGINAL TITLES BUT RE-EDITED AND RE-SUBTITLED

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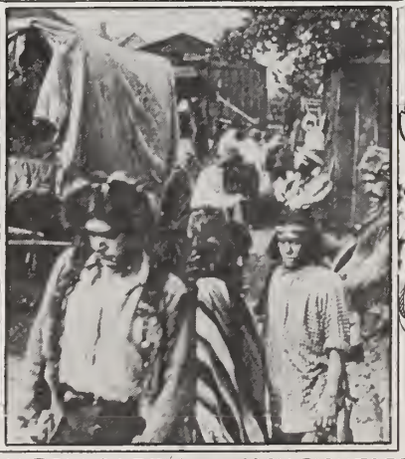

HARRY CAREY AND JACK PICKFORD
IN "HEREDITY"
Directed by Griffith

BLANCH SWEET AND HENRY WALTHALL
IN "TWO MEN OF THE DESERT"
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"Yessir—here it is!"

If you had a buzzer on your desk—and just the pressing of it—would bring in an assistant who would rattle off:—

> *" Yessir—here's the picture, date of release, star, director, cast, story!*
>
> *" Here's what the reviewer says about it—what the producer says about it—what the paper is—how other exhibitors have advertised it—what first runs it had—what its box-office percentage is—etc., etc., etc."*

Well—you'd pay a lot for *that* service.

* * * *

Every exhibitor today has just such an assistant.

The " NEWS " BOOKING GUIDE!

Right on his desk. In his pocket if he likes.

And right at his elbow a complete, orderly file of MOTION PICTURE NEWS.

It's a bookkeeping index to all the booking and exploitation service any exhibitor anywhere needs on any picture.

He can be without press-books or any other such aid whatever.

But once he uses this unfailing assistant he'll never trust another.

—*And he needs no other!*

* * * *

The October issue of the* BOOKING GUIDE *is now on the press

A Story That Offers New Complications"

The Exhibitor's Trade Review says: "Katherine MacDonald's picture, 'Domestic Relations,' runs along like a regular double header. At all times the audience is witnessing the domestic relations in the rich man's home and close after follows the showing of similar happenings in the less elegant home of the laborer. The story offers new complications and affords good entertainment. Katherine MacDonald does well and looks lovely."

B.P. Schulberg
Presents

KATHERINE

MacDONALD

in

Domestic Relations

Story and Scenario
by Violet Clarke

Directed by
Chet Withey

Don't Miss One of the American Beauty's Latest

"White Shoulders"
"Heroes and Husbands"
"The Infidel"
"The Woman Conquers"
"The Woman's Side"
"The Beautiful Liar"

Distributed by Associated First National Pictures, Inc., World Rights

They Held it Over for an Extended Run!

PLAYED SECOND WEEK TO SATISFY PATRONS

THE crowds were so large and the public so enthusiastic that Guy Wonders, of the Rivoli theatre, Baltimore, was forced to hold it over for a second week to satisfy his patrons.

They did the same at the Mary Anderson theatre, Louisville, Ky., and other cities.

So, get ready for the rush and keep your dates open for extra days.

CROWD PHENOMENAL IN A TEN DAYS' RUN

Reports from Louisville state: The engagement has been extended to 10 days. It is no exaggeration to state that the business done was phenomenal. There was unusual opposition, but the opposition died while the Talmadge picture kept getting stronger daily.

Norma Talmadge

in 8 reels aglow with the Wine of Life

"The Eternal Flame"

The Drama Magnificent!

Presented by
Joseph M. Schenck

Adapted by Frances Marion from Honoré de Balzac's "La Duchesse de Langeais"
Photographed by Tony Gaudio
Personally directed and supervised by Frank Lloyd

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.-World Rights

Motion Picture News

Percentage

SEVERAL years ago this paper came out editorially in favor of the basic principles of percentage playing.

We added, too, the argument that advertising must play a prime part in any percentage scheme.

The editorial aroused considerable opposition from exhibitors; and since then a number of resolutions against percentage playing have been adopted at state and national conventions—unanimously and without discussion.

The main objection—made strenuously—by the exhibitor at the time we broached the matter was that the producer was after theatres or at least wanted to pry into his business; consequently the exhibitor would enter into no agreement that would make him show his books.

There was never, however, a cool-headed and specific discussion of the subject—though we frequently offered our pages for that purpose.

* * *

It is interesting to note that a similar situation exists in the British trade at this date.

The September issue of the Kinematograph says editorially:

"As lately as twelve months ago, anyone who had suggested that Percentage was ever likely to be generally employed in this country would have been written down a very careless student of Trade developments. Even today, the word has only to be mentioned at C. E. A. meetings to create so violent a reaction of opposition and contempt as to prevent anything like a full discussion of the principle. We believe, nevertheless, that Percentage will eventually become a live issue within a much shorter time than its present unconditional opponents imagine, and if eventually it finds acceptance in the Trade, it will be at the instance, not of distributors anxious for bigger profits, but of exhibitors desirous to show the best films on the market on terms which will allow them to retain a reasonable proportion of the money which the films bring to the pay-box.

"This may sound a wild prophecy at a moment when the exhibitor's problem is simply to make ends meet, and when he is much more concerned to get cheaper films than to contemplate a possible increase in the price of programs, but the reason is not hard to find if one looks a little below the surface of the Trade situation."

The British situation has become acute because of the special showings given big pictures in special theatres.

"The Exhibitor," says the Kinematograph, "thinks the flat rates demanded for supers exorbitant; the distributor thinks the theatre man is trying to get the masterpiece at the price of a fill-up.

"There is only one way out of the deadlock that we can see apart from the policy of direct exhibition. It is percentage."

* * *

In the same issue H. D. Wood, a seasoned showman, says:

"There are many sides to the sharing principle, for and against. I do not advocate it as a general rule, because I think it is better for the exhibitor to make up his mind what he will pay for a film and finish with it. But there are some films which one should like to run but cannot do so, on account of the price asked by the renter. It is such cases as these that make one think that it would be worth while playing on the percentage basis. Providing your theatre is capable of taking the big money in the town, I am inclined to think that the renters handling the super stuff would be willing to share with you, so long as they were sure of a straight deal, and if the percentage scheme was tried out it may be possible that the renters would find out exactly what their super-films were really worth. Which, in the long run, would cause them to rearrange their ideas on the exhibition value of any given film."

* * *

In this country percentage is going steadily ahead. Like the flat rental system, it has its evils; it is also a buyer and seller proposition and the regular buyer and seller troubles arise. But basically it is sound. It establishes picture values at the only point where values can be established—and that is at the box office. It goes far to eliminate the distrust and animosities and recriminations that poker game rates always bring about. It is cooperative and that point alone puts it at the very basis of the healthy progress of an industry that has become a big and basic one.

VOL. XXVI OCTOBER 14, 1922 No. 16

PICTURES AND PEOPLE

REX INGRAM'S recently completed motion picture, "Trifling Women," succeeded "The Prisoner of Zenda" at the Astor theatre last Tuesday night. Two factors—public demand for a view of Mr. Ingram's latest production, and stipulations in contract for the theatre—have influenced Metro to present the picture for an engagement limited to four weeks.

A large and appreciative audience, representative of the screen, the stage and society, attended the premiere—an audience comprising such celebrities as David Warfield, Richard Barthelmess, Hope Hampton, Raymond Hitchcock, Doraldina, Betty Blythe, Anita Stewart, Hugo Ballin, Mabel Ballin, Paul Scardon, Mary Hay and Rodolph Valentino. The theme of "Trifling Women" is aptly implied in the title; it is a drama, singularly weird and sinister in places, of the sort of woman who takes all from the men, and gives nothing in return.

The new Ingram picture brings to the screen again many of the players who became so extensively liked for their appearances in "The Prisoner of Zenda," and "The Four Horsemen." In the leading woman's role—incidentally the play is unique in having but one feminine character—is Barbara La Marr, the Antoinette de Mauban of "The Prisoner of Zenda." The director's most recent screen discovery, Ramon Navarro—the dashing "Rupert of Hentzau" in "The Prisoner of Zenda"—has an important role in "Trifling Women." Lewis Stone, who also appeared in a prominent role in the Anthony Hope story, is in the new feature, while Pomeroy Cannon, the lusty Madariaga of "The Four Horsemen," is also in the cast. Others include Edward J. Connelly, Hughie Mack, Gene Pouyet, John George, Jesse Weldon and Hymen Binunsky.

The locale of the picture is France and the time the present and that period in the past when men carried rapiers beneath black cloaks. The story, scenario and staging are all Mr. Ingram's work.

* * *

GEORGE EASTMAN played host to Will H. Hays and Courtland Smith this week on the occasion of a visit of the two M. P. P. D. A. executives to the Eastman stronghold at Rochester, N. Y. Mr. Hays and Mr. Smith left New York on their up-state trip on Wednesday evening and spent Thursday as the guests of the manufacturer. The program for the day included an inspection of the great Eastman plant.

* * *

WE are going to envy Mrs. Sidney Drew, whose artistic appreciation of what represents the BIG LANDSCAPE has moved her to take up her permanent residence in a villa near Lake Como, Lombardy, Italy. Immediately following the completion of a six month vaudeville tour of this country, Mrs. Drew will make a special eight week appearance in London, following which she will go directly to Lombardy.

* * *

PARAMOUNT is feeling highly elated over "The Old Homestead," which can be truly put down as another milestone in the picture industry. The exhibitor may read the review in this issue of the News. He will agree with the verdict rendered. It is one of the greatest (if not the greatest) audience pictures which Paramount or any other company ever released. All the technique and mechanics of motion picture production have been used to make it a shining example of the silent drama. All the vital elements which have made Denman Thompson's play so endurable have been retained. And Theodore Roberts as Uncle John Whitcomb gives the greatest performance of his long and varied career.

When such a picture comes along—who is it that dares stand up and inquire—"What's Wrong with the Movies?"

* * *

EXHIBITORS in Canada are optimistic according to Vincent J. McCabe, Canadian Manager for First National, who is in New York looking over the market. He tells us that the business outlook in the Dominion is bright, and that exhibitors in some instances are paying higher prices than ever before, and making more money. What a contrast, such optimism, to what was uttered a year ago, when nearly everyone indentified with motion pictures was registering black despair.

* * *

WITH all the ado that is being made over the Bankers' Convention and the World Series we must not overlook the fact that Doug and Mary are here. The stars dropped into New York and the Ritz-Carlton Tuesday after an extensive trip through Canada. They will remain a month, Doug to begin work getting his mammoth picture ready for presentation, while Mary looks over the Fifth Avenue shops.

* * *

EVERY now and then a producer comes forward with an earnest expression that the screen needs new faces—that the public has become tired of the "favorites" who bob up in every other picture. Well, Rex Ingram has been following their advice for some time. Valentino appeared on the screen for several years, but it took the Metro director to discover him. What of Alice Terry? And now he presents Ramon Navarro and Barbara La Marr as his newest discoveries.

This fellow Navarro made his first impression in Ingram's "The Prisoner of Zenda." Miss La Marr had her first big role in the same picture. And in the director's newest opus, "Trifling Women," they have the most important positions, Navarro seems to be a distinct "find." He has screen personality, poise, manliness and is of the same general appearance as Valentino. Even at this early day he is beginning to make an impression. Another year and Rodolph may have to watch his step. Miss La Marr is a very arresting type. Watch her and see if she doesn't scale the heights to stardom before next year's harvest moon.

* * *

HOW are you going to differentiate between two editors whose mail is continually reaching the wrong desks? Here is William A. Johnston, editor of the NEWS, being confused with William Johnston, editor of the *New York Sunday World*, simply because the mail is misdirected. Perhaps the carriers think the A stands for Adipose Tissue instead of Allen, since the *World* Johnston is a rotund man who tips the scales at 250 pounds. He is now writing what is called "a masterpiece of humor" entitled The Fun of Being a Fat Man, published by Little, Brown & Company. William A. Johnston may some day write a book titled The Fun of Being Mistaken for a Fat Man.

* * *

CLYDE COOK recently visited "Bonesetter" Reese in Youngstown, Ohio. No, he wasn't suffering from a headache, just a sprained knee.

* * *

WARREN LEWIS has faded out of the picture insofar as publicizing screen stars is concerned. The erstwhile Hodkinson press agent is now writing "copy" for the Shuberts.

* * *

ROBERT L. OWEN, the Senator from Oklahoma, in a speech before the Senate, September 14th, declared that there is no danger of communism or bolshevism in America

because the motion pictures alone would make it impossible. Senator Owen emphatically states that we should encourage in every way possible this the greatest agency ever conceived by man. "Moving pictures," says this Commoner from Oklahoma, "speak a universal language and the impressions through the eye have been proven to be over four times as powerful and enduring as the impression through the ear by the spoken word. Both the States and the Nation should multiply the vocational reels and give them free circulation as a means of multiplying the productive powers of the people. It would be the most valuable investment ever made by a government."

Smyrna conflagration from "frame" of a film shot by George Ercole, for Pathe News.

This expression uttered by one of our lawmakers is indicative of the potent force of the screen in establishing itself as a power for "government of the people, by the people, for the people." It is high time that some of our would-be serious thinkers who scoff at the screen should stop their vituperative attacks and accept the screen as one of the highest mediums of expression. It is here to stay and it covers such a wide field with its instructive and entertaining possibilities that anyone attempting to defame it makes himself ridiculous.

* * *

THEY are doing a lot of talking in England. Rudyard Kipling and Lloyd-George have had their say. Now Matheson Lang, an actor of parts for both stage and screen, rises to remark that "regular stage work is the best preparation for film acting." This announcement clashes with what D. W. has often expressed—that with the voice silenced stage experience cuts no figure.

* * *

RICHARD STANTON, following a long affiliation with Fox Film Corporation, took a pleasure trip to Europe, came back, gathered a crew and went over again, to make pictures. After an absence of almost a year, Mr. Stanton returned this week, expressing all good wishes for the continuation of success of production in Europe, but stating that the Statue of Liberty looks better to him coming in than it ever will again, going out.

* * *

IT must have taken a good-sized van to move Ernest Shipman's papers and things from 44th Street to Fifth Avenue, where he is now located in the Strauss Building. He represents thirteen Canadian film enterprises, and one of Italy. The papers, contracts, telegrams, et al are in charge of Claude H. MacGowan, the New York manager.

* * *

FELIX ORMAN of London has something to say about screen and stage acting, too. He fully believes that acting before a camera is infinitely more difficult than acting on the stage. "The artist in the theatre has his lines, the music and fascination of his voice, the magic of his personality in himself being there, besides the stimulating influence of the audience. The studio actor has none of these helps or influences; there is no audience; there is no voice. He is called upon to concentrate. And the camera is relentless."

Mr. Orman is very careful to point out that he is speaking of the type which really stands out as art. Here is a true champion of the silver sheet and its art. We stand up and sing "Rule Britainia" for he obviously must have been thinking of Norma Talmadge, Mary Pickford, Barthelmess, Theodore Roberts, John Barrymore, Lillian Gish, Lloyd, Peters, Walthal and Ray—Americans all—to say nothing of two artists born in England who now call this country HOME—Arliss and Chaplin.

DOROTHY FARNUM, long identified with Whitman Bennett productions, has left for the West Coast, where she will adapt a story for Marshall Neilan. Since Miss Farnum has only been "loaned" for the one assignment, she expects to return to New York in December.

* * *

STRAIGHT from the Golden Gate has come Eugene Roth to see what Gotham has to offer in celluloid.

* * *

HERE'S the low-down on some screen monickers: Kalla Pasha was baptized Joseph Richards. The Beery brothers will answer to the name of Bierce. Shannon Day was known as Sylvia Deitz in her Ziegfield days. Martha Mansfield was called Martha Ehrlich when she graced the Follies. The family name of Viola Dana and Shirley Mason is Flugarth. When Mary Miles Minter played with Bill and Dustin Farnum she was known as Juliet Shelby. Lila Lee will tell you that the family monicker is Apfel, June Caprice was known up Boston way as Betty Lawson. The family name of Theda Bara is Goodman. Kid McCoy will tell you that he votes as Norman Selby. Franklyn Farnum's real name is James Smith.

* * *

THOMAS BRIERLEY has a big task to accomplish and he must feel highly elated to be loaned by the Christie people to the Actor's Fund of America. The art director will build the sets for "A Midsummer Night's Dream" which is to be staged in the Hollywood Bowl, today, for the Fund. Under the direction of Frederic Sullivan, the settings will cover the entire natural hillside and valley facing the bowl, the natural advantages making possible the most elaborate presentation of the popular Shakespearian play which has ever been staged. And they talk about the art of ancient Greece!

* * *

WITH exhibitors swarming into New York to look over the latest samples in celluloid, we would advise them to carry back "The Old Homestead," "Timothy's Quest," "Remembrance," "Rags to Riches," "The man Who Played God," "Grandma's Boy," and "The Eternal Flame."

* * *

IF there is one actor who can wear a skipper's cap and look like a true son of the briny deep—that actor is Harry Morey. He has gone to Miami to play as a South Sea Island skipper is Rex Ingram's "The Passion Vine."

* * *

P. A. POWERS, president of Film Booking Offices of America, Inc., sails for Europe today, on F. B. O. business affairs abroad.

* * *

THOMAS D. SORRIERO of the Strand theatre, Lowell, Mass, was a New York visitor last week, stopping at the Astor.

* * *

CHARLES L. STEPHENSON, president and general manager of Stephenson Attractions, Ltd., Toronto, is in New York this week looking over impending productions.

* * *

NO NEWS has reached us yet from the Lyric Theatre, where the Fox picture, "A Little Child Shall Lead Them," is playing, as to the winner of the title contest. William Fox has offered a thousand dollars to the person whose contribution to give the picture a new title, is best suited to the subject matter. Doubtless the judges are still counting the ballots.

Court Holds Mary Astor Contract Binding

Harry Durant's Contention Sustained Under Old "Master and Man" Act

SUPREME COURT JUSTICE McCOOK has decided that Mary Astor, a seventeen-year-old motion picture actress, is legally the indentured apprentice of Harry Durant, and has sustained a contract e isting between them whereby he was to receive 25 per cent of all salary received by her from the time her weekly salary exceeded $100. The case was decided in accordance with the antiquated "Master and Man" act, which, according to Philip Wittenberg, Durant's counsel, has not been tried since 1804.

Durant, who is an official of the Famous Players-Lasky Corporation, claims to have made a fair contract, under the terms of which he was to instruct the girl and develop her as a star.

Mary Astor's name off the screen is Lucille Langhanke, and she lives with her parents at 44 West Tenth street, New York City. Her present contract is said to call for $1,000 a week, out of which Durant will share to the extent of 25 per cent on $900.

Mrs. Langhanke explained the indenture was signed by the girl's father, who thought it only another form of managerial contract, because he believed Durant's connections in the picture industry would provide great opportunities for the girl. The mother contended that no instruction had been given and that the girl had already been schooled in dramatic technique and pantomime before being presented to Durant. She contended Durant was not entitled to one-fourth of the girl's salary until she was twenty-one years of age, as provided for in the agreement.

In sustaining the agreement Justice McCook's decision said:

"Plaintiff, a minor and motion picture actress, has sued defendant, a playwright and motion picture producer and director, for the cancellation of a certain agreement between them and for an injunction to restrain him from asserting the same as a binding obligation or interfering with plaintiff in the unrestricted disposition of her services.

"The motion before the Court asks, apart from cancellation, substantially the same relief *pendente lite* as that prayed for in the complaint.

"The instrument under consideration is on its face an indenture of apprenticeship, reasonable in effect and in form complying with the statute. The plaintiff claims that it is not such—indeed, cannot be, because it does not in truth concern a trade or craft nor create the relation of servant or clerk in any profession, trade or employment—but is at most a contract of agency, voidable by the infant plaintiff.

"In my opinion the art in which the defendant by this indenture undertakes to instruct plaintiff brings the agreement within Section 120 of the Domestic Relations Law. For the rest, the best that can be said of plaintiff's authorities is that they hold (as, for example, the English case of James vs. Knauth, 26 T. L. R. 240 Kings Bench Division) it may be a question of fact whether the minor is a servant or an apprentice. In other words, if the designation or description of plaintiff as an apprentice is a subterfuge she may well be entitled to the relief sought.

"With this viewpoint it becomes essential to examine the relations and acts of the parties, as bearing upon intention. The qualification of defendant to act as instructor is by him asserted, with supporting proof, and by the plaintiff denied. Defendant's failure to instruct plaintiff is alleged in the moving papers, while the answering affidavits tend to prove the contrary. None of the relevant facts set forth by the one party is admitted by the other.

"I conclude that plaintiff should not have the relief she asks, except as these issues may be determined favorably to her after a trial."

Harry Durant has issued the following statement in part:

"The question at issue is whether or not a fair contract made in good faith by all parties concerned shall be lived up to. More than that, it will probably establish the precedent whereby legal contracts may be entered into with safety by theatrical and motion picture producers with minors. It is time we had something of the sort. Heretofore producers and managers have developed and established stars who were under age, and then the star could be taken away by some other grasping producer.

"In this Mary Astor case, the ingratitude and unfairness of the parents has been astonishing. They brought their fourteen-year-old daughter to me, unheard of and unknown. Everyone had turned her down. They were poverty-stricken. The girl had great pictorial and photographic values. Moreover, her face had a distinct spiritual quality, a unique type for the screen, in my opinion. I undertook to put her over, and I have.

"Meanwhile, I advanced a good deal of money to keep the family going until she began to earn something. I have never received a penny for the money I advanced, nor have I ever received a penny due me from her earnings.

"I even gave her the name of Mary Astor, instructed her and directed her work, personally established her in the industry by publicity, made her a Broadway star entirely through my own moving picture connections and finally secured for her a contract by which she will earn $117,000 in the next three years. All this has been accomplished for a fifteen year-old girl in a little over one year.

"The judge has decided it was a fair contract. Whether or not I was qualified to enter into such a contract is answered by the record in the case, which has affidavits by Marc Klaw, Lee Shubert, William A. Brady, George Melford, Hugo Riesenfeld, John Golden, Sam H. Harris, Edgar Selwyn, George C. Tyler and others, which state specifically that I am so qualified.

"Furthermore, the trade papers, the Authors' League, magazine editors, in fact every person of prominence in the motion picture industry knows exactly what I had to accomplish personally in order to teach this girl and put her over successfully. It couldn't possibly have been done by her father, Mr. Otto Langhanke. Scores of prominent people in the movie world and a bushel of letters prove the contrary beyond question."

Exhibitor Builds Good Will by Quizzing Townsfolk

AN effective good will builder was used recently by the Grand theatre, Thomasville, Ga., as described by Hobson S. Johnson, assistant manager. The white population of Thomasville is about 5,000, and Johnson reports the plan as having been remarkably successful.

The cashier, a popular young lady, canvassed every white family in town, filling in a blank with the following information:

What type pictures liked best? Mostly clean drama.)

Favorite actors and actresses? (Leaders were Reid, Valentino, Norma Talmadge, Gloria Swanson, Meighan and Lloyd.)

Do you like comedies or news pictures? (About fifty-fifty.)

How many in family? How often visit theatre? (Varied from once a month to once a week.)

Do you like music with pictures? (Yes.)

Have you any objections or suggestions to make? (Most families thanked girl for interest shown.)

Any other comment? (Canvasser's idea of their sentiments.)

Ohio Exhibitors Relate Accomplishments

Motion Picture Theatre Owners of Ohio, in a pamphlet just issued, call attention to the purpose of their organization, their accomplishments and future prospects.

The purpose of the organization is given as the protection of its members against the advances of opposing forces and destructive elements both within and outside the industry.

Among the accomplishments are an increased membership, the recall of passes and credentials issued by the former censor to volunteer inspectors throughout the state, and the completion of arrangements between the Division of Film Censorship, the Cleveland and Cincinnati Film Boards and the organization whereby violations are reported to the headquarters of each and no prosecutions take place unless a breach of confidence or cooperation is made.

The organization is preparing now for concerted action before the State Legislature next January against all forms of legislation adverse to its patrons and itself.

Sydney Cohen Starts Tour of Middle West

A somewhat extended trip, which will take in a number of places in the middle-west and may ultimately be made to reach the Pacific Coast, has been arranged by President Sydney S. Cohen of the Motion Picture Theatre Owners' of America.

Mr. Cohen will leave New York on this tour Saturday, October 7th. He will be accompanied by M. J. O'Toole, Chairman of the National Public Service Committee; President W. A. True, of the Connecticut Motion Picture Theatre Owners; Mr. M. E. Comerford, executive head of the Comerford circuit of theatres and a member of the National Board of Directors, and others.

The itinerary of the party will include state conventions of Motion Picture Theatre Owners in different states and meetings with Exhibitor Organizations in many of the large centers.

Berlin Faces Exhibitor Strike in Tax War

Houses May Be Closed in Protest Against 50% Levy on Receipts; Distributors Back Move

By Jerome Lachenbruch

A CONCERTED action by the Berlin Association of Film Distributors and the Association of Theatre Owners threatens to close all German motion picture theatres unless the government decides to reduce the high amusement tax which the theatres are compelled to pay. At the present time this tax amounts to fifty per cent of the gross receipts, which, together with increased cost of electric light, increased wages and other expenditures, makes it difficult for theatre owners to show pictures at a profit.

Recently the government of the state of Bavaria reduced the amusement tax for cinema theatres to thirty per cent, and the motion picture theatre owners in the other German states are demanding a similar reduction.

The American M. P. T. O. may learn from its German counterpart which is in complete alliance with the Association of Distributors. So close is their understanding that the Distributors have refused to deliver pictures to any theatre owner who opens his theatre in defiance of the agreement of the theatre owners to launch a protest strike and close their theatres either for one day or indefinitely. The duration of the strike has not yet been decided upon.

All the theatre owners are incensed not only because of the large amusement tax which cannot be entirely passed on to their patrons, but also because of the fact that their plea to state their case has been ignored by the civic authorities. Recently a delegation from the Association of Motion Picture Theatre Owners of Berlin visited the Chief Magistrate in order to apply for a reduction of the amusement tax. The delegation was allowed to cool its heels in the Magistrate's ante-room, but he would not consult with it. Now the organization has applied to the Minister of the Interior, and should the request for redress be ignored, the theatre owners will strike.

A closing of the theatres will throw a large number of employes out of their jobs. The public will undoubtedly sympathize with the theatre owners, for their tax is proportionately greater than that paid by almost all other industrial enterprises; and on these grounds the case of the theatre owners seems favorable. This means, of course, that not only will native films be held from presentation, but also imported American films. The latter, as I have heretofore reported, are, on the whole, the best money-getters in Germany, though the best recent American pictures have not been shown.

The culmination of the tax pressure in a protest has come about through the rise in the cost of films to the theatre owner. Before May, 1922, the theatre owner purchased or rented his pictures at a definite figure, stated in marks. But as the value of the mark began to depreciate, a clause was inserted in all contracts made by the renting organizations to the effect that future prices of pictures will increase as the value of the mark decreases. As a consequence, the actual price of films to the theatre owner is now eighty per cent more than it was up to May of this year. When one considers that the American amusement tax is less than one-third of what the Germans have to pay their government, it is evident that they cannot pay large prices for American pictures. Perhaps that is why so much of our second-rate stuff is being shown.

I have at last seen a photoplay made in Germany that, from the standpoint of handling, story and acting, might have been produced in California. This is the latest Lubitsch-Pola Negri production, which was made in the Berlin studio of the European Film Alliance, the German branch of Famous Players. The picture is the photoplay version of a well-known play by Hans Muller, "The Flame," and is the first straight dramatic production that Lubitsch has made. It is a powerful love story of a street girl and an inexperienced musician, with absolutely all suggestion of vulgarity removed, and remarkable character work by the six leading players.

Lubitsch has obtained a tremendously high-toned dramatic effect by placing the actors in a corner of a room instead of shooting them with a whole roomful of scenery around them. The result is that attention is concentrated on the actors rather than the setting. The effect is that of close-up work without the ugly, over-emphatic results which that type of photography presents. The handling is absolutely direct, with no digressions, and shows the influence of the American idea in continuity writing.

Lubitsch's next production is to be a farce, a satire on court manners and on people's love of titles.

A short while ago Goldwyn's "The Penalty" was forbidden to be exhibited by the National Censorship Board. Lon Chaney's work as the legless king of the San Francisco underworld was too much for the sensitiveness of the censors.

Another of the Series on Foreign Conditions

THE accompanying article is another of the series being written exclusively for MOTION PICTURE NEWS by Jerome Lachenbruch on conditions in the foreign film markets. Mr. Lachenbruch, who was formerly associated with the Goldwyn home office staff, is at present in Europe engaged in work that puts him in intimate touch with the conditions that he describes so interestingly. His present article deals largely with a threatened strike on the part of German exhibitors in protest against the high amusement tax levied upon them by the government. And what will undoubtedly appeal to many as highly remarkable is the news that the Distributors are solidly behind the Theatre-Owner in his organized protest—backing him even to the extent of refusing service to the recalcitrants. Then there's some advance "info" on Lubitsch's latest production with Pola Negri. Watch the NEWS for additional articles forthcoming from Mr. Lachrenbruch's typewriter.

St. Louis Recognizes Screen Advertising

THE City of St. Louis has officially recognized the moving picture industry as the most approved method of advertising the advantages, good-will and past glory of a modern community to the world at large.

At a conference held in the office of Mayor Henry W. Kiel Thursday, September 28, and attended by leading clergymen, historians, civic leaders and big business men of St. Louis, arrangements were made with D. D. Rothacker, vice-president of the Rothacker Film Manufacturing Company, for that company to produce under the supervision of a committee of St. Louisians a motion picture to be known as "The Spirit of St. Louis" which will tell the history of St. Louis from the time Laclede founded the French trading post almost two centuries ago up to the present time.

This move marks a distinct advance for the moving picture industry. It is said to be the first time in history that a community adopted this means of advertising itself throughout the world.

Jackie Coogan Helps N. Y. Safety Week

Safety Week starts in New York October 7th and under the leadership of Judge Elbert Gary, a whirlwind campaign will be entered into which will last throughout the entire week.

Little Jackie Coogan has made a two-reel picture in which he demonstrates how children in large cities such as New York can avoid accidents and death. The picture was made at Jackie's Los Angeles studio under the supervision of his father, Jack Coogan, Senior.

In addition to this film Jackie posed for some special photographs which show him dressed in the uniform of a New York police officer. These photographs are to be used in poster form, and it is understood that over 200,000 of these colored one-sheet posters will be placed in prominent parts of New York this week.

Hartford Club Women are Own Censors

CLUB women in Hartford, Conn., have taken the matter of censorship into their own hands, headed by Mrs. C. H. Barrett, president of that city's Council of Women's Clubs. She declares she got started by: "the sneers of the cheap and thoughtless howlers against the phantom they have labelled the 'Blue Laws.'"

After lining up a few thousand women for the cause, she asked the exhibitors if they wanted to cooperate in the movement.

Mrs. Barrett, in outlining her semi-public censorship said:

"Our committee will see the pictures at the try-outs. The council will encourage attendance at the showings of the many pictures that are fine and moral in tone, and will use its influence to encourage a greater output of educational films.

"Our membership comprises thousands of mothers as well as business women who come into close association with the large numbers of girls and heads of the various organizations that are doing educational work. We expect by a united stand to create a new public opinion. In other words the women of Connecticut have decided to approve of all 'movies' shown and have better pictures or bust."

$2,000,000 Organization Formed

Associated Pictures Corporation Will Produce and Market Features

ON his return to New York this week, following an absence of several months, Herbert Lubin announced the formation of a new $2,000,000 picture organization to be known as Associated Pictures Corporation. The business of the new company will be to produce and market motion pictures in feature length.

The first production under the auspices of the new organization has just been completed, a picturization of the famous novel, "Quincy Adams Sawyer." This feature was made in the Metro Studios in California under the supervision of Arthur H. Sawyer, directed by Clarence Badger, formerly of Goldwyn, and employs a long list of stellar names, including Blanche Sweet, Elmo Lincoln of Tarzan fame, Barbara La Marr, one of the outstanding figures of the current Broadway screen success, "Prisoner of Zenda"; Lon Chaney, John Bowers, Louise Fazenda, June Elvidge, Hank Mann, Joseph Dowling, Victor Potel and a host of other players.

"Quincy Adams Sawyer," which will be released by Metro Pictures Corporation as one of the outstanding specials of the year, will be followed by a series of productions adapted from the pens of famous authors and employing large casts comprising the most famous names obtainable from the ranks of present day film stars.

In the formation of Associated Pictures Corporation, Herbert Lubin has associated with the new enterprise some of the leading figures in the world of finance and banking. The President of the company is Marcus Jacobowsky, a man of vast financial and banking experience, and his advent in the film industry is looked upon as a marked step in the advancement of the motion picture business to a staple goal.

Herbert Lubin needs no introduction to the world of films. During the past ten years his connection as holder of the Metro franchise for the entire Dominion of Canada, his work as organizer of S-L Pictures, which has produced a series of excellent feature successes for Metro Pictures Corporation, including "Without Limit," "Garments of Truth," "Love, Honor and Obey," etc., and his forming of Petrova Pictures Corporation, which made a series of features starring Madame Petrova for First National, has established him as one of the leading figures in the world of production and distribution.

Arthur Sawyer, supervisor of production for Associated Pictures Corporation, has been intimately connected with studio work for a period of several years and the series of S-L special pictures for Metro is being made under his direct supervision, as well as the first big special of the new company, "Quincy Adams Sawyer."

Missouri Agitators Are Again Busy

Missouri filmdom is preparing for another show-down battle with the fanatics, professional agitators and "blue-nosed" reformers when the next Missouri legislature convenes in January, 1923.

The opening skirmish was fought last August when the Republicans and Democrats nominated candidates for the state senate and house of representatives and another important engagement will take place on the first Tuesday in November, general election day.

The motion picture exhibitors of Missouri are alive to the situation. They have information that the reformers who were defeated at the last session of the legislature and who have unsuccessfully attempted to control the Missouri Constitutional Convention now in session at Jefferson City, have already laid their plans for next January. Questionnaires have been sent to candidates for the state legislature to ascertain their views on sumptuary laws, such as state censorship of moving pictures, Sunday closing and similar measures.

American Bankers Association Convening in N. Y. Receives Hays' Message at Capitol

THE CAPITOL THEATRE, New York, was taken over by the American Bankers Association on Tuesday evening, October 3rd. The A. B. A. held their national convention at the Hotel Commodore, New York, during the current week, and the presence of six thousand delegates from all parts of the country in New York was made the occasion of a special performance at the big Broadway cinema palace. A special program was presented, including a message from Will H. Hays, which was flashed on the screen before the delegates. Mr. Hays was unable to appear in person.

Mr. Hays's message set forth the tremendous finances involved in the operations of the motion-picture industry and called attention to the three-fold influence for good exercised by the screen in the way of entertainment, instruction, and the promotion of international understanding.

"The motion picture will sell America to the world," declared the message. "The motion picture frontier has become a business thoroughfare. The business is seeking and finding a firm anchor in the same strong rules that govern banking and manufacture. The motion picture may be the most potent force for entertainment, education, moral influence and general usefulness in the world."

The special performance started at 8.30. Following the regular performance at 7.00, the theatre was closed to the public and the house made ready for the reception of the delegates. In addition to the elaborate musical program, S. L. Rothafel added the Fantasy from the "Queen of Sheba" with orchestra, ballet, soloists, and ensemble. The regular film program was presented with Goldwyn's "Remembrance" as the feature attraction.

Kansas Candidate for Governor Against Censors

"I DON'T think much of this censorship thing!"

Simple words though they are, they are as important to Kansas exhibitors as a Supreme Court decision. That was the utterance of W. Y. Morgan, Republican candidate for governor of Kansas, at the M.P.T.O. Kansas convention at Wichita, Kas. In these words Kansas exhibitors see a handwriting on the wall —freedom, eventually, from the yoke of censorship.

In well informed political circles, Mr. Morgan is a 3 to 1 shot for election. In the same circles, Richard J. Hopkins, candidate for justice of the Kansas Supreme Court, is a 2 to 1 favorite. Both men are staunch believers in freedom of the press and speech, the former being a newspaper man and the latter the counsel of the M.P.T.O. Kansas. If these candidates are elected—draw your own conclusions.

Seven New Companies Launched in N. Y.

Seven companies incorporated in the motion picture business in New York state during the past week, showing the following capitalization and directors: Milton Productions, Inc., $10,000, Henry A. Friedman, Marton M. Mandel, Fanny H. Edelman, New York; Autopitcou, Inc., Buffalo, $1,000,000, Otto E. Enell, George White, Buffalo; Donald McGilliverary, Port Colborne, Ontario; Children's Matinee Service Co., Inc., $100,000, Marie Louisa Fulton, John D. Fulton, New York; Oscar W. Lindquist, Boonton, N. J.; Edward Dillon Productions, $500, Edward Dillon, Girard S. Wittson, Joseph Edelson, New York; On The Stairs, Inc., $5,000, William H. Hurlbut, William G. Lovatt, David Schneer, New York; Kings Park Theatres Corporation, $15,000, St. Clair Walsh, Garden City; Rosalind Sattler, Mildred Traum, New York; Mystic Enterprises, Inc., $8,000, Henri Clayton, John Rahner, Janet L. Dienstag, New York.

Remove Embargo, Plea in France

French moving picture theatre proprietors have decided to petition the government to remove the embargo on the importation of American films, because of a decline in their business, according to word from Paris.

The institution of the high tariff eighteen months ago has resulted in the importation of but few pictures. These have been exhibited first in the big houses and then in the smaller ones. When they have completed the round once, they are started over again, and because of this there has been a decided falling off in patronage.

The French output is said to be nothing like sufficient to meet the demand.

Damages Are Asked on Contract Breach

Innovation Films, through its attorneys in New York, are proceeding against Exhibitors' Fund for the purpose of collecting damages for alleged breach of contract. Charges of delays and misrepresentation are the causes of complaint, according to word from Innovation Films. All relations between the two have been abrogated.

Goldwyn Completes Exploitation Staff

Carefully Selected Force of Experts Are Being Assigned to Each Exchange

ASSIGNMENTS of exploitation men to each exchange are being completed this week, according to announcement from Goldwyn Distributing Corporation. While personnel of the force has been determined, eral names are withheld for the present on ount of the fact that the men have not com- ed their engagements with other organiza- s.

Each field man will be known as a Gold- ner and arrangements are being made to vide a force so large and so mobile that ry exhibitor who desires the service can be en attention.

The exploitation force will be conducted as a t of the Department of Advertising and licity, Howard Dietz, Director, and under personal supervision of R. E. Pritchard, loitation Manager.

rue to its promise, Goldwyn has required every man named for this work shall have either actual exploitation experience or e served as a theatre manager.

The announcement includes these names:

V. R. Ferguson, who for the past two years been attached to the home office and en- ed in unusual exploitation assignments, be special representative and will devote his time largely to pre-release showings at the Capitol theatre and other work under the direction of the home office.

L. D. Barclay, general manager of the Grand Amusement Company, Johnstown, Pa.

Charles C. Perry, who has just left the post of managing director of the Capitol theatre, St. Paul, and the State theatre, Minneapolis.

Phil Gersdorf, manager of theatres in Jacksonville, Fla.

William Robson, one of the original members of the Famous Players exploitation staff.

J. D. Stewart, former director of publicity for the E. H. Hulsey theatres in Texas.

Saul Silver, who has been attached to several New York City theatres.

Frank Burns, publicity director for the Southern Enterprise theatres in Orlando, Fla.

H. H. Niemyer, publicity director for the Missouri theatre, St. Louis, having recently returned from Europe to that post.

Richmond Dorman, who comes to Goldwyn from the management of the Imperial theatre, Jacksonville, Fla.

James Carrier, general manager for the Harry Koplar theatres in St. Louis.

Eddie Carrier, who has been associated with his brother in the greater part of their exploitation work.

R. J. LaVoise, who leaves the management of the Camera-phone theatre, Pittsburgh, to become a Goldwynner.

Howard J. Phillips, who comes from the management of the Sigma theatre, Lima, Ohio.

Robert H. Clemmons, who has been manager for S. A. Lynch theatres and who has just come from the management of the Tivoli theatre, Beaumont, Texas.

Howard G. Carroll, who leaves the management of the International theatre, Niagara Falls.

Earl Payne, who has been in the publicity department of the California theatre, Los Angeles.

John Wilstach, who comes of probably the most famous family of theatrical advance men and who has had experience in handling road companies for big theatrical and motion picture successes.

W. A. Burke, who leaves the post of publicity director of the Rialto theatre, Butte, Mont.

William H. Branch, who comes to Goldwyn from the management of the Princess theatre, San Antonio.

Edward F. Finney, who is attached to the home office for the present.

Cleveland Survey Shows Conditions Improved

Three-Fold Study by Cinema Club Brings Out Many Facts Regarding Theatres

THAT the character of motion picture films, as a whole, is good, and that con- ditions are improving, at least so far Cleveland, Ohio, is concerned, is indicated the results of a survey made by the Cleve- l Cinema Club, copies of which reached Motion Picture Producers and Distributors America, Inc., this week.

his survey was undertaken by the Cinema b with a three-fold purpose: First, for its information, to find out conditions in ard to children's attendance, programs and like; second, for the Better Business Com- sion of the Cleveland Advertising Club, facts pertaining to the truthfulness, or of it, of the poster advertising; and third, the Better Films Council, as to general ditions, vaudeville and the exhibition of the sor's seal on all pictures.

t the time of the survey there were roximately ninety-three theatres open in city of Cleveland out of 170 previously operation, due to poor business conditions. ty-seven theatres, in all, were surveyed in veland and nearby towns, ninety-seven formances being seen.

f the features seen, eleven were rated as stic, eight as uplifting, fifty-five as enter- ing, five as trash, seven as harmful and were shown without the censor's seal.

f the comedies, twenty-one were adjudged d, thirty fair, eight as bad and four were wn without the censor's seal.

Seven educational pictures were shown hout the censor's seal.

Thirty-four of the theatres visited ran ials.

Of the sixty-seven houses, forty used lithograph posters, seventeen used photographs, and of this fifty-seven, fifty-one used both. One poster was rated as not truthful and three as exaggerated.

The lighting of fifty-nine theatres was rated as good, nineteen as fair and twelve as poor.

Ventilation ran in nearly the same proportion, fifty-one being rated good, twenty fair and fifteen poor.

Twenty-six of the houses showed entertainment other than pictures, and ten ran vaudeville. About ten per cent of the vaudeville was rated as suggestive or vulgar.

Attendance was good in forty-five houses, fair in twenty-two and poor in twenty-two.

At twenty performances the attendance was 100 per cent adult; at five performances it was 95 per cent adult and 5 per cent child; at five performances it was 90 per cent adult and 10 per cent child; at nineteen performances it was 75 per cent adult and 25 per cent child; at two performances it was 66 2-3 per cent adult and 33 1-3 per cent child; at thirty performances it was 50 per cent adult and 50 per cent child; at one performance it was 33 1-3 per cent adult and 66 2-3 per cent child; and at three performances it was 25 per cent adult and 75 per cent child.

The attention given the performance was rated as follows: Interested, sixty-nine; indifferent, eight.

The behavior was, in seventy-six cases, good; in seven, fair; and in three, bad.

Under the heading of "Remarks," it is noted that the programs were too long in some cases, and that there was an excessive amount of advertising of coming attractions.

Certain theatres were rated as dangerous fire hazards, or unsanitary. One of these has been condemned and razed, after investigation by the M. P. T. O. A. The others are under investigation.

Four theatres were holding children's contests with prizes, and the effects of these are being studied.

The general conclusions drawn were as follows:

"From this general study of the character of motion picture films shown in Cleveland and Northern Ohio it will be seen that they are, on the whole, good and that conditions are improving. There is evidence of effort on the part of the exhibitor to attract the public with long programs, introducing other forms of entertainment in addition to films, and a somewhat increased effort to attract children through contests, prizes, etc., all of which, it would appear, is due to the unusual economic conditions.

"The novelty of the screen having passed, there is evidence that the public of Cleveland and Northern Ohio are becoming educated, discerning, picking and choosing their entertainment with greater care—becoming more critical. The makers of pictures are recognizing this condition generally, as evidenced by the employment of the best story writers of the country, and furnishing ample funds for the use of skillful directors in securing the highest artistic results. Thus we seem to have a healthy, all-around growth of the maker, the exhibitor and the public."

Selznick Sells "Smile Week" Idea

Claims Washington Governor Inaugurated Week After Seeing Select Picture

GOVERNOR HART, of Washington, has issued a proclamation designating the week beginning October 9th as "Smile Week." Newspapers throughout the state, among them the leading dailies in Seattle, Tacoma, and Spokane, are publishing daily editorials commenting upon the movement and there is a tremendous drive on to make the week one long to be remembered.

With becoming modesty, Select Pictures Corporation makes a bow and claims considerable credit for the entire affair—and is prepared to prove their claims. Here's how it happened:

When the Selznick special, "Love Is An Awful Thing," starring Owen Moore, was sent out to the branches General Manager John S. Woody, of Select, prodded his field men considerably with the idea of making them put on some regular trade showing in their respective cities in order that they might interest a wider circle of people than are commonly attracted to a new photoplay.

Phil Selznick, special representative working out of the home office, happened to be in Seattle, Wash., and dipped into the showing there, working with Branch Manager Paul R. Aust. Seattle city officials, including the Chief of Police, accepted invitations to the screening. The Chief was particularly pleased and contributed a rather humorous letter in which he said that he was seriously considering the idea of showing the comedy to refractory prisoners in order that they might laugh themselves into being better boys.

Right away Phil Selznick got the idea that possibly the Governor of the state might be interested in prescribing laughter and smiles as an antidote for some of the troubles of his people. He took his idea to Governor Hart at the state house in Olympia and the governor liked it. Hence "Smile Week"—not to help "Love Is An Awful Thing" alone but to help everything wholesome and pleasant on the screen, on the stage, or in the more common pursuits of life.

Governor Hart, of Washington (state), who has claimed a "Smile Week" for the week beginning 7 as explained by the accompanying story, photographed by a Selznick camera man in connection with the event

Actors' Fund Benefit in Hollywood Bowl

A big benefit for the Actors' Fund of America is to be held in the Hollywood bowl this Saturday night under the auspices of the Motion Picture Directors' Association. It will be supported by the entire industry. The feature will be a presentation of "A Mid-Summer Night's Dream," with a stupendous cast.

"Notoriety" Given Trade Showing at Boston

A TRADE showing of "Notoriety," William Nigh's production, to be handled by L. Lawrence Weber and Bobby North, was held at the Copley Plaza hotel in Boston on Tuesday evening.

The showing was attended by a large number of prominent New England exhibitors, trade paper representatives and film men.

Full details of the showing, together with a review of "Notoriety," will appear next week in MOTION PICTURE NEWS.

Italian Pictures for U. Market

The Unione Cinematografica, Italiana, American interests of which are cared fo Count Thaon Di Revel, has several big productions in preparation for the Amer market. Count Revel, who has been ma an intensive study of the American ma has his offices in New York City.

He states that the Unione Cinematogr Italiana has ready for release this year big specials "Cyrano di Bergerac," playe the American stage for four years by late Richard Mansfield, and "The Betroth and twenty-six normal productions. other big specials are now in the makin

Fox Denies Practically All Federal Charge

Corporation Files Brief; Trade Commission Complains Against State Right Firms

TWO matters of interest to the motion picture industry came up at Washington this week before the Federal Trade Commission; first, the filing by the Fox Film Corporation of an answer to the commission's charges in regard to reissues, denying practically all of the charges set forth; and second, a complaint was entered by the commission against a group of state right distributors in connection with reissues, more particularly the Triangle reissues and "The Three Musketeers."

The Fox Film Comporation, through its attorney, Saul E. Roger, denies every charge in paragraph one of the complaint, except as to the facts descriptive of its incorporation, etc., and its similarity to other distributing and producing organizations. Under this clause it admits that its patrons agree to use only such paper as will be furnished by William Fox to exploit Fox productions.

It denies each and every allegation in the second paragraph except that it admits the reissue in 1920 of "Sink or Swim," "The She Tiger" and "Camille of the Yukon."

The second case, in regard to state rights distributors, involves the following: Films Distributors' League, Inc., New York; Eastern Features Film Company, Boston; Favorite Players Film Corporation, Chicago; Lande Film Distributing Corporation (of Ohio), Cincinnati; Lande Film Distributing Corporation (of Delaware), Cleveland; Supreme Photoplay Corporation, Los Angeles; Favorite Film Company, Detroit; Friedman Film Corporation, Minneapolis; Alexander Film Corporation, New York; Supreme Film Company, Los Angeles; Quality Film Corporation, Pittsburgh; Leo G. Garner, doing business under the trade name and style Reliance Film Exchange, Washington; M. Brown, doing business under the trade name and style Capital Film Exchange, Philadelphia; William Alexander, New York; Maurice Fleckles, Chicago, and Herman Rifkin, Boston. The charge is that these respondents "have been and are using unfair methods of competition in interstate commerce in violation of the provisions of Section 5 of said Act., etc."

The claims set forth in the complaint are as follows:

That these distributors, prior to the incorporation of the Film Distributors' League, about November, 1920, severally entered into contracts with the Triangle Film corporation for the so-called "Triangle reissues," and organized the league for their mutual convenience and aid in getting proper posters, advertising matter, etc.

That about April, 1921, the Douglas Fairbanks Picture corporation commenced the production of a photoplay entitled "The T Musketeers," in which Douglas Fairb played the star role, and which cost appr mately $700,000. The exhibition of this to public began on Aug. 28, 1921. This was tensively advertised in advance.

That the respondent league and respon distributors, with the intention of decei and misleading the public, chose from am the Triangle reissues a photoplay produce Triangle in 1915 at a cost of about $15 entitled "D'Artagnan," which was then leased under the title, "The Three Mus teers," with posters featuring the new titl large type and qualifying statements, suc "Adaption of D'Artagnan," and the like inconspicuous type.

That the respondent distributors sugge to, advised and counseled exhibitors ren this picture to advertise it in such a manne to lead the public to believe it to be ident with the Douglas Fairbanks photoplay, an some cases furnished an old Douglas F banks picture to be shown on the same gram, with the star's name featured pr inently, so as to lead the public to believe he was appearing in "The Three Musketee at that theatre.

Hearing on the complaint has been set Nov. 7, 1922, at 10:30 a.m.

ational Tie-ups for "Remembrance" Made

BY arrangements made between Goldwyn and the United Cigar Stores and also between Goldwyn and the ictor Talking Machine Co. "Remembrance," which is playing at the Capitol, lew York, this week, will receive effectve exploitation.

A one-sheet card effecting a tie-up beween the picture "Remembrance" and e Ricoro cigar has been placed in the indows of 750 United Cigar stores in reater New York this week. The card ill be used in the Philadelphia stores hen the picture is shown there. United igar stores in all other cities where the icture will play will also display the indow card, according to word from the oldwyn offices.

The Victor Talking Machine organizaon is arranging to get in touch with all s dealers throughout the country so that e-ups may be arranged between them nd local exhibitors who play the picture. he tie-up is being developed around indow displays of records of old-time ongs. The Goldwyn office has been sked to acquaint the Victor organization f the bookings on the film.

Netter Resigns as N. Y. Exchange Head

eon D. Netter who has been managing the v York Exchange for Educational Films the last eight months, has resigned, ctive October 14th. Mr. Netter has been ntified with the Educational Film Exnges, Incorporated, for the past two years, ing successfully put over the Seattle ce, after which he was promoted to New rk. He will announce his future plans in near future.

cenes from "The Headless Horseman," starring Will Rogers, a Hodkinson release.

Scenes from Maurice Tourneur's picturization of "Lorna Doone," a Thomas H. Ince production for First National release

Five Universal October Releases

Company Officials Claim Group Strongest Put Out in Single Month

A GROUP of five five-reel Universal Attractions, featuring such stars as Gladys Walton, Ed (Hoot) Gibson, Henry B. Walthall, Ralph Graves, Marjorie Daw, Frank Mayo, Lois Wilson, Jack Mulhall and Ralph Lewis are being made available to exhibitors during the month of October. In addition, "Human Hearts," a Universal-Jewel productions, starring House Peters, is being booked for immediate showings.

The Universal Attractions include "The Long Chance," "The Girl Who Ran Wild," "The Lone Hand," "Wolf Law" and "Broad Daylight."

"Human Hearts" is proving itself a worthy successor to the previous House Peters picture, "The Storm." Adapted by King Baggot from Hal Reid's celebrated rural drama of the same name, "Human Hearts" has been accepted with wide open arms by the picture lovers of the communities in which it has received a pre-release showing, Universal claims.

"The Long Chance," was written by Peter B. Kyne. It was directed by Jack Conway. It features a trio of popular stars—Henry B. Walthall, Marjorie Daw and Ralph Graves. William Bertram, Boyd Irwin and Jack Curtis also are in the cast. The picture was released October 2.

"The Girl Who Ran Wild," Gladys Walton's October special, was adapted from Bret Harte's celebrated story, "M'liss." Universal changed the name as an act of courtesy to another company which released a picture by that name a number of years ago. "The Girl Who Ran Wild" was directed by Rupert Julian.

"The Lone Hand," Universal's release for October 16, is a new Edward (Hoot) Gibson picture, directed by Reaves Eason. Supporting Hoot is Marjorie Daw, William Welsh, Jim Corey, Jack Pratt and Bob Kortman.

"Wolf Law," Frank Mayo's latest feature, will be released October 23. It is a stirring story of the Ozarks written by Hugh Pendexter and directed by Stuart Paton. Sylvia Breamer plays the leading feminine role.

Universal's last October release will be "Broad Daylight," a feature production made by Irving Cummings, with Lois Wilson, Jack Mulhall and Ralph Lewis in the featured roles.

Associated Acquires Film Based on "Eili, Eili"

Associated Exhibitors has completed arrangements with E. S. Manheimer for the distribution by Associated of "Breaking Home Ties," a six-reel feature inspired by the song, "Eili, Eili." The cast includes Lee Kohlmer, Rebecca Weintraub, Richard Farrell, Arthur Ashley, Betty Havill and Jane Thomas.

"The Face In The Fog" Oct. 8 Release

PARAMOUNT announces for release on October 8 the Cosmopolitan production, "The Face in the Fog," which shares that date on the season's schedule with "The Old Homestead."

This is one of the best stories from the pen of Jack Boyle, writer of tales of crime and intrigue and their detection. The scenario was written by John Lynch in collaboration with the author, and Alan Crosland directed. Lionel Barrymore and Seena Owen are featured, with Lowell Sherman heading the supporting cast.

The plot involves the smuggling into America of some of the Russian crown jewels by a Count and Grand Duchess at the outset of the revolution, and the murder of their servant and accomplice by Terrorists who have followed the couple to this country.

Fox Names Releases for October

"Lights of New York" and "A Little Child Shall Lead Them" Head Schedule

"LIGHTS OF NEW YORK" and "A Little Child Shall Lead Them" head the October release schedule announced by Fox Film Corporation this week. Six feature productions, four special comedies, three Sunshine Comedies, three Mutt and Jeff Animated Cartoons and the Fox News issues complete the list.

"Lights of New York," the sixth Fox special on the 1922-23 program, is set for general distribution on October 22. It was directed by Charles Brabin. The cast is headed by Marc MacDermott.

"A Little Child Shall Lead Them," the seventh special, which was adapted by Paul H. Sloane from the story by the mysterious "Mr. X.," will be released October 29th. The picture is now in the fifth week of its engagement at the Lyric theatre, New York. The title will be changed at an early date. In this connection the Fox Film headquarters announces that a prize of one thousand dollars will be offered for the best suggestion.

The William Farnum release on October 15 will be "Beyond Compromise," from the story by Lilian Bennet Thompson. It was directed by Emmett J. Flynn from the screen version by Bernard McConville. This will be Farnum's first picture made at the West Coast studios since his return from Europe last fall.

Tom Mix comes on October 1st, in "Do and Dare," a tale of the American plains and a South American revolution. The story is by Marion Brooks, and the direction by Edward Sedgwick.

"Calvert's Valley," from the pen of Margaret Prescott Montague, will be the October vehicle for John Gilbert. Jack Dillon directed the film, which goes to distribution on the 8th.

Charles Jones will be starred in "Bells of San Juan," adapted from Jackson Gregory's novel of that name. Scott Dunlap directed. October 15th is the release date.

The youthful Shirley Mason is presented in "Youth Must Have Love." This five-reel adaptation of Dorothy Yost's story was produced under the direction of Joseph Franz. This picture will be released October 1.

Rowland V. Lee has directed William Russell's October 22nd release, "Mixed Faces," which is based on a story by Roy Norton.

The second of the series of special comedies by Lupino Lane will be ready October 8. The title is "The Pirate," and the film was directed by Jack Blystone.

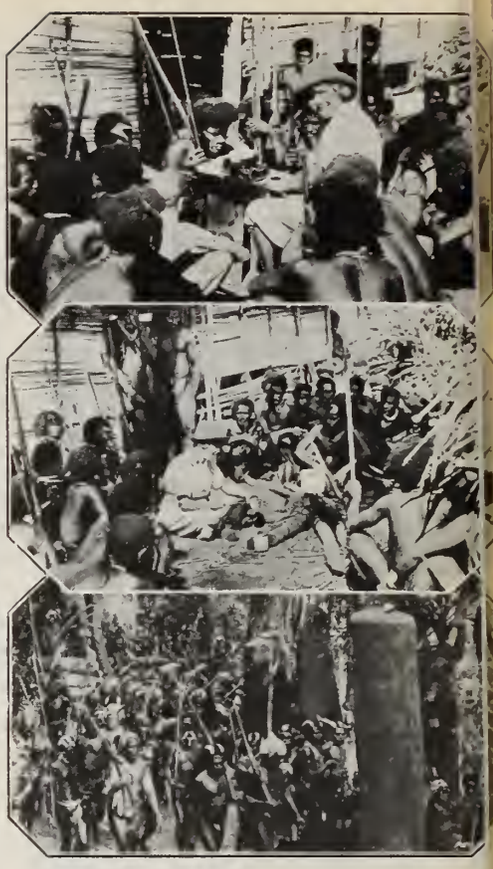
Clyde Cook's next special comedy will be "High and Dry." It is said to contain many new comedy situations.

"The City Chap," starring Al St. John and directed by the actor, will be released October 15th.

A Lee Kid reissue, "Double Trouble," re-edited by Ralph Spence; three Sunshine Comedies, "Dandy Dan," "Step Lively, Please" and "The Haunted House"; three Mutt and Jeff Cartoons, "Red Hot," "Fallen Arches" and "Cold Turkey," and four editions of Fox News complete the month's output.

Massive Set Is Built for Paramount Production

What are declared to be the biggest hotel sets ever constructed at the Famous Players-Lasky West Coast studios serve as the setting for "Making a Man," the Paramount picture starring Jack Holt and directed by Joseph Henabery. This hotel, a replica of a prominent Eastern hostelry, is described as having three enormous elevators, a mammoth staircase and back stairs. Stage number two, one of the biggest at the studio, is said to be almost entirely covered by the set.



In "The Head Hunters of the South Seas," Martin Johnson expeditionary subject, released b Associated Exhibitors, it would seem cannibals a plentiful as extras.

Foreign Deal Closed by Lichtman

A transaction in the foreign field that volves a considerable amount of money is been closed between Al Lichtman, represe ing the Al Lichtman Corporation, and e Sociedad General Cinematografica, throu the latter's local buyer, Juan Kunzler.

The entire release list of the Lichtman ganization will be distributed in Argenti Paraguay, Uruguay, Chile, Peru, Bolivia, a Ecuador by the Sociedad for one year.

The deal carries an unusual significan perhaps, in that only one of the pictu involved has been generally exhibited. T is "Rich Men's Wives." Two othe "Shadows" and "Thorns and Orange Bl soms," are ready for release, while "Are Y a Failure?" and "The Hero" are now production at the B. P. Schulberg plant Los Angeles, where the Preferred Pictu are produced.

Scenes from the Universal all-star attraction, "The Long Chance."

Belasco Productions Enters Field

A NEW producing organization, know as Belasco Productions, Inc., an headed by Edward Belasco, bro ther of the famous stage wizard, has jus finally completed organization.

This announcement was confirmed i New York this week by George H. Davis Eastern representative of the new com pany, and now in New York engaged i getting releasing activities in motion.

The company started actual produc tion this week on its first picture, a original story by Lois Zellner, calle "Her Price," with an all-star cast heade by Miriam Cooper, and including Forres Stanley, Mitchell Lewis, Richard Tucker Maude Wayne, and Kate Lester, an directed by Dallas M. Fitzgerald.

Select Will Distribute Read Picture

"PAWNED," the J. Parker Read, Jr., production which has excited interest since it was brought on from the Coast some weeks ago, is to be distributed by Select Pictures Corporation. Negotiations between Mr. Read and Lewis J. Selznick, president of Select, were completed a few days ago and "hurry-up" instructions which have been issued all along the line are expected to land prints in Select branches throughout the country within the next three weeks.

The scenario is from a story by Frank L. Packard, author of "The Miracle Man," which appeared not long ago in Munsey's magazine. The direction is by Irvin V. Willat. Tom Moore and Edith Roberts are featured in the cast which also includes Charles Gerard, Josef Swickard, Billy Elmer, and others.

Talmadge Sisters Hobnobbing with Celebrities

Norma and Constance Talmadge are kept busy meeting celebrities in their tour abroad, according to dispatches being received at the First National headquarters. During their recent sojourn in Paris, Mlle. Paulette Duval, the French head-liner, and the American team in the International Pistol Tournament were among those who paid their compliments to the Talmadge sisters. The schedule for their English itinerary includes their presentation to the King and Queen and a meeting with Lloyd George. They have also received an invitation to dine with the Lord Mayor of London and his wife.

Joseph Schenck will confer shortly in Berlin with soviet officials for the purpose of arranging the details of a proposed trip through Russia. Plans are also being made for the reception of the Talmadge party in various cities of Italy, Germany and Austria.

Gladys Walton as she appears in three scenes of "The Girl Who Ran Wild," Universal.

Scenes from the Goldwyn picture "Passions of the Sea."

F. B. O. Expands Exploitation Staff

Thirty Representatives to Be Placed to Render Service to Exhibitors

BEFORE the end of the present month there will be an exploitation representative stationed in thirty Film Booking Office branches throughout the country. This announcement, one of the most important to emanate from the F. B. O. Home Office since its reorganization and change of name from Robertson-Cole Distributing Corporation several months ago, was made this week by J. I. Schnitzer, vice-president of the corporation.

Heretofore eight exploitation men have been working in the field for F. B. O. They have been exploiting mainly "In the Name of the Law," duplicating and in many cases adding to the remarkable results obtained in New York during the pre-season run of that picture. Under the new plan an exploitation man will be attached permanently to each F. B. O. branch to do general exploitation on all Film Booking Offices releases and to tender a comprehensive service to all exhibitors. This will occasion the employment of twenty-two exploiteers in addition to those already serving F. B. O. in that capacity. These men are Jesse Weil, in Buffalo; Frank Leonard in New York; Charlie Giegerich in Philadelphia; Harold F. Wendt, in Cleveland; Louis Kramer, in Chicago; Hal Horne in Omaha; Preston Hickey, in Minneapolis; and Monte Rice in Seattle. The first to be added to this exploitation talent is Gilbert P. Josephson, who has been assigned ot the Albany exchange.

The enlarged exploitation staff will be under the supervision of Al Boasberg, director of exploitation. Mr. Boasberg became associated with F. B. O. several months ago, having come from the exploitation force of Famous Players. The basic idea of the new department will be exhibitor cooperation, and each exploiteer is being instructed not only in the essential elements of successful e ploitation, but in the various ramifications of exhibitors' service which it will be his duty to thoroughly execute.

The establishment of a permanent and nation-wide exploitation force is another of the constructive movements made by the reorganized Robertson-Cole Distributing Corporation in the past four months. It was the announced aim of P. A. Powers, managing director, to establish his organization as a highly specialized sales and exploitation medium through which the independent producer of high standard would find a proficient agency, and the independent exhibitor an organization eager to serve him with practical showmanship methods. This latest expansion is in line with Mr. Powers' policy and its announcement awaited only a final conference with him upon his return from the West Coast, where he has been supervising the production activities of F. B. O. at the R-C Studios.

Foreign Distributor for Paramount Here

Max Glucksmann, Paramount distributor in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, arrived in New York on Monday, Sept. 25th, to spend a few weeks in connection with his business interests as one of the largest film distributors in South America.

In an interview with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, Mr. Glucksmann told of encouraging conditions in the Argentine film industry and predicted a prosperous year in the film trade.

Mr. Glucksmann states that he released "The Sheik" simultaneously in five theatres in Buenos Aires, where it repeated the enormous hit this Paramount production has made in every part of the world.

Pathe Shows Smyrna Holocaust

Camera Visualization Shown On New York Screen In Remarkable Time

WHILE the ashes of Smyrna are still warm, Pathe News is flashing on the theatre screens of this country a complete motion picture report of the frightful scenes of the first great conflagration in the Turkish invasion of Europe.

Exactly two weeks from the date of the Smyrna holocaust which shocked the civilized world, rushed from the blazing center of the new great war through the air and over six thousand miles of ocean and land, this faithful camera visualization was given to motion picture patrons in New York and other big Eastern cities of the United States.

The Pathe News exclusive film marking this "scoop" in screen news reporting, reached New York aboard the Aquitania on Saturday morning, September 30. It was immediately developed at the Pathe News laboratories, where prints were made while Editor Emmanuel Cohen and his editorial staff prepared and photographed the titles. The completed prints were distributed to New York theatres in ample time for their evening performances on that same day.

When the Turco-Greek controversy began to look dangerous, George Ercole with a roving Pathe detail was in Vienna. Rome, with its Pathe News Office and camera staff, was nearer; but Ercole, with his special experience and knowledge of conditions in the disturbed area, was the logical choice for the important mission which the foresight of Editor Cohen had created.

Ercole's sensations, and the personal perils he encountered, in "close up" cranking of his camera in streets crowded with frantic Christian men, women and children trying to reach the water front and escape in ships, can only be imagined from the moving scenes transmitted to the picture screen.

Educational Experts on Palmer Staff

An annoucement that presages much benefit and encouragement to the student of photoplay technique has just come from the offices of the Palmer Photoplay Corporation in Hollywood. It is to the effect that Clayton Hamilton, lecturer, editor, playwright and photodramatist, has been appointed Educational Adviser to the Palmer institution, and that Douglas Doty, former editor of some of the country's biggest magazines and renowned as a discoverer and developer of new writers, has become Associate Editor of the Palmer Corporation's Department of Education.

"The Power of Love" Given Pre-View

Perfect Pictures held their world's preview of the feature production, "The Power of Love," with their stereoscopic method of exhibition at the Ambassador Hotel theatre, Los Angeles, September 27.

This pre-view was attended by the leading film executives, stars and directors, and members of the press.

Scenes from "When Danger Smiles," Vitagraph picture starring William Duncan.

Fairbanks' Production in First Showings

Arrangements have just been completed for the special presentations of "Douglas Fairbanks in Robin Hood," to be shown simultaneously in New York, Chicago, and Los Angeles.

H. D. Buckley, Fairbanks' theatre representative, has just closed negotiations for the Lyric Theatre, in New York, and the George M. Cohan's Grand Opera House, in Chicago, for the showing of the big Fairbanks special. Grauman's new Hollywood theatre, in Los Angeles, will open with "Douglas Fairbanks in Robin Hood" and all three engagements will be presented almost simultaneously about the middle of October.

The arrangements made for all three theatres are for extended runs, playing at regular theatrical scale of prices.

Associated Exhibitors' Force Enlarged

W. B. Frank, general sales manager of Associated Exhibitors, has just announced several additions to the organization's large and rapidly-growing sales staff.

A. M. Van Dyke and W. L. Merrell have been added to the force working out of the Minneapolis office, making three men in that territory.

Abe Frankle becomes Associated representative in the Des Moines territory. Harry Wellington, formerly American Releasing Company's Kansas City manager, is now an Associated salesman at that branch. Nat Marcus has been appointed a sales representative in Albany territory, and C. A. Molte has rejoined the Pittsburgh staff after a six months' leave of absence because of illness.

Scenes in which Mary Pickford again portrays the title role of "Tess of the Storm Country," United Artists.

Warner Brothers Float Is Paraded Down Broadway

The Warner Brothers float, a large replica of a shelf of seven famous novels to be produced by that firm, was paraded down Broadway, New York, on Tuesday night during the theatre hour, and stopped before the Capitol theatre to demonstrate to the bankers in attendance at the forty-eighth annual convention of the American Bankers' Association just how pictures are sold to the public. The Capitol theatre had been turned over to the bankers for the evening.

The float was preceded by a touring car containing a motion picture camera, and was followed by a sight-seeing bus with a fifteen-piece band, which played during the entire time of the parade. Sun-light arcs were stationed on the roof of the Mecca building and the Capitol theatre, which illuminated the float and made the taking of motion pictures possible. The bus bore large banners reading: "Welcome, A. B. A.," and the like.

Broadway was densely thronged at the time, and the float, brilliantly lighted, together with the music, attracted great crowds.

Immediately following, Frank A. Cassidy and Herbert Messmore started the float on its cross-country trip to Los Angeles.

Veteran Indian Fighter Aids Picture

F. J. McGinnis, Universal exploiteer in the Pittsburgh territory, has arranged a striking tie-up for exhibitors who play "In the Days of Buffalo Bill," Universal's latest chaptered thriller. He has arranged with Captain Stanley Lewis, veteran Indian fighter, to lecture on the life of Buffalo Bill, on the life of President Lincoln and on the building of the Union Pacific railroad.

Captain Lewis bears credentials from the Secretaries of War and the Navy, and from the president of the National Educational Society.

Cast Is Announced for "The Hero"

The following have been cast for "The Hero," a New Preferred Picture placed in production in Los Angeles last week by B. P. Schulberg: Barbara La Marr, Gaston Glass, John Sainpolis, Doris Pawn, David Butler, Frankie Lee, Ethel Shannon and Martha Mattox. Gasnier is directing the picture, which will be his second Gasnier Production for Preferred. "Rich Men's Wives" was his first.

Miss La Marr is under contract with Sawyer and Lubin, but Schulberg succeeded in securing her services for this picture only.

Famous Players-Lasky Changes Made

THE resignation of Oscar A. Morgan as assistant to E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, and the appointment of Joseph H. Seidelman as his successor, were announced at a luncheon given in honor of the former at the Commodore Hotel on Tuesday, September 26, by Mr. Shauer. The entire membership of the foreign department joined Mr. Shauer in extending farewells to Mr. Morgan and in giving an official welcome to Mr. Seidelman.

Clarke Made Assistant to Vice-President

JESSE L. LASKY, first vice-president of Famous Players-Lasky Corporation, announces the appointment of Victor H. Clarke to the position of Assistant to the first Vice-President. It is explained that the necessity for the creation of this new office arises from the tremendous increase in productional activities at the Paramount West Coast studio.

It is Mr. Lasky's desire to maintain closer contact with writers, directors and stars and also to be able to devote a greater amount of time to the consideration of the big productions which are now being made and which will be made in the future. The immense amount of detail has made it difficult for Mr. Lasky to give the attention to these matters that he would like to give, and the appointment of Mr. Clarke will relieve the situation considerably.

It is made clear that the advancement of Mr. Clarke in no way affects the position of Charles Eyton, General Manager of Lasky Studio.

Ray Productions Will Enlarge Quarters

Prosperity among the established motion picture studios is indicated by the decision last week of the officials of Charles Ray Productions, Inc., to erect a new administration building bounded by Commonwealth avenue, Sunset Drive and Fleming street, Hollywood.

This structure, which will be ornate Spanish type, will run 200 feet on Sunset Drive and 100 feet on Commonwealth, and is to be the first unit of continuous series of buildings encircling the Ray properties.

Marshall Neilan to Produce Famous Novel

Marshall Neilan will produce "Tess of the D'Urbevilles" in conjunction with Goldwyn Pictures Corporation.

The rights to Thomas Hardy's famous novel have been acquired by Marshall Neilan and Goldwyn Pictures Corporation and it will be produced shortly as one of Goldwyn's Big Twenty.

Goldwyn has arranged with Dorothy Farnum to write the continuity for "Tess."

James Englander to Direct Hyperion Publicity

James Englander has been appointed publicity and advertising director of Hyperion Pictures Corporation, an organization for distribution of films in the independent field. Mr. Englander has had wide experience in film publicity, coming to that field after a number of years in newspaper work with big New York dailies.

"My Friend the Devil" Has Fine Cast

William Fox picked a fine cast for his picture, "My Friend the Devil," which is based on Georges Ohnet's novel, "Dr. Rameau."

In this cast are Charles Richman, Barbara Castleton, Peggy Shaw, William Tooker, Benny Grauer, Robert Frazier, Alice May, Myrtle Stewart, Adolph Miller, Mabel Wright, John Randall.

Paramount Pictures in Broadway Houses

Next week will establish a new record for Paramount on Broadway when five of the six leading picture houses in the Times Square district will be presenting Paramount Pictures as their feature attractions.

"The Old Homestead," with Theodore Roberts, George Fawcett, T. Rey Barnes, Harrison Ford and Fritzi Ridgeway, will have its New York premiere at the Capitol. At the Rivoli, the attraction will be the Cosmopolitan production, "The Face in the Fog," with Lionel Barrymore and Seena Owen. Cecil B. DeMille's "Manslaughter," after three weeks at the Rivoli will move down to the Rialto for a week. Cosmopolitan's big success, "When Knighthood Was in Flower," starring Marion Davies, will continue at the Criterion, while "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton, will be shown at the Cameo and Dorothy Dalton and Jack Holt in "On the High Seas" at Loew's State.

Goldwyn Will Protect "Sherlock Holmes"

Goldwyn Distributing Corporation, distributors of John Barrymore in "Sherlock Holmes," announces that it will fight all competing companies from issuing motion pictures under the title of "Sherlock Holmes" or "Adventures of Sherlock Holmes."

A motion for temporary injunction has been filed in the Supreme Court by William Gillette, Charles Frohman, Inc., and Alcet Enterprises, Inc., restraining the Stoll Film Co., Ltd., and the Education Film Exchanges, Inc., from using the title "Sherlock Holmes" or "The Adventures of Sherlock Holmes" in connection with any motion picture.

David A. Levy Resigns from Educational

The resignation of David A. Levy, who has been identified with the New York Exchange of Educational Films for the past two years, severs his connection with that company in the capacity of Assistant Manager.

Through his consistent endeavors and long experience, Mr. Levy has acquired a host of friends in film circles, who will be interested in his new affiliation, which will be announced following his return from a short vacation to be spent in the Adirondacks.

Ralph Block Signed as Production Editor by Famous

Ralph Block, former dramatic critic and special feature writer on the staff of the New York *Tribune* and more recently scenario editor for Goldwyn, has signed a contract with Paramount.

Goldwyn Announces New Staff Changes

GOLDWYN announces that J. A. Koerpel will have supervision of its new Indianapolis branch exchange as well as being district manager for the territories embraced by the Cleveland, Cincinnati, Detroit and Indianapolis exchanges.

G. A. Hickey, formerly manager of Goldwyn's Buffalo exchange, has been made district manager of the Washington, Philadelphia and Pittsburgh exchanges, with headquarters in Washington.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

Exhibitors and Personals

L. M. Rubens is making a rapid trip on the highway to recovery and expects to return to his home in Aurora this week, from the Presbyterian Hospital, Chicago, where he has been confined for many weeks. Mr. Rubens, who besides being one of the most popular exhibitors in the state, is president of the I. M. P. T. O. He has planned an active campaign for the big exhibitors' organization this Fall and promises that the work of this association will make theatre men sit up and take notice.

It is reported that arrangements have been completed for opening "Douglas Fairbanks in Robin Hood" on October 15th at Cohan's Grand Opera House, and Pete Smith, the well known publicity expert who is in charge of the exploitation and road shows for this important Douglas Fairbanks production, already is in Chicago preparing for the run.

W. Remington Welch, who classifies himself as "exponent of music for the film," is the latest member of the new McVicker's staff to arrive in Chicago, and is watching the final work on the installation of the great Wurlitzer organ, over which he will preside at the new Jones, Linick & Schaefer house. He was brought on from the Rialto Theatre, New York, where he enjoyed an unusual reputation as an organist who builds splendid musical setting around pictures. During the last ten years he has accompanied motion pictures in Newark, New Jersey; Cleveland, Ohio; Rochester, New York; Terre Haute, Indiana; Detroit, Michigan, and as before mentioned, New York City. He is a member of the "new school" of organ players and has gained his knowledge direct from the organ builders, having been employed by the Rudolph Wurlitzer Company for seven years as a factory expert instructing new organists and demonstrating organs.

McVicker's will be "manned" with girls, according to the decision just arrived at by Jones, Linick & Schaefer. There will be girl ushers and girl directors, who must have the following qualifications: White, between five feet and five feet four inches, weight not over one hundred and twenty pounds, with dark bobbed hair and, most important, they must be able to smile naturally. Managing Director S. Barrett McCormick evidently intends to make patrons of McVicker's happy and at home.

Edward L. Klein, of the company bearing his name, motion picture distributors, with headquarters in New York, was in Chicago last week. It is understood that he is negotiating to handle the world's distribution of pictures for a well known coast producer, and expected to close the deal while in Chicago, but would not reveal the name of the producer. Mr. Klein states he will handle the foreign rights himself and the American territory will be handled by a national distributing corporation, whose headquarters are in New York.

Ray Swan, formerly publicity director for Ascher Brothers, has joined the Rapid Printing Company, for whom he will handle all theatrical printing. This company does a large business with Chicago motion picture houses.

Joe E. Tabor, well known to motion picture men as the president and manager of the Majestic Theatre Company, which operates the Majestic Theatre at Belvidere, Illinois, has retired from the motion picture business after fourteen years as a theatre owner, and will, hereafter, give his entire attention to his newspaper. One of his latest acts as a member of the industry, was to send his check to the Illinois Motion Picture Theatre Owners to help them "carry on."

The Malone theatre, Sikeston, Missouri, has been purchased by Mr. and Mrs. McCormick, owners of a moving picture theatre at Charleston, Missouri.

W. B. Kneedler has sold the Gem at Litchfield, Illinois, to Dominick Frisini, owner of theatres at Taylorville and Kincaid, Illinois.

Norma Talmadge's latest picture "The Eternal Flame" had plenty of first runs in St. Louis this week. The West End Lyric, West End Airdome, New Grand Central and Capitol Theatres all ran first run day and date. Harry Weiss, manager of the local First National Office, put over this deal and five or six of the current First National releases will be shown this way.

George De Kruif, of Exhibitors Supply Company, is in the west on company business and will spend several weeks in Salt Lake City, Utah and Denver, Colorado, before returning to Chicago.

Chicago exhibitors have been requested by the Safety Council of the Chicago Association of Commerce, to co-operate in the observation of Fire Prevention Week, starting next Monday, by showing of slides appropriate to the occasion.

Ike Von Ronkel was in the city this week after spending several weeks fishing, and expects to depart at once on a duck shooting expedition to Gras Lake.

Film Row Brevities

W. K. Lendon, traveling auditor for Universal, was at the Chicago exchange this week working on the installation of improved bookkeeping and record systems, which are aimed to make the office run even more smoothly than it has been.

Phil Dunas, popular First National salesman, is in a southside hospital recovering from a severe operation which he underwent last week. He hopes to be back on the job before the middle of the month.

Harry Danto has arrived in Chicago to assume the duties of local manager for Goldwyn Pictures, in place of Harry Lorsch, resigned. Mr. Danto had been manager of Famous Players-Lasky's New York exchange for eight years and is regarded as one of the ablest exchange men in the country. Goldwyn executives prevailed on Mr. Lorsch to reconsider his resignation from Goldwyn Pictures Corporation, and he will remain with the organization doing special work, starting with the opening of a new exchange at Milwaukee. Mr. Lorsch is one of the most popular picture men in the territory, and has been connected with the Goldwyn organization for several years, starting his service in St. Louis as publicity representative when Cecil Maberry was manager there. He came to Chicago two years ago with Mr. Maberry, taking position as sales manager and in September 1921 was made manager of the Omaha branch, coming back to Chicago in March as manager, when Mr. Maberry became vice-president of the Goldwyn organization.

Frank Mantzke, of the American Releasing Corporation, has arrived and taken up his duties as manager of the local exchange. Mr. Mantzke has been manager of the Minneapolis exchange of the American Releasing Corporation since its organization and is enthusiastic over the outlook for this independent distributing concern.

Clyde Elliott has bought the state rights for the Illinois territory for a series of four special film features, starring Betty Blythe, from BB Productions, Inc. These features, which are advertised as "superbly presented dramas of life and luxury in the great cities of the world," are reported to be of unusual merit.

The executive committee of First National was in session at the Drake hotel throughout the week, and it is understood that matters of great importance to the organization were taken up for discussion. Among those who participated in the meetings were: Messrs. Lieber, Williams, Schwalbe, Katz, Blank, Mark and Richards.

Irving Mack & Company have removed their headquarters to 802 S. Wabash Avenue. They have secured more commodious and convenient offices.

Plans have been completed for a big billboard campaign to exploit "Rich Men's Wives," the Al Lichtman picture being released in this territory by Celebrated Players. More than one hundred and twenty of the largest sized billboards have been contracted for.

C. John Predari, formerly of the Meridian Theatre, Anderson, Indiana, has become connected with Goldwyn Pictures Corporation's Chicago exchange as salesman and will cover the territory formerly covered by Charles Heede, who has been transferred to Wisconsin territory, working out of Milwaukee.

A. Platzman, who departed for Europe a short time ago, to become European auditor for Universal, is back in Chicago again and has resumed his former position as auditor of Universal's Chicago exchange. Mr. Platzman was glad when he saw the statue of liberty once again, but doubly joyous when he arrived at 831 S. Wabash Avenue, Chicago, and walked into his old office.

Maurice Hellman has appointed E. A. Sipe as manager of the Reelcraft exchange at Indianapolis, to take the place made vacant by the resignation of G. C. Parrish, who has joined the Goldwyn organization. Mr. Hellman tendered Mr. Parrish a farewell dinner, which was greatly enjoyed by the guests of honor and staff of Reelcraft's Chicago headquarters. The latest addition to Reelcraft's growing program is The Richard Talmadge Pictures, contract for which was closed last week with Phil Goldstone, of Goldstone Productions, when he arrived in Chicago from the coast.

At midnight October 6, on special invitation issued by Harry Weiss of the First National Office of St. Louis, nearly two hundred Post Commanders and their wives will be the guests of Manager Weiss at a special showing of "Skin Deep," the latest release of the First National which has quite a heart interest in it for the American Legion boys. Besides Mr. Weiss, speakers on the program will include Mayor Kiel of St. Louis, a representative of the Chamber of Commerce, and Mr. Spyros Skouras who served in France and is a member of the American Legion.

EAST AND WEST COAST PRODUCTION NOTES

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

With Paramount Units

"The Covered Wagon," from the Emerson Hough novel, adapted by Jack Cunningham, was put into production this week, under the direction of James Cruze, which is promised as one of the most important subjects of the season from a standpoint of production. Five hundred covered wagons are now being built and one hundred and fifty yoke untamed steers being trained. Locations in nine States have been visited and the Baker Ranch, consisting of two hundred thousand acres in Snake Valley, Nevada, will be used almost entirely. "Westport Landing," later renamed Kansas City, is being rebuilt at Baker Ranch. More than five thousand people will take part, one thousand of them Indians from the Shoshone, Sioux, Kaws and Pawnee reservations. Mammoth Lake will furnish water for the river being built to order for many scenes. The right to use a herd of five thousand wild buffalo on Antelope Island, Salt Lake, has been secured from the Government. J. Warren Kerrigan has been engaged for the lead, with Lois Wilson opposite, and the cast includes Charles Ogle, Ethel Wales, Ernest Torrence and Allan Forest.

The cast for C. B. DeMille's next production includes Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson, Pauline Garon, Clarence Geldart, Lucien Littlefield, Robert Brower and Kalla Pasha.

Julia Crawford Ivers, directress, Betty Compson, star, Edmund Lowe, lead, and company have left for Honolulu to film "The White Flower." The script calls for scenes showing Diamond Head, The Pali, Volcano of Kileaua and Beach at Waikiki.

William H. Powell, who plays Duke Francis in "When Knighthood Was in Flower," has been added to the cast of Elsie Ferguson's latest Paramount picture, "Outcast." He will play the role of De Valle, a South American. John Davidson was originally announced for this part but owing to a vaudeville engagement was unable to play it.

Robert Ellis has been engaged to play opposite Dorothy Dalton in her next picture to be put in production next week at the Long Island studio. This picture, temporarily titled "Black Fury," is an original story for the screen by Edmund Goulding and will be directed by Victor Fleming.

J. Clarkson Miller has been added to the scenario staff at the Paramount Long Island studio. He is at present at work putting into continuity form George Ade's original story, "Back Home and Broke," in which Thomas Meighan will be starred.

Spencer Charters, who played the "what's all the shootin' for" character in "The Tavern" on Broadway, has been added to the cast of Thomas Meighan's forthcoming picture, "Back Home and Broke." Charters will play an eccentric policeman in the Ade story.

A sequence in "Singed Wings" featuring Bebe Daniels and Conrad Nogel, contains a great deal of double exposure work that will delay finishing the production some time. Meanwhile Miss Daniels has started in William DeMille's production "Paths of Glory."

Wallace Worsley has been engaged to direct Wallace Reid's next picture "Nobody's Money," adapted from the play by William Le Baron and Beulah Marie Dix. Wanda Hawley will play opposite Reid.

In production are "Sacrifice," starring Mary Miles Minter, under the direction of Charles Maigne; "My American Wife," starring Gloria Swanson, a Sam Wood Production, with Antonio Moreno in the leading masculine role and Geno Corrado, the heavy; "Paths of Glory," an all star William DeMille production; "Singed Wings," with Bebe Daniels supported by an all star cast, under the direction of Penrhyn Stanlaws.

Leon Gordon, who was featured in "Watch Your Neighbor," has been engaged to play the part of Clinton DeWitt in Cosmopolitan's picturization of "Little Old New York," Mr. Gordon played stage leads with Florence Moore, in "Parlor, Bedroom and Bath" and "Breakfast in Bed." Last season he supported Mme. Petrova in "The White Peacock."

Adolphe Menjou, "king" in "The Three Musketeers" has been chosen to play Robert Townsend, the portrait painter, in the William DeMille production, "Paths of Glory."

Warner Brothers Items

New interior and exterior stages are to be built by the Warner Brothers company to carry out their production plans. Two mammoth sets are being built, one to represent the Gopher Prairie of Main street, the other, a mining town for Marion Russell's story, "The Little Church Around the Corner," adapted for the screen by Olga Printzlau.

Julien Josephson has completed the continuity for "Brass," a Harry Rapf production which Sidney Franklin will direct.

William Seiter has completed scenes for "The Beautiful and Damned," with principals numbering Marie Prevost, Louise Fazenda, Kathlyn Key, Harry Myers, Walter Long, Frank Kingsley and George Kuwa.

On the Goldwyn Lot

R. A. Walsh has completed photographing "Passions of the Sea."

F. J. Godsol left for New York Thursday after three weeks at the studio.

The 300 members of the Southern California Editorial Association visited the Goldwyn studios on Tuesday of last week and saw Rupert Hughes direct the filming of a motion picture and experiment with new lighting effects.

Five photoplays are now in the editing and titling stage at the Goldwyn studios—some of them nearly completed and others just through the photographing stage. These pictures are "Broken Chains," "The Strangers' Banquet," "Gimme," "The Christian" and "Passions of the Sea."

Here and There

Harold Shaw, director in this country eight or ten years ago, and who has since been producing in London, is in Los Angeles to make independent productions. He has just completed "Cupid and Cunard," with scenes made in London and New York.

Irving Cummings has taken all scenes for "Chicago Sal," from story by Harvey Gates for Principal Pictures Production. Cummings and Al Kern are editing. The complete cast includes Alice Lake, Milton Sills, Ralph Lewis, Gertrude Claire, Ben Bewlitt, and Richard Headrick.

The first Frank R. Adams production will be an adaptation of his Cosmopolitan story "Miles Brewster and the Super Sex," adapted and directed by Lambert Hillyer. The cast includes Robert Gordon, Tully Marshall, Charlotte Pierce, Lydia Knott, Gertrude Claire, Stanhope Wheatcroft and Kenneth Gibson. It is to be distributed by American Releasing Corporation.

Henry Sharp, who had charge of the photography of Maurice Tourneur's "Lorna Doone," has returned to the Thomas H. Ince studios after being 'loaned' for a month's work on a Robertson-Cole Production.

The last shot has been made in Jackie Coogan's newest picture, the working title of which is "Fiddle and I." The story was written by Mr. and Mrs. Jack Coogan, and was directed by E. Mason Hopper.

"An Old Sweetheart of Mine," independent Harry Garson Production of James Whitcomb Riley's poem, is nearing completion. Elliott Dexter and Helen Jerome Eddy head a cast of featured players including Lloyd Whitlock, Arthur Hoyt and Barbara Worth.

Hernando G. Villa has joined B. P. Schulberg's art forces for special commissions for Preferred Pictures, Inc.

Rowland V. Lee bears the honor of directing the largest scenes made at the Fox studios this season as the result of filming of the circus episodes for "A Circus Story," which, starring Shirley Mason, is being directed by Lee from an original story by Robert N. Lee, his brother.

At Universal City

The two Herbert Rawlinson subjects "Another Man's Shoes" and "One Wonderful Night," have been completed by the editing department.

"The Hot Head" by Lillian Chester, scenario by George Randolph Chester, is the next vehicle in preparation for Frank Mayo, who is now working in "The Summons," under the direction of Edward Sedgwick.

Emile Chautard has completed "Forsaking All Others," with an all star cast.

Robert Hill is beginning "Wolves of Society," a serial in which Jack Mulhall and Margaret Livingston play the leads. The story and continuity are by Anthony Coldway.

Edward Laemele and Art Acord will begin "The Trail Blazers," a serial of the Oregon trail history, this week.

Jane Sherman, who played in "The Devil's Pass Key," has been cast for a role in "Merry Go Round."

The supporting cast for William Desmond in "Around the World in Eighteen Days," includes Laura LaPlante, Boyd Irwin and Spottiswoode Aitken. Reeves Eason is directing.

Nat Ross is to direct the all star production of "The Ghost Patrol," from the Sinclair Lewis story. The cast embraces Ralph Graves, Bessie Love, George Nichols, Max Davidson, Lydia Titus and Dan Crimmins.

The cast for an all star production of "The Power of a Lie," to be directed by George Archainbaud, includes Mabel Julienne Scott, June Elvidge and David Torrence.

William Worthington has completed "Kindled Courage," starring Hoot Gibson, with Beatrice Burnham opposite.

The Second Annual Wampus Riot was given at Universal City Wednesday evening, October 4. Malcolm Boylan acted as Master of Ceremonies.

EXHIBITORS' REPORTS ON NEW RELEASE

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATER

FAMOUS PLAYERS

Manslaughter—
Second week pulled big; fine picture with big settings. (Middle West.)

Much favorable comment. Drew excellently through week run. (Middle West.)

Beat all records made by the biggest pictures of the season. Capacity all week. (East.)

A good picture which drew the business. (Middle West.)

One of the best drawing cards in several weeks. Played to big houses for a week's run. (Middle West.)

Holding its own on fourth week. (West.)

The Bonded Woman—
Business good, special stunt of style show may have helped. (Middle West.)

Night business fine; matinees trifle off; picture well received. (East.)

The Valley of Silent Men—
Strong feature with fine outdoor atmosphere; played to good business. (Middle West.)

Business very unsatisfactory. (Middle West.)

The Top o' New York—
Fair picture; fair business. (Middle West.)
Business fell off. (West.)

Burning Sands—
Good entertainment; heard many complimentary remarks. Good week. (Middle West.)

Blood and Sand—
Five weeks and still going strong. (West.)

GOLDWYN

Remembrance—
They're still coming on second week. (West.)

Goes over with patrons pretty good. Heard good comments on it in lobby. (Middle West.)

The Dust Flower—
An excellent program picture that appeals to all classes. Average receipts. (Middle West.)

VITAGRAPH

Too Much Business—
A very pretty comedy with proper sprinkling of romance. Was well received, nice receipts. (Middle West.)

Seven-column display ad on "The Old Homestead" used by the Temple theatre, Toledo

Not above average—picture or business. (West.)

A Rogue's Romance—
Re-issue did as good as many new ones. Valentino's popularity partly responsible. (West.)

Valentino is a great drawing card here, the picture attracting good crowds the first week. (Middle West.)

FIRST NATIONAL

Smudge—
Good action stuff for Ray; pulled fair houses for one week. (Middle West.)

The Masquerader—
Business was fair. G. A. R. Convention swelled attendance, but did not swell receipts as veterans were admitted free. (Middle West.)

A great picture and a big box office attraction. (Middle West.)

Skin Deep—
Excellent melodrama showing Milton Sills in a "different" role. Was liked by our audiences and proved good business getter. (Middle West.)

Did good business against keen competition. (West.)

Unusually fine picture. Has a new twist to the story which is brought up to date through connecting it with the war. Splendid acting of Sills makes the picture. Better than average business for the week. (Middle West.)

The Eternal Flame—
Fine business on two weeks run. Best Talmadge picture in a long time. (Middle West.)

The Infidel—
Hold up its part of a big program; people spoke well of it. (West.)

ASSO.-EXHIB.

Grandma's Boy—
Second run showing, but lined them up most of the week. (East.)

FOX

Oathbound—
The popularity of Dustin Farnum put this over to satisfactory business for the week. (East.)

The Fast Mail—
A real reel melodrama. Drew many new faces to the theatre. Fair attendance for the week. (Middle West.)

Splendid melodrama, which, for some unaccounted reason, failed to get over very big. (Middle West.)

This one played to good weekly attendance. (Middle West.)

Good picture; attendance above average. (West.)

METRO

Broadway Rose—
Nothing but lavish scenes; played to fair houses. (Middle West.)

Poor week. Guess people are tired of Mae Murray always doing the same thing. Fine direction, splendid photography, but story is worn threadbare. (Middle West.)

Mae Murray slipping in this sort of stuff; why not a new one? This was the sentiment my patrons expressed. (West.)

The Five Dollar Baby—
Business good all week with surprising number of childre (Middle West.)

Played to good receipts; son liked it; others didn't. (West.)

UNIVERSAL

Caught Bluffing—
Good show, good cast, good ac ing. We did fairly well with i but not up to standard busines (Middle West.)

Human Hearts—
Played to capacity on return er gagement. (West.)

Held its own for two weeks; ca play it again and do well. (West.

Very good feature but failed t draw the crowds we expectec Business only fair. (Middle West.

Good old fashioned rural dram which went over big at this house (Middle West.)

Under Two Flags—
Splendid feature which gav Priscilla Dean fine opportunities t display talent. Business good (Middle West.)

UNITED ARTISTS

The Man Who Played God—
Very big week. Splendid produc tion from every angle. (Middl West.)

Orphans of the Storm—
Ran for two weeks and drew crowded houses. (Middle West.)

The Ruling Passion—
Exceptionally good picture, bu only an average box office attrac tion. (East.)

HODKINSON

Slim Shoulders—
Best Irene Castle feature shown in some time. Played to good business. (Middle West.)

AMERICAN

Queen of the Moulin Rouge—
Proved a winner and patrons liked it. Nice attendance. (West.)

The Cradle Buster—
A very fine picture that recorded excellent business. Patrons praised it highly. (East.)

AL LICHTMAN

Rich Men's Wives—
Pleased about 75% of the patrons. Heart interest is its chief drawing card. Wonderful photography. Splendid direction. Sincere acting. All make a time worn story interesting. Good cast. Ought to make money for any exhibitor. (Middle West.)

PROGRAMS FOR THE WEEK OF OCTOBER 1ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol—
Overture—"1812"—Tchaikowsky.
Musical—Fredric Fradkin—Violin solos—Selected.
Scenic—My Country—Bruce.
Specialty—The Glow Worm—Mlle. Gambarelli, assisted by Capitol Quartette.
Current Events—Capitol Magazine.
Prologue—Impressions of "The Fortune Teller" with individual specialties and ensembles.
Feature—Remembrance—Goldwyn.
Added Attraction—Potpouuri—La Reine de Saba (Queen of Sheba) Entire Capitol Ensemble.
Comedy—The Fire Fighters.
Recessional—Organ recital.

Rivoli—
Overture—"The Force of Destiny"—Rivoli Orchestra.
Feature — Manslaughter — Third week.
Recessional—Organ.

Rialto—
Overture — Selection from "La Boheme" — Rialto Orchestra and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Vocal—"The Light of the Sunset Glow"—Mezzo soprano.
Feature — On the High Seas — Dorothy Dalton and Jack Holt—Paramount.
Specialty—"A Dream" — Joseph Lessi, trumpet virtuoso.
Comedy 365 Days—Snub Pollard.

"My Friend the Devil" was advertised in this manner by the Mission, Los Angeles.

Ad used to announce "The Eternal Flame," "While Satan Sleeps" and "More to be Pitied," at the Liberty, Regent and Blackstone theatres, Pittsburgh

Cameo Theatre—
Overture—Selections from "The Fortune Teller,"—Cameo Orchestra.
Current Events—Cameo News Pictorial.
Cartoon—An Aesop Fable.
Scenic—Beautiful Nippon—Prizma.
Specialty — Cello solos — Joseph Konevsky.
Comedy—A Tenderfoot's Luck.
Feature — A Woman's Woman — Mary Alden—Allied P. D.

Criterion Theatre—
Feature—When Knighthood Was in Flower—Marion Davies—Paramount—Indefinite run.

Lyric Theatre—
Feature—A Little Child Shall Lead Them—Fox—Indefinite.

Forty-fourth Street Theatre—
Feature—Monte Cristo—Fox—Indefinite.

Astor Theatre—
Overture—"Black Orchids."
Prologue—"Zareda" — Interpreted by Baroness Norka Rouskaya.
Novelty—Musical Synopsis.
Feature—Trifling Women.

Mark-Strand Theatre—
Overture—Selections from "Tannhauser"—Wagner.
Vocal — With overture — Louis Rozsa—Baritone.
Current Events — Mark-Strand Topical Review.
Specialty—Dance Travesty "Lilies of the Field."
Novelty—Odds and Ends—Compilation of short subjects.
Prologue—Jacques Grun, pianist.
Feature—The Man Who Played God.
Comedy—The Reporter.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Overture—(Gomez) "Il Guarany"—Mark-Strand Symphony Orchestra.
Dance—"Waltz Espagnole," by Alma Bailey, premiere danseues with Moskowski's "Waltz" as the music theme.
Vocal—(Verdi) Duet from "Aida," "O Terra Addio."
Current Events — Mark Strand Topical Review.
Instrumental—Original Piano Trio, Edgar Fairchild, George Dilworth and Herbert Clair, with hit-scoring repertoire including Schubert's "March Militaire" and popular song miscellany.
Feature—Sherlock Holmes — John Barrymore—Goldwyn.
Recessional—Organ solo, by George C. Crook and Harold O. Smith. Wagner's "Tannhauser March."

SAN FRANCISCO

California Theatre—
Overture—Selections from "The Merry Widow" and "Haunting Blues."
Current Events—California Topical Review.
Added Attraction—Personal appearance of Walter Heirs.
Feature—The Ghost Breaker—Wallace Reid—Paramount.
Comedy—The Chauffeur.
Recessional—"Rose of Monterey."
Next Week—Remembrance.

Granada Theatre—
Overture—Selections from "The Three Twins" and "Just a Smile for You."
Current Events—Granada News.
Novelty—Four participants—Grand Opera vs. Jazz.
Scenic—Pathe Review.
Feature—The Siren Call—Dorothy Dalton—Paramount.
Comedy—The Steeplechaser.
Recessional—Organ.

Tivoli Theatre—
Double Feature Bill—Wife Against Wife and Kindred of the Dust.
Current Events—Kinograms.

New Strand Theatre—
Feature—A Woman of No Importance, Selznick.
Comedy — A Monte Banks Two Reeler.

Imperial Theatre—
Feature—Manslaughter, Paramount—Fourth Week.

LOS ANGELES

Mission Theatre—
Overture—Mission Orchestra.
Current Events—Fox News.
Musical—"A Wee Bit of Scotch," Organ.
Scenic — The Swiss Alps, near Montreurs, Burlingame.
Musical—Violin Obbligato with Orchestra, "Madame Butterfly" and "Hot Lips."
Feature—Skin Deep, First National.
Recessional—Organ.
Next Week—What's Wrong with the Women?

Tally's Theatre—
Overture—Tally's Orchestra.
Comedy—The Sleuth, Re-issue.
Current Events—Kinograms.
Feature—Rogue's Romance, Vitagraph Re-issue.
Recessional—Organ.

Clune's Theatre—
Overture—Orchestra.
Novelty—Starland Revue.
Current Events—Selznick News.
Comedy—Let's Go, Lloyd Re-issue.
Feature—Colleen of the Pines.
Recessional—Organ.

Superba Theatre—
Overture—Orchestra.
Current Events — International News.

"Prisoner of Zenda" ad used by the Des Moines theatre, Des Moines

Comedy—The Wise Kid.
Musical—"Human Hearts," Organ.
Feature—Human Hearts, return engagement.
Recessional—Organ.
Next Week—The Long Chance.

Grauman's Theatre—
Overture—"Zampa."
Current Events—Pathe News.
Specialty — Organ with slides and voice, "All for the Love of Mike."
Novelty—Pathe Review.
Musical—Novelty, introducing the Lyradion.
Feature—Blood and Sand, return engagement.
Recessional—Organ.

Loew's State Theatre—
Overture — "The Beautiful Galathea" and "Three O'Clock in the Morning."
Current Events — International News.
Vocal — "Roses and Broadway," tenor.
Comedy—Red Hot, Mutt and Jeff cartoon.
Specialty—Atmospheric Toe Dancer
Feature — Broadway Rose — Mae Murray—Metro.
Recessional—Organ.
Next Week—Nero.

Kinema Theatre—
Overture—"Il Trovatore" and "Anvil Chorus" in Jazz.
Current Events — International News.
Novelty—Topics of the Day.
Vocal—"Mighty Lak A Rose"—Soprano.
Short Subject—Salmon fishing in New Brunswick—Sport writers.
Vocal—"I Did Not Know" and "In Springtime"—Tenor.
Comedy—Danger—Mermaid.
Added Attraction—Fashion Show with forty people.
Feature—The Infidel—First National.
Recessional—Organ.
Next Week—The Bond Boy.

Rialto Theatre—
Feature — Manslaughter — Fourth week.

California Theatre—
Feature—Remembrance — Second week.

Alhambra Theatre—
Feature—The Fast Mail—Fox—Second Week.

Newman theatre, Kansas City, used this on "Kindred of the Dust"

Symphony Theatre—
Feature—Where Is My Wandering Boy?—Second week.

Pantages Theatre—
Feature—The Gallopin' Kid—Universal.
Serial—The Timber Queen—Ruth Roland—Pathe.
Five Acts Vaudeville.

Hill Street Theatre—
Overture—Hillstreet Orchestra.
Scenic—The Brook—Burlingame.
Comedy—Tamale O.
Current Events — International News.
Feature—Restless Souls — Vitagraph.
Five Acts vaudeville.

CHICAGO

Chicago Theatre—
Overture—"Orpheus."
Scenic.
Specialty—Waring's Pennsylvanians—College Syncopators.
Current Events—News Weekly.
Music—Organ Solo—Selected.
Novelty—Literary Digest.
Specialty—Laces And Graces.
Feature — Broadway Rose — Mae Murray—Metro.
Comedy—Look Out Below.
Next Week—The Eternal Flame.

Tivoli Theatre—
Overture—"William Tell."
Scenic.

Two-column ad used to announce "Love Is An Awful Thing" at the Lyric theatre, Cincinnati

Specialty—Bartram & Saxton—Harmony Vocalists.
Current Events—Weekly.
Organ Solo—"Tomorrow"—Milton Charles—organist.
Novelty—Literary Digest.
Specialty—Emme Noe and Walter Pontius, An Old Fashioned Girl.
Feature — Human Hearts — House Peters—Universal.
Comedy—Golf—Larry Semon.
Coming Feature—Broadway Rose.

Riviera Theatre—
Overture—"Madame Butterfly."
Specialties — Syncopation Week — Benson Dance Orchestra and four special numbers.
Feature—Valley of Silent Men—Paramount.
Novelty—Literary Digest.
Next Week—Broadway Rose.

Roosevelt Theatre—
Current Events—Selected.
Feature — Prisoner of Zenda — Metro—Second week.
Comedy—Cartoon.
Next Week — Manslaughter — Paramount.

Randolph Theatre—
Comedy—The Kicking Fool.
Feature—Under Two Flags—Universal.
Next Week—The Kentucky Derby.

Astor Theatre—
Novelty—Pathe Weekly, Literary Digest.
Music—Organ Solo—"Buddy."
Feature—Love Is an Awful Thing—Selznick.
Coming Feature—In the Name of the Law.

Woodlawn Theatre—
Overture—Selected.
Novelty—Pathe Snapshots—Fun from the Press; Literary Digest.

The Madison theatre, Detroit, used this on "Burning Sands"

Comedy—The Eskimo.
Musical—"Il Guarany."
Feature—The Face in the Fog—Lionel Barrymore.
Vocal—"I Hear You Calling Me."
Next Week—Blood and Sand.

BALTIMORE

Century Theatre—
Overture—"Southern Rhapsody"—Century Symphony Orchestra.
Comedy—Selected.
Music — Orchestral Interlude — "Chocolate Soldier"—Century Orchestra.
Current Events—Century Topical Review.
Prologue—"Oriental Fantasy"—Rene and Casanova.
Feature—Grandma's Boy—Harold Lloyd—Associated Exhibitors.
Recessional—Organ solo.

Rivoli Theatre—
Overture — "Second Hungarian Rhapsody"—Rivoli Symphony Orchestra.
Current Events — Rivoli News — Selected.
Vocal — Solos by Miss Marie Nicholson.
Feature—Skin Deep—Milton Sills—Florence Vidor—First National.
Novelty—Rivoli Review — Screen Magazine.
Comedy—On Patrol.
Recessionals—Organ solos.

New Theatre—
Overture—New theatre orchestra.
Current Events—Pathe News.
Comedy—The Old Sea Dog—Snub Pollard.
Prologue—Cabaret feature, song and dance solos.

Four-column display on "Where Is My Wandering Boy Tonight?" at the Symphony theatre, Los Angeles.

Feature — Broadway Rose — Mae Murray—Metro.

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—Laughing Gas.
Novelty—The Birth of Dixie.
Scenic—Educational scenic views.
Feature — Women Men Forget — Mollie King.

CLEVELAND

Stillman—
Overture—"March Slav."
Cartoon—Tony Sarg Almanac.
Feature — Manslaughter, Paramount.
Next Week — Manslaughter, continued.

Allen—
Overture—"Il Guarny."
Current Events — International News—Fun from the Press—Literary Digest—Flain Dealer Screen Magazine.
Scenic Visualization—Hope.
Feature — Grandma's Boy, Harold Lloyd, Associated Exhibitors.
Next Week—The Bond Boy.

Park—
Overture — (a) "Dance of the Hours," by Ponchelli, (b) "Old Black Bill's Banjo," by A. S. Cuqua; a novelty number.
Current Events — Fox News—Fun from the Press.
Vocal—"My Heart at Thy Sweet Voice," from "Samson and Delilah," sung by Miss Eaton.
Comedy—Home Made Movies, Ben Turpin.
Feature—Lorna Doone.
Next Week—The Ghost Breakers, Wallace Reid, Paramount.

Reade's Hippodrome—
Overture — Potpourri of popular musical comedies.
Current Events — Pathe News—Topics of the Day.
Feature—The Glorious Adventure, Allied P. & D.
Specialties—Seven acts of vaudeville.
Next Week—A Woman's Woman, Mary Alden, Allied P. & D.

Strand—
Overture—"Mlle. Modiste," by Victor Herbert.
Comedy—Esquimaux.
Cartoon—Mutt and Jeff in Riding the Goat.
Feature—The Fast Mail, Fox, second week.
Next Week—Nero.

This ad was used by the Missouri theatre, St. Louis, on "Pink Gods"

Standard—
Current Events — International News.
Comedy—Love Drops, with Neely Edwards, Century comedy.
Feature—The Storm, Universal.
Next Week—Confidence, Herbert Rawlinson.

OMAHA

Strand Theatre—
Overture—Orchestral selections.
Current Events—Selznick News.
Comedy—Face and Camera.
Feature—Manslaughter, Selznick.

Rialto Theatre—
Overture—Symphony concert.
Current Events—Kinograms.
Vocal — Mrs. Alma Huntley, soprano.
Comedy—Their First Vacation.
Feature—While Satin Sleeps, Paramount.

Sun Theatre—
Overture—Orchestral selections.
Currents Events — International Weekly.
Feature—The Silent Call, First National.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Feature—The Fighting American.

ST. LOUIS

Missouri Theatre—
Overture—"The Pink Lady" Missouri Symphony Orchestra.
Current Events—Missouri News.
Vocal — "Sometime, Somewhere, Someday."
Comedy—Heads of Oak.
Musical—"Gee, I Certainly Must Be In Love," organ.
Feature—Pink Gods, Paramount. organ.
Recessional—"Nobody Lied," organ.

New Grand Central, East End Lyric and Capitol—
Overture—"In a Clock Shop."
Current Events—News and Views.
Novelty—Topics of the Day.
Vocal—"The Eternal Flame," Novelty Trio.
Feature—The Eternal Flame, Norma Talmadge, First National.
Comedy—Pardon My Glove.

William Fox Liberty—
Overture—"Calvary," Liberty Concert Orchestra.
Current Events—Fox News.
Novelty—Red Hot, Mutt and Jeff.
Scenic—Ancient Rome.
Feature—Just Tony.
Comedy—Tin Broncho.

Delmonte Theatre—
Overture — Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Comedy—A Snappy.
Feature—The Sign of the Rose.
Added Attraction—George Beban in person.

Columbia Theatre—
Overture — Columbia Concert Orchestra.
Current Events—News and Views.
Cartoon—Mutt and Jeff.
Feature—I Can Explain—Metro.
Serial—The Timber Queen—Fourteenth Episode.
Also Five Acts of Vaudeville.

Large space ad on "Manslaughter" used by Loew's Valentine theatre, Toledo

DALLAS

Palace Theatre—
Overture—Palace Symphony Concert—Selections.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—An Aesop Fable.
Feature—Pink Gods—Paramount.
Added Attraction—Palace Promenade of Fashion.
Recessional—Organ.

Old Mill Theatre—
Feature—Grandma's Boy— Second week.

SEATTLE

Coliseum Theatre—
Overture—Selection "Tales from Hoffman."
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Cartoon—Fresh Fish.
Feature—Rich Men's Wives—Lichtman.
Next Week—Burning Sands.

Columbia Theatre—
Overture — Selections from "The Three Twins."
Current Events — International News.
Novelty— Movie Chats.
Musical—"A Little Bit of Heaven."
Comedy—Some Family.
Feature—Top o' The Morning—Universal.
Next Week—Caught Bluffing.

Strand Theatre—
Overture — Shubert's Serenade — Strand Orchestra.
Cartoon—When Noah Puts the Cat Out.
Comedy—Let 'Er Run.
Musical—"I Wish I Knew"—Orchestra.
Feature—Above All Law.
Next Week—Manslaughter.

Blue Mouse Theatre—
Feature—The Tailor Made Man—second week.
Next Week — Love's an Awful Thing.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick.
Scenic—Pathe Review.
Comedy—Ma and Pa.
Vocal Solo—"I Wish I Knew."
Feature—Flesh and Blood.
Next Week—The Five Dollar Baby.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Off the Trolley.
Feature—Too Much Business, Vitagraph.
Next Week—Little Miss Smiles.

ST. PAUL

Capitol Theatre—
Overture—"William Tell," Orchestra.
Current Events—International and Pictorial Weeklies.
Specialty—Peacock Dance, Bernice Fetch.
Cartoon—Fifty-Fifty, Felix the Cat.
Added Attraction—Egbert Van Alstyne Trio, America's Premier Composer of Popular Melodies.
Feature—The Storm, Universal.
Recessional—Organ recital.

Showing how the Allen, Cleveland, advertised "Too Much Business."

PHILADELPHIA

Stanley Theatre—
Overture — "La Reine de Saba," Gounod.
Current Events — Pathe News — Kinograms—Fox News—Topics of the Day.
Piano Novelty—David Pesetzki in conjunction with the Duo Art and pictures.
Scenic—Dawn to Dusk in Egypt.
Prologue—"Dance of Egypt."
Cartoon—Egyptian Duet.
Feature—The Loves of Pharaoh, Paramount.
Next Week—The Bond Boy.

Stanton Theatre—
Feature — Manslaughter, DeMille, Paramount—Indefinite run.

Aldine Theatre—
Current Events—International and Pathe Reviews.
Novelty—Movie Chats—Hodkinson.
Comedy—365 Days, Pathe.
Feature—The Ghost Breaker, Paramount.
Next Week—Remembrance, Goldwyn.

Arcadia Theatre—
Current Events—Pathe News.
Scenic—Ancient Rome.
Comedy—Son of a Sheik.
Feature — Always the Woman, Goldwyn.
Next Week—Human Hearts.

Regent Theatre—
Cartoon—Red Hot, Mutt and Jeff, Fox.
Comedy — Going, Going, Gone, Pathe.
Feature—All's Fair in Love, Goldwyn.
Next Week—Lights of the Desert.

Karlton Theatre—
Current Events — Pathe News — Kinograms.
Comedy—The Big Flood—Pathe.
Novelty—Screen Snapshots—Pathe.
Feature—The Masquerader—First National.
Next Week—Burning Sands.

Palace Theatre—
Current Events—Pathe News and Topics of the Day.
Comedy—The Son of a Sheik.
Feature—Hurricane's Gal — First National.
Next Week — Sherlock Holmes — Goldwyn.

Victoria Theatre—
Current Events—Pathe News.
Novelty—Movie Chats—Hodkinson.
Comedy — The Three Must-Get-Theres—United Artists.
Feature—The Yosemite Trail—Fox.
Next Week—Human Hearts.

"The Man Unconquerable" was announced in this two-column ad by the Strand theatre, Des Moines

Capitol Theatre—
Current Events—Kinograms.
Novelty—The Fire Fighters.
Feature—Rich Men's Wives—Lichtman.
Next Week—How Women Love.

INDIANAPOLIS

Circle Theatre—
Overture—"Pique Dame."
Current Events—Kinograms and Pathe News.
Novelty—Literary Digest Topics.
Comedy—Lookout Below.
Music — Violin Solo — "Ave Maria"—S. Leopold Kohls.
Feature—The Valley of Silent Men—Paramount.
Next Week—Rags to Riches.

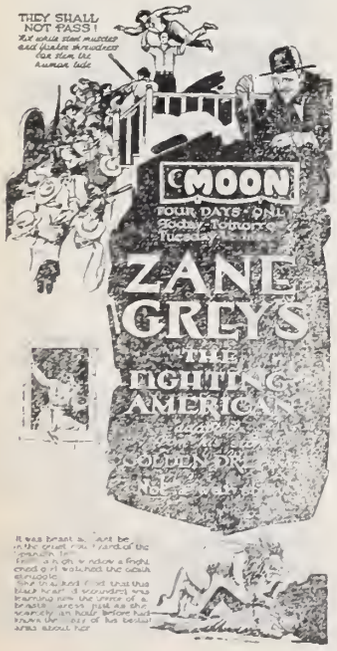
Colonial Theatre—
Current Events—Pathe News.
Comedy—Aesop Fable.
Comedy—Soak the Sheik.
Feature—The Top of New York—Paramount.
Next Week—When Satan Sleeps.

Palace Theatre—
Current Events—Pathe News.
Comedy—Aesop Fable.
Feature—Remembrance—Goldwyn.
Vaudeville—Keith family.
Next Week—The Woman He Married.

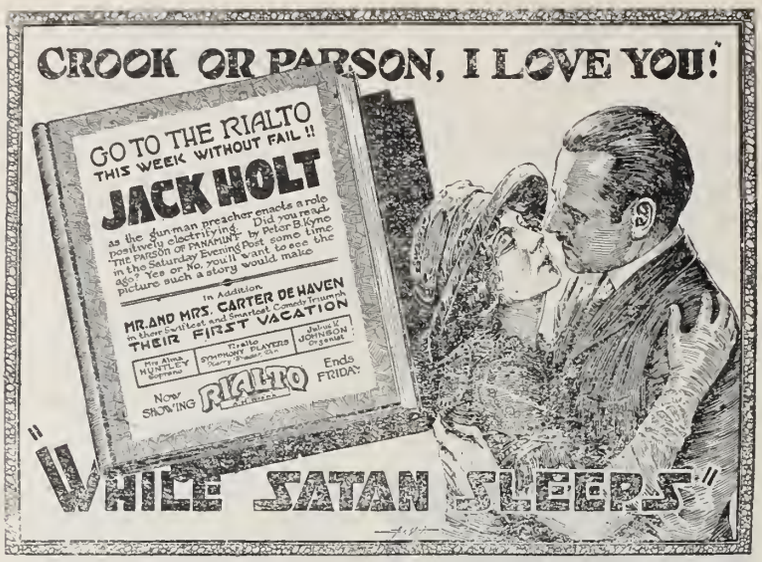
Apollo Theatre—
Current Events—Fox News.
Comedy—Max Fleischer cartoon.
Feature—Grandma's Boy, Associated Exhibitors; third week.
Added Feature — "Song of the Lark."
Next Week—The Fast Mail.

BUFFALO

Shea's Hippodrome—
Overture—"Monte Cristo," Orchestra.
Feature—Monte Cristo, John Gilbert, Fox.
Comedy—A Tin Broncho.
Current Events—Hippodrome Review.
Next Week—The Old Homestead, Paramount.



Hand-lettered display on "The Fighting American" used by the Moon theatre, Omaha



Six-column art ad used by the Rialto theatre, Omaha, on "While Satan Sleeps"

Loew's State—
Overture—Medley of Popular Airs, Orchestra.
Current Events—Pathe News.
Feature — Broadway Rose, Mae Murray, Metro.
Comedy—Mutt and Jeff Cartoon.
Next Week—West of Chicago.

Lafayette Square—
Overture — "Morning, Noon and Night."
Current Events—Fox News—Local Events—Courier Camera.
Feature—A Fool There Was—Fox.
Comedy—"Snub" Pollard.

Mark-Strand—
Overture — "Mlle. Modiste," Orchestra.
Current Events—Kinograms.
Feature—Hate, Alice Lake, Metro.
Comedy—Family Affairs.
Next Week—Blood and Sand.

Olympic—
Feature—Trouble, Jackie Coogan.
Added Feature — Ashes, William Courtleigh, S. R.

Palace—
Feature—Confidence, Herbert Rawlinson, Universal.

Shea's North Park—
Feature—Monte Cristo, John Gilbert, Fox.

ATLANTA

Howard Theatre—
Overture—"Morning, Noon and Night" (Suppe) Howard Orchestra.
Current Events—Howard News and Views.
Musical — Rossini's "Inflamatus" cornet solo by Oscar Short.
Prologue—"By the Waters of Minnetonka," soprano and Howard Male Quartet.
Feature—The Valley of Silent Men—Paramount.

Metropolitan Theatre—
Overture—Metropolitan Symphony Orchestra, "Broadway Hits of Today and Yesterday."
Current Events—Kinograms.
Prologue—"Rose in the Bud," interpreted by Anna Mae Coleman.
Feature—Broadway Rose — Mae Murray—Metro.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Comedy—All Wet—Al. St. John.
Feature—Pink Gods—Paramount.

CINCINNATI

Walnut—
Current Events—Pathe News.
Feature — Prisoner of Zenda — Metro.
Next Week—Same.

Strand—
Current Events—Pathe News.
Novelty—Short Subject — Sports Review—Rice.
Feature — Manslaughter — Paramount.
Next Week—The Old Homestead.

Lyric—
Current Events—Selznick News.
Comedy—No Money to Guide Them—Hallroom Boys.
Feature—Love Is an Awful Thing.
Next Week—Her Wedding Night.

Capitol—
Current Events—Capitol News.
Novelty—Short subject—Sports Review—Rice.
Feature — Rich Men's Wives — Lichtman.
Next Week—The Bondboy.

Palace—
Current Events — International News.
Cartoon—Aesop's Fables.
Feature—Honor First.
Next Week—Top o' the Morning.

WASHINGTON

Metropolitan—
Feature—Monte Cristo—Fox.
Next Week—The Eternal Flame.

Rialto—
Added Attraction—Victor Herbert conducting in repertoire of his own productions.
Current Events—Fox News.
Feature — Slim Shoulders — Irene Castle—Hodkinson.
Next Week—Under Two Flags.

Columbia—
Feature — Manslaughter — Paramount.
Next Week—Broadway Rose.

Palace—
Overture — Morning, Noon and Night.
Current Events — Pathe News — Topics of the Day.
Comedy— Bow-Wows.
Feature—The Fast Mail—Fox.
Next Week—The Valley of Silent Men.

KANSAS CITY

Newman Theatre—
Overture—"The Fortune Teller."
Current Events — Newman News and Views.
Musical—Organ Selections.
Comedy—Treasure Bound.
Novelty—The Craven Twins and Jimmy Dunn, in song and dance novelty, with Coon Sanders Jazz Orchestra.
Specialty—Mlle. Eva Ollivotti and Arthur Burckley, in song hits.
Feature—Kindred of the Dust—First National.
Next Week—Sign of the Rose.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Comedy—Some Family.
Musical—Organ Selections.
Feature — Human Hearts — House Peters—Universal.
Next Week — Grandma's Boy — Harold Lloyd.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy — The Sleuth — Larry Semon.
Feature—Pink Gods—Paramount.
Next Week—To be selected.

Dorie Theatre—
Overture—Selections.
Musical—Organ Selections.
Specialty—Marjah, psychic wonder.
Feature — A Rogue's Romance, Vitagraph (second week).
Next Week—To be selected.

Twelfth Street Theatre—
Overture—Popular Selections.
Current Events — Twelfth Street Magazine.
Musical—Organ Selections.
Comedy — The Upper-cut, Rolin comedy.
Short Subject—His Own Law, Leo Maloney.
Feature — The Bonded Woman, Betty Compson, Paramount.
Next Week—The Valley of Silent Men.

DES MOINES

Des Moines Theatre—
Current Events — International News.
Cartoon—Felix in Love.
Overture — "Military Polonnaise," Des Moines Theatre Orchestra.
Feature—The Prisoner of Zenda, Metro.
Next Week—Rich Men's Wives.

Garden Theatre—
Current Events — International News, Topics of the Day.
Feature—A Fool There Was, Fox.
Next Week—The Fast Mail.

Rialto Theatre—
Current Events—Fox News.
Comedy — For Sale — Haunted, Johnny Jones.
Feature—Love's an Awful Thing, Owen Moore, Selznick.
Next Week—The Queen of Sheba, Betty Blythe, Fox.

A full-sized farmhouse, with all manner of practical props, was erected in the lobby of the Tivoli theatre, Chattanooga, Tenn., by Manager E. R. Rogers for the run of "The Old Homestead." The above photos show the farmhouse from three different angles.

Hand-painted lobby cut-out used by Manager R. W. J. Bettis of the Broadway theatre, Muskogee, Okla., on "Bob Hampton of Placer"

Girl Chained in Lobby Draws for "Bonded Woman"

El Paso, Texas—Manager J. M. Edgar Hart of the Palace theatre was up against strong opposition recently on "The Bonded Woman," but he evolved a stunt which was so different from anything seen in El Paso that it turned the trick.

The title of the picture suggested some feminine beauty chained down by obligations. Working on this suggestion, Manager Hart went about to find some young lady who resembled Betty Compson. He was successful in locating the correct type, and by using a wig and a bit of make-up Mr. Hart soon had a lady resembling Betty Compson very closely.

The young lady selected to represent Betty Compson was placed behind a white fence with both of her arms chained to the post. The card tacked to one of the posts read: "'A Bonded Woman' Until a Derelict Is Redeemed." This young lady stood in the lobby most all afternoon.

There were episodes of comedy attached to this stunt also. The young lady stood so still at times that people thought she was a wax figure, and while crowds stood around watching her she occasionally smiled, which caused several people in the crowd to gasp with alarm since at first sight everyone thought she was only a wax figure.

"Fools First" Title Tied Up With Dangerous Road

ANNISTON, Ala.—Good use of the possibilities in the title, "Fools First," was made recently by Roy Smart, manager of the Noble theatre. On the most popular drive out from Anniston, the road to the military camp, there is a deep cut through a hill. At this point the banks run up about twenty feet on each side of the road. There is much traffic on this road, also much fast driving, and, as is natural under such conditions, quite a few accidents.

From one bank to the other at the point of the road mentioned above Mr. Smart stretched a banner reading:

'Accidents Are Inevitable, but they happen to FOOLS FIRST."

While this banner was up a big polo game was played at the camp and practically the whole town turned out to see it. And all who saw the game saw the banner, too. It was that kind of a banner!

Bananas Used as Heralds on "The Dictator"

CHARLESTON, Ill.—Something different in the herald line was evolved by O. W. McCutcheon, manager of the American theatre, when he played "The Dictator."

In small towns fruit is cheap and if you buy a lot of it from a commission house it is cheaper still. Mr. McCutcheon bought up a lot of the long, yellow tropical fruit and to each he attached the following tag:

This banana put Wally Reid to work and made him "The Dictator."

Several hundred of these were distributed as heralds and made a big hit. In Charleston, folks aren't afraid to peel 'em and eat 'em right on the street.

Shimmying Doll Exploits "The Half Breed" at Sandusky

SANDUSKY, O.—Only a short time ago George Schade, owner and manager of the Sandusky theatre bearing his name, startled Sandusky by producing a leaping frog to exploit "The Seventh Day." The caption on it read: "Hop to the Schade theatre 'The Seventh Day'." It was given out six days before the picture began its run.

Now Schade has produced another novelty in a shimmying doll that he used to exploit "The Half Breed." Two thousand of these were distributed with the words: "The Half Breed, a First National attraction, playing at the Schade."

The dolls cost a little less than a cent a piece, and, according to Schade, netted handsomely on the investment.

Birthday Mailing Card Pass Is Good Will Promoter

Syracuse, N. Y.—Walter W. McDowell, assistant manager of the Strand, evolved a plan, in effect since the first of the year, which has been winning a good bit of friendship for the house.

A mailing list has been obtained, which now totals 1,231 names, with the birthday date of each person. This list includes people in all walks of life. Shortly before the birthday arrives, an attractive card, printed in Old English in dark blue on a white card, reading as follows, is sent:

"The Strand theatre takes this opportunity of congratulating you on your birthday and would enjoy having you occupy two seats at our theatre on that day.

"This card when presented at our box-office serves as a ticket."

The theatre's name appears at the top, and the manager's signature at the bottom.

The Hamilton theatre, Lancaster, Pa., dressed the lobby in this manner for "One Clear Call"

Lobby cut-outs prepared by Manager Earle Settle of the Palace theatre, McAlester, Okla., on "Sonny," "The Young Diana," and "19 and Phyllis"

Clothing Tie-Up Arranged on "A Tailor Made Man"

Cleveland, Ohio.—Manager W. H. Raynor of Reade's Hippodrome theatre started his campaign on "A Tailor Made Man" off with several wax dummies, such as are used in clothing store windows, togged out in dress suits and dinner clothes, on each of which was a neat little card reading: "Next Week, 'A Tailor Made Man.'"

The management also had a good-looking chap wearing a dress suit parading the streets, accompanied by a young colored boy, uniformed as a hall-boy, carrying two suit cases with placards reading "Next Week, Reade's Hippodrome, 'A Tailor Made Man'." This ballyhoo attracted a lot of attention, Mr. Raynor says.

"We also tied up a publicity stunt with the Bond Clothing company," says Mr. Raynor, "which carried page advertising, mentioning Charles Ray in 'A Tailor Made Man' playing at Reade's Hippodrome in which they used a full page cut of Charles Ray in evening clothes.

"Our outside billing for 'A Tailor Made Man' consisted of 500 three-sheets, 1,000 one-sheets and 600 cards."

Illuminated poster used by E. R. Rogers, manager of the Tivoli theatre, Chattanooga, Tenn., on "Blood and Sand"

Egyptian Lobby Prepared For "Loves of Pharaoh"

CHARLOTTE, N. C.—Manager Ray Beall created for "The Loves of Pharaoh" a highly atmospheric lobby display. And he did this at very little expense for practically all materials used were salvaged from the display used the previous week for "Orphans of the Storm." Of course everything used was repainted and the finished displays did not resemble each other in any way.

Extending across the lobby about twelve feet back from the sidewalk was a "stone" wall with an arched doorway in the center. Across the top was a decorative cornice and on each side of the door was an Egyptian Idol on a high pedestal. Along one side of the lobby from the "stone" wall forward was a desert scene with painted back drop and cut-out beaver board pyramids. Along the other side was a balcony scene properly framing the cut-out figures from the 6-sheet. The pyramids on one side and the cut-out on the other side were silhouetted at night by concealed illumination. Incense was kept burning back of the cut-out at all times during the engagement.

Eight Page Section Put Over at Cape Girardeau, Mo.

Cape Girardeau, Mo.—Messrs. Doyle and Strain, owners of the Park and Orpheum theatres, recently put over a stunt that set a mark for other exhibitors to shoot at—an eight page newspaper section for the showing of "Foolish Wives" at their two houses for two days simultaneously.

When "Foolish Wives" was booked for the Park and Orpheum, the owners conferred with Maurice Engel, publicity director of the St. Louis Universal exchange, formerly a St. Louis newspaperman. The result was the plan for the special section, which was printed on pink paper, and called the "Foolish Wives" section.

The advertising department of the newspaper got busy and interested a number of merchants in the plan, and the section was well filled with advertisements hooking up with the picture. The remainder of the space was taken up by feature articles dealing with "Foolish Wives" and other Universal attractions, and the entire section tended to promote greater interest in motion pictures.

Later, Engel visited Macon, Mo., and showed the newspaper publishers the results attained in Cape Girardeau, and they quickly joined him in a similar stunt for Macon.

Artistic Lobby Prepared on "A Fool There Was"

Pittsburgh, Pa.—A striking lobby display was prepared by Messrs. Rowland and Clark of the State theatre for the showing of "A Fool There Was."

Suspended near the ceiling of the lobby were cut-out letters of the title of the picture. They were made of black cardboard and set off with white outlines. Tile-letters in a specially constructed frame directly under the ceiling and at the rear of the entrance carried, "'A Fool There Was' With All Star Cast."

Superimposed on the ticket-office was a beaver board replica of an open book, on top of which rested a cut-out of the vampire of the picture, her hand extending a faded rose. On the left side of the book, the page gave the first verse of Rudyard Kipling's famous poem, "The Vampire." On the right page were encircled portraits of the various characters in the picture.

On the walls of the lobby were hung hand-painted posters quoting portions of the poem. Large lobby stands were stationed at artistic distances about the doors and walls. Framed six-sheets also went into the general decorations.

With a local newspaper which was conducting a beauty contest, arrangements were made to drive the winner about the streets of the city. As the contest ended just as the run of the production was beginning, the tie-up came at a most propitious time.

W. T. Brock, manager of the Strand theatre, Knoxville, Tenn., used cut-outs on prominent corners for "In the Name of the Law," one of which is shown here.

Attractive display across top of Leader theatre lobby, Washington, D. C., for showing of "Nanook of the North." Baseball scoreboard is seen at upper left.

Manager of Queen Theatre Puts Paper to Good Use

Galveston, Texas.—The principal business corners carried one sheet frames with ads about "The Woman Who Walked Alone." In the Queen theatre lobby stood a large cutout of the star Dorothy Dalton, in a most attractive pose. The suggestion was taken from the Six sheet and worked out by Manager Sassen and his theatre help.

To make the whole display more attractive and easier seen from a distance, baby spotlights of different colors were arranged in the ceiling of the lobby so that they played directly on the display.

Slides were run in the other Southern Enterprises theatres in advance telling about the picture and also teaser ads appeared in the newspapers well in advance.

Firearms Tieup Made for "The Dictator" Campaign

GADSDEN, ALA.—Manager A. L. Snell of the Imperial theatre started his campaign on "The Dictator" a week in advance.

Cards were made up headed, "Volunteers Wanted—for the Army of the Dictator." The cards then went on to explain in a facetious manner about pay, rations, etc. These were placed in windows, tacked on posts, and attached to autos. At the same time Snell got four co-operative window displays with cards reading, "We are the Dictator in Styles and Values," etc.

Another co-operative window was gotten with a hardware store. The window was dressed with every conceivable kind of small fire arms, from prehistoric curios to the latest Colts and Winchesters. Also in the window were stills and small cut-outs from the picture, and a card appropriately worded.

The lobby display consisted of a fake brick wall, ferns and banana trees. Rifles were stacked across the front to get across the revolutionary atmosphere.

Box Office Draped in White for "One Clear Call"

LANCASTER, PA.—The Hamilton theatre took advantage of the night rider theme of "One Clear Call" when showing that picture recently, and got a ghoulish effect by the simple expedient of draping the box office in white. Star photos of the individual players in the picture were hung around the box office window, while trailing wreaths of oak hung from the ceiling.

Cut-Out Dressed Up for Lobby on "Smilin' Through"

EL PASO, TEXAS.—A variation on the use of cut-outs for the theatre lobby was evolved by the Ellanay theatre for its showing of "Smilin' Through."

Using the regular six-sheet cut-out in a small niche of the trelliswork stand in front of the theatre, the manager varnished the figure, gave it a head of real human hair and a bridal veil of orange blossoms and a bouquet of fresh flowers. The dress, a glistening white silk,was draped by a professional dressmaker and was set against a background of solid black.

The streets were whitewashed with exploitation signs: "Let's Go Smilin' Through 1922."

Malden, Mass., Theatre Opened By Barthelmess in Person

Malden, Mass.—They were short on advance notice but long on applause when Richard Barthelmess in person appeared for the opening of the Strand theatre, Malden, Mass. "Sonny" was the opening attraction at the house.

Owing to the fact that news of the star's coming was confirmed only one day in advance of the opening arrangements had to be made hurriedly and newspaper space was confined to notice for only one day. Despite this fact the manager of the Strand strengthened his stand by inaugurating a christening at which Barthelmess broke a bottle of wine over the marquee, finally borrowing a policeman's club to effect the end.

Mayor Kimball extended the freedom of the city to the star and although the returns were not all in at ten o'clock the early polls showed that the star, plus last minute exploitation, plus "Sonny," plus the new theatre, had brought a stand out business throughout the opening.

Appropriate "Silver Wings" lobby prepared by Guy H. Aiken, assistant manager of the Capitol theatre, Macon, Ga., of which J. H. Sterling is manager.

Showing how a scheme was worked out to get "ice effects," the structure being one to represent huge cakes of ice, used by the Queen theatre, Galveston, Texas

Opens "School Days" as School Days Start

Wilmington, N. C.—Ernest G. Stellings, manager of the Grand theatre, held up his play date of "School Days" until the opening week of school in Wilmington so he could reach the schools better, and with this in mind he went after the kiddies in practically all his exploitation.

There are approximately four thousand children enrolled in the schools of Wilmington, so Stellings had special handbills printed for distributon to these pupils. Every child in the seven schools received one of these bills at noon on the opening of the picture and there was a mad scramble as soon as the school day was over.

A half page tie-up between five merchants and the theatre was arranged.

This safe was left standing in front of the Palace theatre, Cedar Rapids, Iowa, with $10 in gold inside for anyone who could open it, through a tie-up with a safe company on "Fools First"

"Nanook" Gets Double Page Ad on Dealer Tie-Up

SAN PEDRO, Cal.—The Victoria theatre, in conjunction with the "Daily Pilot," recently put over a double page tie-up ad on "Nanook of the North."

The display bore the heading: "Victoria shows 'Nanook of the North' 4 days beginning Wednesday." The space is shared with a full dozen local business houses, each of which contains an apt "Nanook" suggestion—as, that of the Columbia Grafonolas headed: "Nanook liked Grafonola music so well he ate the record," which is a reference to one of the scenes in the picture. The San Pedro Creamery Company utilizes a frigid "Nanook" scene to show the cooling effect of its entire product, including "Eskimo Pie." In similar ways other leading tradesmen having daily dealings with the citizens of San Pedro, "sold" them "Nanook" along with their customary service.

Snow and Ice Front Built for "I Am the Law"

Galveston, Texas.—Manager Charles Sasseen of the Queen theatre capitalized upon the snow and ice scenes in "I Am the Law" in building his lobby.

The entire front of the theatre was boxed in with beaver board with openings for exits and entrance and a space in the center to allow for one sheet frames and miniature cutouts. This beaver board was painted to represent panels of a house covered with snow. Across the top of the lobby the title of the picture stood out boldly, it also being suggestive of winter because of the snow painted on the letters. The cast of the picture was featured.

Police Distribute Cards for "In the Name of the Law"

Knoxville, Tenn.—Manager W. F. Brock of the Strand theatre, in exploiting "In the Name of the Law," first arranged a special advance showing for the chief of police and a number of his force. He got a strong letter of endorsement from the chief, which he ran in the newspapers. He also got permission from the chief to place cut-outs anywhere he desired, and he selected prominent downtown corners.

The entire force agreed to help out in any way they could. So Mr. Brock had 3,000 cards printed reading, "STOP! In the Name of the Law. For further information ask any policeman." These were passed out by policemen while on duty.

During the engagement two of the cut-outs stood on the sidewalk in front of the theatre.

Window tie-up on "Grandma's Boy," obtained by the management of the Casino theatre, Lakeland, Fla.

Window display obtained by the Stanton theatre, Philadelphia, Pa., through tie-up with book store, on "Monte Cristo."

Street Impersonator Used for "Grandma's Boy" Campaign

Lakeland, Fla.—A thorough exploitation campaign was put over by Manager B. B. Garner of the Casino theatre on "Grandma's Boy," opening with teaser ads three days in advance asking, "Who is 'Grandma's Boy'?" and stressing the fact that he would be seen on the streets of Lakeland between the hours of 2 and 6 p. m. on Saturday.

To the first twenty-five people inquiring of the Lloyd imitator, "Are you 'Grandma's Boy'?" a pass to this show would be given. Two hundred people or more stopped and inquired of the Lloyd imitator. But they didn't all get the pass, for they didn't all inquire just the right way.

Another ad said that "Grandma's Boy" would be found sitting in "The Famous Department Store" window between the hours of 8 and 10 p. m. Saturday.

In addition to the signs on his back, he pushed a baby carriage with a good sized youngster in it, labeled "Grandma's Boy."

On the afternoon of the day "Grandma's Boy" opened, Garner, in cooperation with the local newspaper, arranged a paper carriers' parade. Every newsboy carried a sign and wore a pair of Lloyd glasses! The baby carriage was also in the parade, while leading the procession was a young fellow beating a drum.

Dignified Street Ballyhoo for "The Masquerader"

LOS ANGLES, CAL.—The street ballyhoo on "The Masquerader" was given a different angle by the Kinema theatre in its advance exploitation campaign.

The silk hatted gentleman who doubled for the title role of the picture had a fair companion with him in the five-passenger touring car in which he covered the city. When he was in the machine the sign on it read: "I am 'The Masquerader.'" But there were many moments when he was not in the machine because he was making a shopping tour of the city in accordance with an exploitation and publicity campaign marked out in advance.

And when the lady was left in the car alone the sign was changed. The new sign read: "I am looking for 'The Masquerader.'"

Toy Balloons Bring "Trouble" Passes to Syracuse Kids

SYRACUSE, N. Y.—An automobile decorated with toy balloons that contained passes for "Trouble" at the Strand theatre covered the streets for three days. Syracuse youngsters were eventually to get these passes, but the display was to get as many of them interested as possible.

They were finally given the chance to show their marksmanship when the balloons were put up as targets. Not on the automobile—repainting was too expensive.

In a safe, secluded spot of the city the balloons were hoisted in the air and the kids were allowed to test their aim with stones. Any youngster bringing down a balloon was entitled to the pass inside.

Flame Colored Satan Cut-Out Exploits "While Satan Sleeps"

ATLANTA, Ga. A huge cut-out on beaver board of the devil in a sleeping posture was strung over the lobby of the Howard Theatre by Manager De Sales Harrison for the showing of "When Satan Sleeps." The cut-out was large enough almost to reach the entire length of the Howard lobby. The devil was painted in a bright red and could be seen for several blocks away from the theatre.

In the lobby proper were two large cut-out glasses and on top of each sat a cut-out of the devil holding a scepter and grinning. Oblong pieces cut out of the cups served as places to put photographic scenes from the picture.

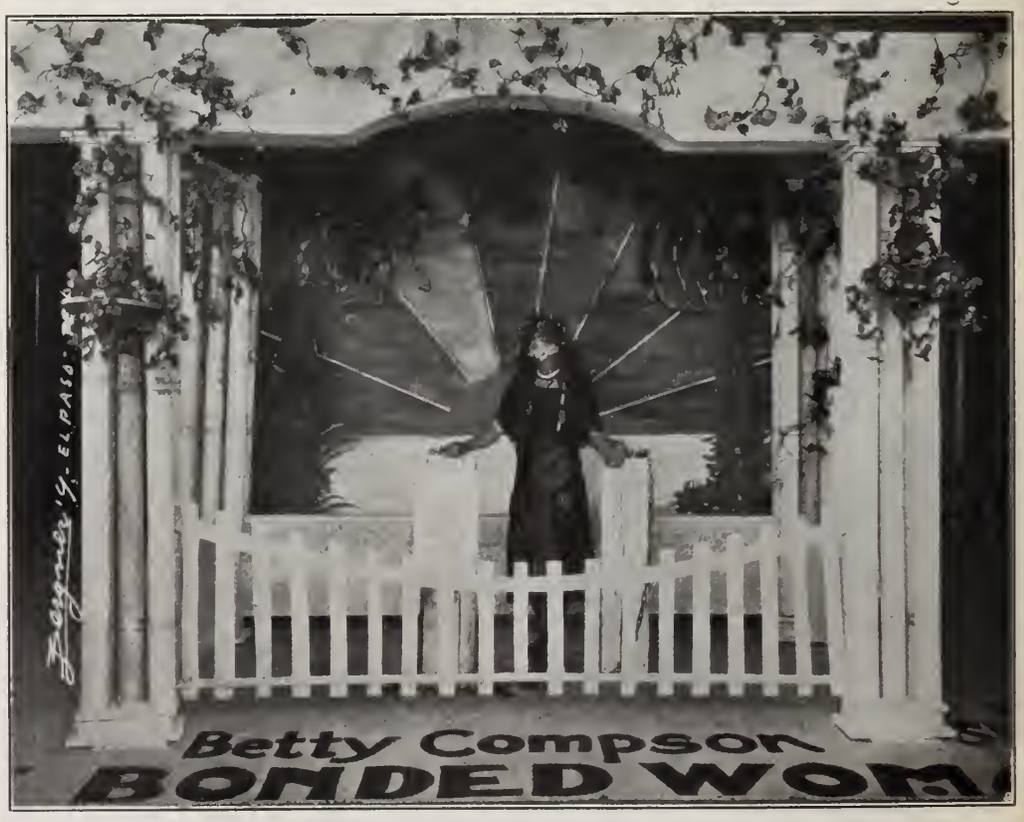
Elaborate "Monte Cristo" Display at Youngstown

Youngstown, Ohio—Manager Joseph Shagrin of the Park theatre prepared an elaborate lobby decoration during the recent run of "Monte Cristo," which attracted the attention of all those who passed.

The marquee which extends over a wide sidewalk was laden with a large array of flags, buntings, signs, cut-outs, and stills. Across both sides were canvas signs announcing "Monte Cristo" as "The Mightiest of Metropolitan Successes." Above there was a large cut-out from a 24-sheet mounted on heavy beaver-board. This represented the Count of Monte Cristo standing with arms outstretched on a sphere bearing the words "The World Is Mine."

The corners where the marquee and the building met were rounded out with bunting and the outer corners were embellished with American flags.

Beneath the marquee running at right angles to the curb was suspended another canvas sign painted by hand and describing the picture. Colored stills and mounted posters were placed about the sidewalk and entrance way.



Lobby display, with girl chained to posts, which attracted attention to the Palace theatre, El Paso, Texas, for "The Bonded Woman." Arranged by Manager J. M. Edgar Hart.

Reviews of the Latest Features

Conducted by LAURENCE REID

"Till We Meet Again"

Assoc. Exhibitors—Six Reels

(Reviewed by Charles Larkin)

THRILLS, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax—these are the principal ingredients of this William Christy Cabanne contribution. If ever a picture boasted a wide variety of scenes, this one is it. The observer is carried through a maze of situations each more interesting than the big punch in a lot of average filmplays. In spite of this variety the continuity runs smoothly to the fadeout.

Mae Marsh is the star, and she does some of the finest acting of her career. As Marion Bates, who is tricked by her guardian, thrown into an insane asylum, escapes and finds refuge with a gang of crooks, Miss Marsh has ample opportunity to display some real emotional fireworks. Walter Miller contributes a convincing portrayal in the role of Jim Brennan, head of the gang. The remainder of the cast is adequate.

The picture has an overabundance of thrills. It starts with a leap and jumps along merrily right to the end, when there's one of the kind of climaxes that draw an audience to the edge of the seats. Marion's escape from the asylum, her adventures in the lonely house occupied by the crooks, the Spanish Inn moments, the attempt to kidnap her and the thrilling rescue at the end when a radio outfit is introduced to summon police aid are just a few of the dramatic situations. Its all very good and we predict for this entertaining picture real success at the box office.

The Cast

Mrs. Whitney Carter.....Julia Swayne Gordon
Marion Bates.....Mae Marsh
Arthur Montrose.....J. Barney Sherry
Jim Brennan.....Walter Miller
Robert Carter.....Norman Kerry
Henrietta Carter.....Martha Mansfield
Sam McGuire.....Tammany Young
Pete Morrison.....Dan Hayes
Clarence DeVere.....Dick Lee
One of the gang.....Cyril Chadwick

Story and direction by William Christy Cabanne. Scenario by Edmund Goulding. Photographed by William H. Tuers and Philips Armond. Distributed by Associated Exhibitors through Pathe.

The Story—Suffering from nervous shock, Marion Bates, an orphan, is tricked into an insane asylum by her guardian. She escapes and becomes a cook for a gang of crooks. She wants to leave however when she learns of their identity but agrees as a last favor to accompany them to the Spanish Inn. In the excitement she escapes. She falls in love with a youth after she is saved from the gang sent to kidnap her.

Classification—An entertaining society and "crook" drama, melodramatic in spots and filled with stirring situations.

Production Highlights—The talented cast Mae Marsh seen at her best in the role of Marion Bates. The fine support. The shots of the lawn party on Long Island. Scene in which Marion escapes from the asylum. The scenes at the Spanish Inn and the row ensuing after the girl is insulted. The thrilling climax. The overseas episode.

Exploitation Angles—The cast is one of the best talking features of this picture. Play up the names. The overseas theme suggests a tie-up with your local American Legion post. Put over a tieup with your music store on the song of the same name as the picture.

Drawing Power—This picture is distinctly high class in every phase and should find a welcome place on any program.

"The Bootleggers' Daughter"

Playgoers Pictures—Five Reels

(Reviewed by Charles Larkin)

THIS picture is not as bad as it's titled. We confess we were surprised. As a matter of fact the fine cast lifts this one away from the classification of just another picture. We doubt that it would have been much worth while with any other cast than the one which here interprets its very human characters.

Miss Bennett as Nell Bradley contributes a colorful bit of acting to the screen. As the "diamond in the rough" daughter of Jim Bradley, Bootlegger, she gives dignity to a role that requires nothing less than an artiste to put it over. Fred Niblo is convincing as the pastor of the flock. Melbourne McDowell as the bootlegger gives us some real red-blooded acting. The entire cast is a very fine one and acquits itself admirably.

Recently pictures built along the lines of this one had a very successful run, mainly because they were well exploited. The same thing can be done with this one. The story and cast of this feature eclipses any other picture of its type put out in celluloid form. The film abounds in dramatic situations. There is the advance of the townfolk upon the "den of iniquity," the confession of Jim Bradley that he framed the election that put the town in the dry column because he could make twice as much in bootlegging, the church bazaar and so on.

The picture is in five reels. This is another point in its favor. There is very little bunk. The film has a story to tell and proceeds at once to tell it in an entertaining and convincing manner. The production will find a welcome in many houses, but its title will probably hurt it in high class sections. Perhaps a more genteel title might be evolved for presentation in the better houses.

The Cast

Nell Bradley.....Enid Bennett
Rev. Charles Alden.....Fred Niblo
Charles Fuhr.....Donald McDonald
Jim Bradley.....Melbourne McDowell
Amy Robinson.....Virginia Southern
The Deacon.....Otto Hoffman
Ben Roach.....Billy Elmer
Phil Glass.....J. P. Lockner
Matilda Boggs.....Caroline Rankin
Violinist.....Harold Goodwin

By R. Cecil Smith. Directed by Victor Schertzinger. Photographed by Chester Lyons.

The Story—The village goes "dry" and Jim Bradley is forced out of town and into the bootlegging business. Jim's daughter, Nell, has grown up to hate all church folks, but when the new minister happens to come upon their new roadhouse and is given some real hootch for lemonade, there is an hour's heart to heart talk and Nell is made to see things in a different light. Nell is given an education. She marries the minister.

Classification—A back home drama woven around the country's fifth industry.

Production Highlights—The work of Miss Bennett as Nell Bradley. The fine cast of supporting players. J. P. Lockner's characterization of a "hooch hound." The church bazaar and its attending comedy moments. The death of Jim Bradley. The attempt of the booze salesman to ruin one of the girls of the church congregation and her rescue by Nell. The fistic battle between the bartender and the salesman.

Exploitation Angles—The title. The popularity of Enid Bennett and the other members of the cast.

Drawing Power—Suitable for second class downtown houses, neighborhood theatres. Should go well in the towns.

"Mixed Faces"

Fox—4500 Feet

(Reviewed by Laurence Reid)

THIS is a dual role picture with the star, William Russell playing the part of a judge who is candidate for mayor and that of a fire extinguisher salesman who is employed to impersonate the judge and spoil his chances of election. And since Election Day is approaching, the picture carries a timely note which might be exploited to some advantage by a wideawake exhibitor. As in all dual roles the resemblance of the two figures puts a tax upon the spectator's intelligence—since it has often been proved that not even twins can fool all the people all the time. If the onlooker can overlook this premise he is liable to be entertained in a mild way because the director has incorporated an adequate amount of action and kept it moving from the start.

The idea is not the least bit original and some of the situations are extremely slight, but due to the variety of incident it is likely to be put down as a pleasing program offering—though one must admit that Russell has had better stories. The comedy formula of supplying a chase and pursuit comes in handy. The impersonator is kidnapped. He makes a political speech and tries to sell his extinguisher. All these efforts build a fair sample of humor. The judge's fiancee is deceived by the wonderful resemblance and not knowing the difference takes him to her studio. He soon discovers the reason for her cordial reception and tries to step out of the picture, but love conquers and the judge is defeated as a candidate for the love stakes.

Russell does good work in the dual role—he puts over a pretty lively fight and appears to be the sole excuse for filming the story. Call it far-fetched if you must. There are too many subtitles and too much striving to add a punch. The cast includes Renee Adoree as the girl and De Witt Jennings as the political boss. If "Mixed Faces" had stuck either to its comedy or its melodrama it would have been more convincing. The plot appears to be as mixed as the characterization.

The Cast

Judge J. Woodworth Granger / Jimmy Gallop .....William Russell
Miss Sayre, alias Mary Allen.....Renee Adoree
Murray McGuire.....De Witt Jennings
Mrs. Sayre.....Elizabeth Garrison
Mr. Sayre.....Charles French
Mrs. Molly Crutcher.....Eileen Manning
William Haskins.....Harvey Clarke

By Roy Norton. Scenario by Paul Schofield. Directed by Rowland V. Lee. Photographed by David Abel. Produced by Fox.

The Story—Candidate for mayor attempts to persuade his sweetheart to marry him. She promises to write her answer. Then she meets his "double" on the street, a young traveling salesman and mistakes him for the judge. The salesman accepts her friendship and soon after discovers the reason for her cordiality. He is hired by the candidate's political opponents to defeat the Judge.

Classification—Melodrama and comedy based upon mistaken identity and dual role. Plot centers upon an election campaign.

Production Highlights—The comedy angle is pleasing. The work of the star and a finely balanced cast. The rapid-fire incident.

Exploitation Angles—If your crowd is not too critical of the dual role characterization they will doubtless enjoy this as fair entertainment. Play up the idea that it features two men who resemble each other so much that even the sweetheart of the one could not tell them apart.

Drawing Power—Will likely succeed in neighborhood houses.

"On the High Seas"

Paramount—Five Reels

(Reviewed by Laurence Reid)

PUT Irvin Willat on the high seas and he can bring any picture into port without mishap. This director is at his best when a ship is foundering. And anyone who sees his latest opus will agree with us that he knows how to put elemental action into a vivid sea drama. His shots are exquisite. There is a fog which is a master touch of photography. And the big liner which is bringing Dorothy Dalton back to Frisco silhouetted against the night is another eye-opener. The entire action with the exception of the closing reel takes place on the high seas—and before you know it you are in for a burning ship, the escape in a lifeboat, the angry waves pitching about and what not.

There are some actual deep sea shots interspersed with some excellent miniatures. The action is dominated by three characters—two stokers and a girl. These three are the only figures who escape Davy Jones Locker. One of the stokers is a cutthroat and after they clambor aboard a derelict ship the vicious one attempts to force his love upon the girl. A falling beam attends to him. And the two companions are rescued by a battleship and brought to San Francisco. The scenes are unusually vivid and compelling. And Dorothy Dalton in a sailors outfit carries on with her customary vitality. Jack Holt as the rugged stoker has his biggest role and makes himself a regular he-man. A convincing performance.

This is Edward Sheldon's first photoplay. And if he continues to write for the screen with the talent he has furnished the stage the silent drama is in for some clever stories. When port is reached the melodramatic touch is dominated by a serio-comic romance. The stoker is snubbed when the fair passenger is met at the pier by her fiance and society friends. But the hero bobs up and kidnaps her from the wedding party. And she consents to be his wife when she discovers that he is one of the first sons of California who went stoking in search of adventure. A trifle false, this finale—showing that the girl is not genuinely sincere. It is a snappy picture—carries a kick like an army mule and your crowd will surely get a thrill from it. "On the High Seas" is positively the most exciting story of the bounding deep that has ever been shown.

The Cast

Leone Devereux	Dorothy Dalton
Jim	Jack Holt
Polack	Mitchell Lewis
Aunt Emily	Alice Knowland
The maid	Vernon Tremaine
Captain of S. S. Andron	James Gordon
Lieut. Gray, U. S. N	Otto Brower
John Devereux	Winter Hall
Dick Devereux	William Boyd
Harold Van Allen	Michael Dark

By Edward Sheldon. Scenario by E. Magnus Ingleton. Directed by Irvin Willat. Produced by Paramount.

The Story—Boat which is carrying heroine to Frisco catches fire and heroic stoker saves her life. With another stoker the two friends escape in a lifeboat and eventually find a derelict ship where they find refuge. The boat is doomed when a warship heaves into sight and rescues them. The bad stoker is killed in an accident. Port is reached and the hero is snubbed but he turns the tables by kidnapping the girl away from her fiance.

Classification—Vivid melodrama of the bounding deep. Final reel discloses a romantic comedy vein.

Production Highlights—The marvelous shots on the high seas. The burning ship. The rescue. The excellent miniatures. The fine direction. The work of Jack Holt and Dorothy Dalton. The situation when fiance is left waiting at the church as the bride is kidnapped.

Exploitation Angles—Play this up as an exceptionally graphic picture of romance and excitement on the bounding deep. Play up Willat as a pastmaster at putting over sea pictures. Stage prologue with motif established around deep sea life. Sailors' songs, dances, etc.

A laughable moment in "Dandy Dan," William Fox Sunshine Comedy.

"One Night in Paris"

Playgoers Pictures—Five Reels

(Reviewed by Charles Larkin)

THIS picture was made in France. It has a cast of French players. It has a business getting title. It deals with the adventures of a ladies' man in la belle Paris, one of those "cake eaters" who goes over the collection of photos of his past "flames" enumerating their faults. This hero is named Jacques Fromage. Fromage is French for cheese. It was a bad selection for a leading man's screen name, especially for Americans who know French and since the war there are some few million buddies who remember "fromage" at least.

Well, it seems that this Jacques plays with women's hearts the same as he would a pair of dice—he throws them around at his will. He casts away one Cora La Belle when he sees Clara Durand, daughter of his landlady. The daughter has just been bethrothed to Felix Cloque, who would be termed a "dumb-bell" in this country. Undismayed by this detail, Jacques plies his troth so well that Clara gives Felix the gate. Jacques has sicked Clara's brother on Cora, the actress, and after the brother has tasted of the Montmarte night life and Jacques has loudly proclaimed that he's through with the pace that kills—it all ends happily.

The production suffers from poor direction. Most foreign pictures do when compared with films made in the U. S. A. The photography is below par. So is the cast. Whoever made the picture (no one is given credit for this masterpiece) tried to obtain elaborate effects, but he has succeeded in obtaining only bizarre. In fact it's all very tame and proves that the French producers still have some crude ideas on American "jazz." The picture will be O. Keh. for houses that change their bills often. It has the novelty of at least being "different."

The Cast

Jacques Fromage	Pierre de Guingant
Maurio	Maurice Chevalier
Denise	Denise Legeay
Old Cloque	M. Joffre
Jerome	Jerome M. Martinelli
Mme. Durand	Marguerite Moreno
Maid	Mlle. Nina Myrol
Clare France	M. Pre Fils
Cora La Belle	Mlle. Gereau

The Story—Deals with the adventures of Jacques Fromage, a French "lounge lizard," among the ladies. He tires of Cora La Bell of the Casino de Paris when he sees the daughter of his new landlady. Jacques introduces the brother of his new "flame" to the actress and then proceeds to win the daughter away from her "dumbell" fiance.

Classification—A comedy drama that is mostly comedy.

Production Highlights—The beauty of the leading lady. Jacques' lounge coat, which may set a new mode in this country. Some of the "night life" scenes in la belle Paree.

Exploitation Angles—The title is your best bet here. Play it up, but don't go too strong on superlatives in describing the production.

Drawing Power—Many exhibitors change their programs daily. This one will be suitable in such cases in second class houses.

"The Old Homestead"

Paramount—8000 Feet

(Reviewed by Charles Larkin)

WHEN the list of the best pictures f 1922 is compiled, this magnificent pi- duction must needs be placed way up near t: top. If this attraction is not one of the mo: talked of features of the year, if it does n: break box office records everywhere, if it do not start a great revival of interest in the s lent art—then the American public is a ha one, indeed, to please. Here is film entertai- ment plus the greatest heart interest story the stage put into one of the finest scre plays in the history of this industry.

"The Old Homestead," in its present for is notable for many things. Some of the things are: It has the most realistic stor scenes ever screened. An entire town is wip off the earth by its fury. It is said that on third the cost of the production was chalk up on this big talking point. It is the clima of Theodore Roberts' career. As kind heart old Uncle Josh, optimistic to the "nth" d- gree in spite of almost overwhelming adver ity, this sterling actor contributes to scre literature a characterization that will be r- membered for a long time. The work of a the other players is of such an order that must have been inspired with the one desi to help create a masterpiece. The mountin of the picture is another big factor. Corre in detail, realistically staged, artistically ph tographed and directed by James Cruze wi punch, pep and action, it approaches 100 pe cent in entertainment value.

The story is well known. It's one of thos human documents that strum at the hea strings. You'll wonder at the work involve in staging those cyclone scenes. You'll er joy the many real comedy moments that wi send your own memory back to your ow little home town life and you'll get a deal c satisfaction in recalling that you, too, onc went "sparking" in "a one-hoss shay" c atop a high wheeled velocipede as picture here. And that you too had your favorit swimmin' pool and loafed around a genera store wherein centered all the knowledge c the world. Would that we had space t enumerate the many highlights.

The Cast

Uncle Josh Whitcomb	Theodore Robert
Reuben, his son	Harrison For
Aunt Matilda	Ethel Wal
Ann, an orphan	Fritzi Ridgewa
Eph Holbrook	George Fawce
Len, his son	James Maso
Rose Blaine	Kathleen O'Conno
Cy Prime	Z. Wall Covingto
Seth Perkins	Frank Haye
Constable	Edwin Brad
Happy Jack	T. Roy Barne

By Denman Thompson. Directed by Jame Cruze. Scenario by Julian Josephson. Adapte by Perley Poore Sheehan and Frank Woods Photographed by Carl Brown.

Classification—A "'way back home" dram and the greatest heart interest story ever writ ten.

Production Highlights—The work of Theo dore Roberts as Uncle Josh. The very fine sup porting cast. The tremendous climax featurin the finest storm scenes ever filmed. The realis tic Chinese scenes. The exquisite mountin given the production from beginning to end The artistic titles. James Cruze's directora work. The real comedy moments. The wonder- ful exterior winter scene with the Old Home- stead in its midst.

Exploitation Angles—So many it would take a whole book to enumerate them. Put over a bi rural street parade with all the old homestea characters, led by a rube band. Have a rub quartette sent around town on a hay wagon Turn your lobby into a barnyard scene. Boos the cyclone scenes to the skies. And the cast And Theodore Roberts as Uncle Josh. Thi picture will stand up under the biggest exploita- tion campaign you ever put on.

Drawing Power—Inasmuch as every man, woman and child has heard of "The Old Home- stead," millions will want to see this magnificent screen adaptation. The world's finest houses can put this one on and attain new attendance records.

"Trifling Women"

Metro—Eight Reels

(Reviewed by Laurence Reid)

REX INGRAM has demonstrated again that as an artist of the silversheet he has ew equals. Looking at "Trifling Women" we iarvel at his skill in so composing his scenes hat the design takes on the appearance of . superb painting. He knows how to use olors—he knows how to dovetail every se- iuence and to emphasize every dramatic sit- iation.

We can name no director who can get more out of a scene than this director. He is both irtist and dramatist. Consequently he is able iot only to please the eye, but to stimulate he imagination. "Trifling Women" is a new itle given to "Black Orchids" which the di- ector made several years ago. He has not hanged the general scheme of his story—he has only revised it and embellished it with iew colors. And you wouldn't recognize it f you remember the former production—so nuch has Ingram progressed in his art. His story reveals how a trifling woman can play it love so that tragedy stalks at her heels. A ather and son are in love with this sorceress —and when the latter is called to war, the parent is made a plaything in her hands. In evenge he would kill his rival, but the tables ire turned. The boy comes home and she manoeuvers things so that a duel comes about and her new husband is mortally wounded.

The climaxes are positively uncanny. In- gram has taken a leaf from Poe, a leaf from Sardou, a leaf from Marie Corelli and a scene from Richard Mansfield's paretic study, "A Parisian Romance." And he has accomplish- ed something in the way of vivid episodes. No finer individual scene has been done which showed such dramatic power as that of the banquet when the old roue dies from the poi- son he would give to another. The war ouches are only suggested. The final climax eleases a powerful impression as the wound- ed diplomat conceives a horrible scheme of revenge for the trespassers. This may be far-fetched in the sense that a mortally wounded man could not expend the strength o carry out such vengeance.

The action could be speeded up in several episodes, particularly those featuring the iome life of the roue and the sorceress. Yet eliminating one single detail would have rob- bed it of its force—its lesson. Lewis Stone, Edward J. Connelly, Barbara La Marr, Ra- mon Navarro and others give admirably limned portrayals. The picture carries a punch and deep interest and is technically perfect.

The Cast

Leon de Severac, the novelist.....Pomeroy Cannon
His daughter, Jacqueline.....Barbara La Marr
Henri .....Ramon Navarro
Zareda, the fortune teller.....Barbara La Marr
Baron Francois de Maupin.....Edward Connelly
His son, Ivan.....Ramon Navarro
The Marquis Ferroni.....Lewis Stone
Pere Alphonse Bidondeau, innkeeper....Hughie Mack
Col. Roybet.....Gene Pouyet
Achmet.....John George
Ceasar.....Jesse Weldon
Hasson.....Hyman Binunsky
Hatim-Tai.....Joe Martin

Story and scenario by Rex Ingram. Directed by Rex Ingram. Photographed by John F. Seitz. Produced by Metro.

Classification—Story within a story, showing tragedy of accepting love lightly. Has tragic moments. In fact tragedy is the framework of plot. Highly complicated.

Production Highlights—Ingram's fine direc- ion with individual scenes. The banquet scene. The episodes in the roue's home. The marching away of the soldiers. The duel and the subse- quent climax. The fine acting of Barbara La Marr, Lewis Stone and Edward J. Connelly. The sets and photography.

Exploitation Angles—Play up Ingram. He is the dominant factor here. Play up the title and use it for a newspaper campaign. Stage an elaborate prologue—ballet scenes, etc.

Drawing Power—Good for the Big Time.

Mary Pickford as "Tess" in her new production for United Artists, "Tess of the Storm Country."

"Headin' North"

Arrow—Five Reels

(Reviewed by Laurence Reid)

IF you are looking for action in this picture without caring much whether it is logical or not, just so long as it keeps moving, you are apt to be satisfied. Otherwise "Headin' North" does not measure up to present day standards. It smacks of the old school melo- dramas which were turned out on the screen several years ago. Action is what the direc- tor has striven for and he has found it. But in keeping it on the move he has sacrificed such important details as continuity and logic.

The premise of the story is not very sound. You see a hero starting out to avenge his sweetheart's death without actual knowledge that she was killed by the man with whom she eloped. The story is always obvious des- pite the fact that several adventurous episodes occur before the climax. The incident reveals a falling tree pinning a man beneath it, the rescue of the heroine from a canoe, a payroll robbery, and some other thrills. The hero starts out to get his man. And we must be thankful that he doesn't wear the Northwest Mounted uniform. The villain who eloped with the girl is followed to a lumber camp where he attempts to frame the outraged lover with a robbery. It follows that the blackguard is shot by a half-wit and in his dying confession admits that he committed the robbery, but that the girl's death was accidental.

The picture is one of those products which are made to release action. Just so long as the camera can hold up—the director keeps on shooting. Plenty of fighting, riding and gun-play—but these elements are all lost in the shuffle. Heroes who have a mission in life—to go out and start something without stopping to use their reasoning faculties are gradually becoming passe. The picture has some first rate backgrounds. In fact the pic- torial appeal is its one compensation. It is crude melodrama and not very skilfully acted. If we must have elemental action at least it should carry some object for being incorp- orated.

The Cast

Bob Ryan.....Pete Morrison
Madge Mullins.....Gladys Cooper
Her father.....Will Franks
Arthur Stowell.....Jack Walters
Frances Wilson.....Dorothea Dickinson
Hank Wilson.....William Dills
The Boob.....Barney Furey

Story and scenario by Barney Furey. Directed by Charles E. Bartlett.

The Story—Westerner loved girl and when she is found dead he is determined to get the man with whom she eloped, and who he believes is responsible for her death. The youth en- counters several adventures and is ultimately framed for a robbery by the villain. The latter is mortally wounded by a half-wit and in his dying confession admits the robbery, but that the girl was the victim of an accident.

Classification—Western melodrama of old school type. Chase of villain by hero and for- mer's confession when he is mortally wounded.

Production Highlights—Fine exteriors. Good atmosphere. Acting is adequate.

Exploitation Angles—If your folks aren't sur- feited with this old-time plot perhaps they will like it. Feature the action and thrills.

Drawing Power—Second class downtown houses may enjoy it.

"The Face in the Fog"

Cosmopolitan—Seven Reels

(Reviewed by Charles Larkin)

THERE have been so many good pictures this season that most of the superlatives have been exhausted in heralding their advent. If one is to believe all that is printed this in- dustry must be enjoying its golden age. Therefore in spite of anything that has gone before in the way of laudatory expressions on this or that production, we want to stand right up on our hind legs and tell the world that one of the finest "crook" pictures ever produced is about to be projected on our screens. We guarantee that "The Face in the Fog" will shock the most jaded patron into a knowledge that he is witnessing A STORY.

Millions of folk in these United States know Blackie Dawson and the "Mrs." Their adventures have been set forth in vivid style by Jack Boyle. But here they live in a story that will send shivers shimmying up and down the spine. We fail to recall a more dramatic series of scenes that those attending the en- trance of Petrus and a confederate into Blackie's home, the attempt to steal the jewels and the capture of both by sending a strong electric current through their bodies as they grip the combination of the little safe. And this is only one of the fast succeeding mo- ments that make the heart beat faster.

The picture is notable for its cast. Lionel Barrymore is an ideal type for Blackie. Louis Wolheim, who became famous over night for his work in "The Hairy Ape," the New York dramatic triumph, appears as Petrus. We pre- dict he'll have everyone talking about his char- acterization in his picture. We have never looked at more artistic night photography than that presented in the almost two reels of action in a dense fog. The lighting effects in these scenes is an accomplishment. "The Face in the Fog" is a fine answer to "Why I Am Ashamed of the Movies," which ap- peared in a certain weekly magazine. It makes that article look foolish.

The Cast

Boston Blackie Dawson.....Lionel Barrymore
Grand Duchess Tatiana.....Seena Owen
Petrus.....Louis Wolheim
Count Alexis Orloff.....Lowell Sherman
A Detective.....Joseph King
Mrs. Blackie Dawson.....Mary MacLaren
Kuk Kant.....George Nash
Prince Ivan Ivanovitch.....Macey Harlan
Michael Najansky.....Gustav Von Seyffertitz
Grand Duke Alexis.....Mario Majeroni

By Jack Boyle. Directed by Allan Crosland. Scenario by John Lynch and Jack Boyle. Photographed by Harold Weastrom and Ira H. Morgan.

The Story—Deals with the escape of a Rus- sian grand duchess and some confederates from their native land with a portion of the Romanoff jewels, their arrival in this country and constant hounding by a gang of Muscovite Terrorists. How Blackie Dawson finds the jewels, risks his life several times in trying to keep them and eventually turns them over to the duchess is told in a series of stirring scenes.

Classification—One of the finest "crook" pictures ever produced in this industry. Mys- tery, suspense, thrills and romance—there all here in overflowing measure.

Production Highlights—The cast. Its a blue ribbon one. The work of Lionel Barrymore as Blackie and Louis Wolheim as the leader of the gang of Terrorists. The exquisite night photo- graphy and unusually fine lighting effects, espe- cially during the opening reels when all the ac- tion transpires in fog. The tense moments at- tending the attempts of Petrus to get the jewels from Blackie's home and the fistic battles en- suing. The capture of the two Terrorists by electricity.

Exploitation Angles—Play up the names of the cast in this master film. It reads like the Bluebook of Filmdom. Everybody likes crook plays. Tell them this one is just about the best ever produced. Tell folks that Louis Wolheim, star of "The Hairy Ape," the New York stage sensation has a prominent part.

"The Trail of the Axe"

American Releasing—Five Reels

(Reviewed by Laurence Reid)

THIS is a lumberjack tale which is so transparent in outline that one can guess the outcome from the opening subtitle. The idea is so familiar that it loses what little suspense it carries, so to find interest the spectator is forced to look at the scenery. The backgrounds offer the only excuse for making the picture, which obviously belongs to the old school of ten, twent' and thirt' melodrama. It's a story of brother against brother, the feud between them revolving around a girl whom both love. Naturally the weaker youth has first call. But he is such a ne'er-do-well and his craving for strong liquor forces the hero to discharge him from the lumber mill.

The early scenes present Dustin Farnum trying with all his might to appear natural, but the story makes him one of those holier-than-thou brothers and you don't have much sympathy for this type of man. The climax is slow in arriving, but when it does appear the picture picks up in value. Even though you know for a certainty what is coming, the scene carries quite a kick. The evil brother, revengeful, dynamites the sawmill—which results in the hero being pinioned by a log. However, he manages to escape. He traces the villain to the girl's house and because he is a relative the scoundrel is allowed to make a getaway. And the heroine gives up her love to the honest lumberjack.

A trite story which never leaves the beaten path. Virtue triumphs with a big rescue. The atmosphere and incident of the climax are the best features. The scenes of the logs sliding down a mountain to the river—and eventually reaching the saw where they are sliced are well executed. The forest shots are also praiseworthy. Farnum carries a burden as the good brother, while George Fisher has the thankless role of his evil relative. Ernest C. Warde, who can make a story hum with half a chance, does as well as could be expected with this threadbare plot.

The Cast

Dave Malkern	Dustin Farnum
Betty Somers	Winifred Kingston
Jim Malkern	George Fisher
Doctor Somers	Jos. J. Dowling

By Ridgewood Cullom. Directed by Ernest C. Warde.

The Story—Lumber foreman wants his brother to reform on account of his engagement to girl whom both love. But the weak youth continues his evil ways with the result that he is discharged. In revenge he dynamites the sawmill, nearly causing the death of his brother. The latter through his relationship is unable to punish him. So the villain makes a getaway. The girl realizes where her true love lies.

Classification—Lumberjack melodrama of the old school. Plot introduces brother against brother.

Production Highlights—Fine scenery. Scene when logs slide down mountain to the river. The sawmill scene when hero is pinioned by a log.

Exploitation Angles—Play up Dustin Farnum and the scenery. Get a good program to carry it along—introducing several novelties. You might feature the climax.

Drawing Power—Only good for second-class downtown houses and theatres in factory districts.

Frank Mayo in one of the "fight scenes" from "The Altar Stairs," Universal production directed by Lambert Hillyer.

"The Mohican's Daughter"

American Releasing—Five Reels

(Reviewed by Laurence Reid)

HERE is a picture which takes you back to the day when Indian stories were favorites on the screen. While this tale of Jack London's is entirely obvious and belongs to an ancient pigeon-hole, doubtless the picture will please seven patrons out of ten because of the well sustained interest—and the fact that the redskins can always excite a thrill—even if they don't look genuine here beneath their walnut stain. There is a note of intrigue present throughout which does not add any relief to the plot.

It goes along in a rather heavy vein telling a story of a halfbreed girl who is accused by a jealous chieftain of murdering the tribe's medicine man. She finds a refuge at her white lover's trading camp and when the tribe attack the post, the heroine puts a wrong conclusion on the presence of a scheming white woman, and gives herself up to the redskins. This introduces the ultimate rescue and the capture of the real culprit.

Doubtless London's tale made much better reading via the printed page. Certainly the imagination would be stimulated there, because the continuity would have progressed evenly. The ending is rather unsatisfactory and several of the sequences are chopped off, leaving the impression that it suffered from editing. The Indian atmosphere is the outstanding feature of the production, aside from Nancy Deaver's appealing study of the half-breed girl. Longfellow's Hiawatha does not possess more charm. Saxon Kling is the white lover and gives a good account of himself.

The Cast

Jees Uck	Nancy Deaver
Kitty Shannon	Hazel Washburn
Neil Bonner	Saxon Kling
Amos Pentley	William Thompson
Jack Hollis	Jack Newton
Father La Claire	Paul Panzer
Chatanna	Nick Thompson
Nachinta	Mortimer Snow
A Half Breed	John Webb Dillon
Inigo	Myrtle Morse
Child	Rita Abrams

Adapted from story, "Jees Uck," by Jack London. Scenario and direction by S. E. V. Taylor. Photographed by Oliver Marsh and Lester Lang.

The Story—Half breed Indian girl risks death for disobedience of a tribal law. The medicine man is killed when he offers to aid her and the girl is accused of the crime. She flees for protection to her white lover, but when the post is attacked, she misinterprets the presence of a white woman and surrenders to her own people. Her lover follows and rescues her.

Classification—Tale of Indian romance involving crime and vallainy. Story written by Jack London.

Production Highlights—The unusually fine performance of Nancy Deaver as Indian girl. The beautiful exteriors. The atmosphere. The suspense despite obvious plot.

Exploitation Angles—Play up Jack London's name. Mention that it is an interesting Indian tale. Put over the lobby display—you know the stuff. Put on an Indian prologue—Indian dances and songs. Feature Nancy Deaver.

Drawing Power—Second class and neighborhood houses will doubtless enjoy it. Trifle too antiquated for everyday patron who has been educated to big stuff.

"The Girl Who Ran Wild"

Universal—4506 Feet

(Reviewed by Laurence Reid)

UNIVERSAL has tacked on a new t to Bret Harte's story, "M'liss," wh served several years ago as a vehicle Mary Pickford. Since there is a new gene tion of picturegoers and since time erase number of impressions from the memo doubtless the present day audiences will l with favor upon this tale of a tempestu mountain girl, played with considerable sp by Gladys Walton.

The new version is quite different from original production in that the dramatic e ment seems to have been subordinated allow the star to frolic in the manner whi has established her popularity. And someh she doesn't act as Bret Harte would have h She is not so much the untamed girl, w doesn't know "what it is all about" as s is the product of the slums, if one takes h gum-chewing into consideration and the fa that she allows herself to become unduly ha in her reactions to things.

In playing up the star and trimming t drama from the story the picture doesn carry much value. It appears rather slig and episodic. A murder is committed in t tale but no one is accused. In the Pickfo production the schoolmaster was accuse Here a couple of characters come forward adopt her—both of them being friends of t man who killed her father. After this episo the schoolmaster persuades her to atten school. And the picture hits off on a romant comedy angle with a few twists here an there to give it balance. The mountain gi has a rival and so conflict is precipitated b fore the teacher comes to the rescue and take her away from the man with whom she ha planned to run away.

Bret Harte won't be easily recognized i this story, although several subtitles are i his best vein. If your customers don't remem ber the other picture, they won't mind thi version. There is some good atmosphere But the direction is faulty in allowing to much incident to dominate the action. Fur thermore several scenes aren't dovetailed i up-to-date fashion. The best points in th production are the schoolroom scenes. An the star is always charming even though sh isn't a perfect M'liss.

The Cast

M'liss	Gladys Walto
"Bummer" Smith	Marc B. Bobbin
The Schoolmaster	Vernon Steel
Calaveras John	Joseph Dowlin
Johnny Cake	William Burres
Preacher	Al Har
Deacon McSnagley	Nelson McDowel
Jack Velvet	Lloyd Whitlock
Clytie	Lucile Rickso

Adapted from "M'Liss," the story by Bre Harte.

Scenario by Rupert Julian. Directed by Rupert Julian.

Photographed by Allen Davey. Produced by Universal.

The Story—M'liss is made an orphan when her father is murdered by her mother's brother. The latter's friends offer to take care of her but she repulses them. However, she is attracted to the new schoolteacher who influences her to get an education. While at school she discovers that the village belle is in love with him. Convinced that the girl loves him, M'liss tries to run away, but the schoolteacher prevents her from doing so by fighting the man who has urged her to join him.

Classification — Western romantic drama, adapted from Bret Harte's "M'liss."

Production Highlights—The good atmosphere and details. The schoolroom scenes.

Exploitation Angles—This is an adaptation of Bret Harte's "M'liss." And it would be a good idea to tell your crowd about the authorship. Go after the star's following. Put on an atmospheric prologue. And if you think the picture deserves it, put on a lobby display.

Drawing Power—Will draw best in small neighborhood houses and in small towns.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

Buffalo Briefs

Bill Whiston, veteran showman, has succeeded William McKenna as manager of the Olympic theatre, Buffalo. Mr. Whiston has been manager of road shows, was formerly with the Shuberts and has had a vast experience in the operating end of the theatre. The Olympic is now offering double feature programs.

Billie West has resigned as manager of the Central Park, Buffalo, to become associated with Harry Green in the management of the Premier, another North Main Street neighborhood theatre. J. Savage, father of Jim Savage, assistant manager of the Universal exchange, has been named manager of the Central Park, which is a link in the General Theatre Corporation chain.

J. H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners of New York State, Inc., and manager of the Regent theatre, Buffalo, has been named chairman of the board of directors of the Western New York unit of the organization. The exhibitors are now planning a big battle against the daylight saving ordinance which comes up for referendum in Buffalo at the November election.

Walter Hays, vice president of the Mark-Strand interests, with headquarters in Buffalo, will return to town Monday, October 9, after serving two weeks as a representative of Moe Mark on the rotating committee at the New York office of Associated First National Pictures, Inc.

Manager Bill Whiston put over a good tieup with the Buffalo Times when he arranged for a special showing of "Trouble," at the Olympic, Buffalo, for the 300 orphans of the city. The Times gave the stunt a million dollars' worth of free publicity. H. L. Beecroft, First National exploitationist, assisted Mr. Whiston in exploiting the picture. Tuesday, October 3, was the big day.

John Daggert Ashby, manager of the Lincoln, Rochester, is dead. He had been in the theatrical business for more than 35 years.

Fred A. Stone, who was appearing in Rochester in "Tip Top," made a special trip to Auburn one day last week to put on a special act at the Grand theatre where one of his pictures was being shown. Mr. Stone made the trip because of his close friendship with Manager Richard F. Staley. They have known each other for 35 years, being together in Colorado some time.

In Buffalo Film Centres

COLONEL P. H. SMITH, one of the best known exchange men in western New York, formerly manager of the First National, United Artists and other exchanges and recently a member of the Goldwyn sales staff, has been appointed manager of the new Buffalo Warner Brothers' exchange and is now seeking permanent office quarters. We suggest that he might build an exchange on the top of that Italian tank he drives along the highways of the state. The colonel's host of friends will be glad to see him back at the head of an exchange again. He'll soon be screening the new releases of his company for exhibitors in the key cities of the territory.

George A. Hickey, former manager of the Goldwyn exchange, has left town to assume his new duties as district manager for the same company, with headquarters in Washington. Before leaving, Mr Hickey was presented with a handsome leather brief case by the members of his office staff. Tom Brady is now in charge of the Goldwyn exchange here and announces that he has closed "Remembrance," in every key city in the district.

Sydney Samson, manager of the Grand & North exchange, has closed "Rich Men's Wives," for its western New York premiere at the new Lafayette Square and "More to Be Pitied Than Scorned" at the Olympic. Sydney has just returned from a motor trip to Boston, New York and Philadelphia. The end of the trip was not a success. He was towed in from about 20 miles outside the city. Syd says the next car he gets will be a good one. He was not pinched for speeding on this recent trip.

Bill Gehring, who is in charge of the educational department of the local Fox office, is spending his spare time aiding in coaching the Lafayette High school football team. It seems to us that he would be better guiding a girl's basketball squad.

G. H. Quigley, formerly with Pathe, has been engaged as a salesman by Select Manager Harry E. Lotz, who just now is being swamped with contracts on "Love Is an Awful Thing," which will soon have its local premiere at Shea's Hippodrome.

L. Bernstein, special representative for Educational was in town last week for a conference with Howard F. Brink, local manager. Mr. Bernstein is specializing on Kinograms.

Elmer Brooks, Pathe serial sales manager, was a Buffalo visitor last week end. He visited the leading exhibitors in the city and had several conferences with W. A. V. Mack, local Pathe pilot.

The local Pioneer exchange on the third floor of the Warner building in Franklin street has been discontinued.

Chester A. Saunders, manager of the United Artist's Exchange, is signing up the big attractions which his company is distributing at the leading houses in the territory and is now anxiously awaiting the Mary Pickford revival of "Tess of the Storm Country."

With Canadian Exchanges

THE Canadian headquarters of the Canadian Universal Film Company, Limited, Toronto, have been moved to the new Universal Building, 277 Victoria Street, in the heart of the exchange district of Toronto. Universal occupies the whole of the first floor of the handsome new structure while the top floor has been leased to the Canadian Educational Film Company, Ltd., for the latter's head office for the Dominion. The new building was taken over on October 1.

Carl Weeks of Winnipeg, Manitoba, has been appointed manager of the Ontario branch of the Famous-Lasky Film Service, Limited, with headquarters at Toronto, in succession to Morris Milligan who has been transferred to the Famous-Lasky office at Washington, D. C. Weeks was formerly in charge of the Manitoba branch of the organization at Winnipeg.

J. Rowell of the Toronto office of United Artists has been appointed manager of the Montreal office of United Artists in succession to I. Sourkes who has resigned.

E. H. Teal is the new manager at Montreal for the Canadian Releasing Corporation of which Roy Kerr was formerly manager.

J. P. O'loghlin of Montreal, managing director of the Canadian Releasing Corporation, announces that "I Am the Law" will shortly be released in Canada. He has also secured the Canadian rights to the Eddie Polo serial, "Cap'n Kid."

W. S. Jones, manager of the First National exchange at Winnipeg and a resident of Winnipeg for 27 years, is leaving that city on October 15 to reside in California where he has invested in property that gives indication of producing oil. He has been vice-president of the Manitoba Exhibitors' Association, built the Colonial theatre, and managed the Bijou theatre. He has been succeeded by W. H. Mitchell, formerly of Calgary, Alberta.

Canadian News

Some of the Allens are said to be interested or identified with the establishment of another moving picture theatre chain in Canada, the new organization being reported as the Sterling Theatres, Ltd. Quite a number of moving picture houses have been acquired already, it is declared. The names of H. J. Allen and Max Allen have been mentioned in connection with the announcements regarding the change in ownership or control of various theatres affected.

The New Allen or Sterling circuit is said to embrace a number of cities in Ontario. The Walkerville theatre, Walkerville, is said to have been acquired, and other houses which have been taken over, according to reports, include the National and Plaza theatres, Toronto, and theatres in Windsor and Paris.

Bud Lennon has started out with moving picture theatre enterprises in Toronto, Ontario, after many years' service as an exchange manager with both Canadian Universal and Stephenson's Attractions, Limited, it is announced. Mr. Lennon is now conducting the Imperial theatre, Toronto, and has secured the Aster and other local houses as well, it is stated.

William Sturgess, for years manager of the Imperial theatre, Toronto, is now active as a salesman with Famous Players Film Service, Limited, Toronto, which is an Allen organization.

James W. Cowan, manager of the grand Opera House, Toronto, for nearly 25 years, has resigned to join the staff of the Royal Alexandra theatre, a legitimate house in Toronto. It was at the Grand theatre that a Canadian record was established for length of run for any one photoplay when "Mickey" was shown continuously there for 17 weeks.

The man in charge of Shea's Hippodrome, Toronto, Ontario, for its new regime as an exclusive moving picture theatre, without vaudeville, is Mr. Walter Thomas, who has been appointed manager of the house. Mr. Thomas went from Buffalo to Toronto to assume charge of the big downtown house in Toronto. Ernest H. Hunt has been appointed organist of the Hippodrome and has charge of the Wurlitzer instrument that is recognized as the largest organ in all Canada.

Ben Bloom, formerly supervisor of theatres at Winnipeg, Manitoba, for Allen Theatres, Limited, has opened up a business for himself in Kalamazoo, Mich., having resigned from the Allen enterprises.

Washington Gossip

Indicative of the recovery from strike conditions in the mining state of West Virginia is the information that the Orpheum and Lyric in Huntington charge $.35 and report good business while the Hippodrome does a fifty cent business and recently showed pictures of the Clyffeside Fourth of July fight at the same price. The Blue Ridge running feature pictures and 4 Keith vaudeville acts is doing a good business at a 55 cent rate.

The West Virginia Amusement Company has purchased the contract held by the Valley Engineering Company for completion of the construction of the new theatre in Adams street, Fairmont, adjacent to the new Watson Hotel there. Two shifts have been put on, and Samuel D. Brady is in charge of operations, with William C. Hawkins as his superintendent. They expect to open the week of December 1st.

Movies were one of the attractions at the Coal-Industrial Exposition last week at Huntington, West Virginia.

Daylight Saving, which proved a great detriment to the film theatres of Baltimore and other Maryland cities and which caused the Crandall theatres of Washington to have a straw ballot vote on the matter, was finally presented to the Second Branch City Council of Baltimore at their meeting Monday night. By a vote of 9-1 the councilmen put the matter of permanent daylight-saving up to the Baltimore voters at the municipal elections next May. City Solicitor Rolan R. Marchant ruled that the question could not be on the ballot at the state election in November as the legislature had not sanctioned its submission.

Staff artist William C. Ewing of Crandall's organization left last Friday for a ten-day vacation at the New York city home of his parents.

Harry Howe of the Columbia has been at his desk for several days since his return from an extended autumn vacation.

Business at Washington's large first run houses has been very good for early autumn, and houses like the Rialto, Metropolitan and Columbia have been turning patrons away from evening performances. Two-week runs are becoming the regular diet here. Even the Metropolitan has been infected, and "Monte Cristo" is held over for a second week. "The Prisoner of Zenda" has just finished its capacity-house two-week run, and the smiles of Larry Beattus and Mark Gates spread from ear to ear and wont wear off. Practically all Columbia bookings are on a two week basis.

Miss Emma Venable, attendance officer of the Norfolk, Va., public schools, announced that Norfolk picture theatre managers have assured her that school children shall not enter their theatres before three o'clock in the afternoon, week-days. Miss Venable said that she wished "to publicly express her appreciation of their invaluable cooperation."

Washington Exchanges

VISITING the new home of Washington Paramount exchange this week was A. C. Benson, special representative of the home office of Paramount Pictures.

Harry Hunter, former manager of the Des Moines exchange of Famous Players-Lasky, and before that at Portland, Ore., is now manager of the Washington branch of Paramount. He relieved Assistand Manager Rothmann of Washington, who has filled in since the recent resignation of Herbert I. Krause.

Phillip Miller of Annapolis was in the city Friday for the Film Board of Trade meeting, on which he is an exhibitor representative.

Mrs. Bachman, wife of the manager of Educational, has been acting as temporary secretary for her former chief, J. Howard Beaver of the Al Lichtman Exchange.

Inventor Coleman of Seaboard-Arrow Films recently returned from a successful buying trip in New York.

H. R. Beirsdorf, salesman for the Select pictures Washington exchange, after seven solid successful sales weeks on the road, took a two weeks vacation recently, spent at Atlantic City, from which he returned early this week.

Miss Ella White has been assigned as film inspector for F. B. O., following the recent promotion of Miss Marie Clarity to the position of bookkeeper.

Owing to the Victor Herbert Week, booking arrangements of Tom Moore's Rialto for the Washington first run of "Slim Shoulders," the Irene Castle fashion review will not appear at the Rialto, but will be shown under the title "Dances and Fashions of 1923," for one matinee performance only, October 1st, in the re-modeled Poli's. Mrs. Tremaine and dancing partner will give their own dances, accompanied by the six "slim shoulders" models, their own orchestra, stage settings, costumes, etc.

Miss Lillian Crabbe is now acting as secretary to Mr. Claflin of The Southern Moving Picture Corporation of Washington and College Park, Miss White having resumed her studies in Central High where she was a senior.

In Kansas City's Film Center

ONE by one Kansas City exchanges are deserting the film building until there now are only three exchanges left, Hodkinson, United Artists and Vitagraph. High rent is the cause of the desertion. The latest exchange to leave the building is the Richards & Flynn Company, which has established quarters at 113 West Eighteenth Street, next door to "Hollywood," a unique refreshment stand in the heart of the newly created film exchange colony. William Flynn, manager of Richards & Flynn, is planning much larger quarters than was available for the company in the film building.

The second session of the Kansas City arbitration board last week proved conclusively that the board has progressed from the theoretical into the practical stage. The meeting was divided into two parts, the exchanges being heard in grievance against the theatre owners in the first part, while the exhibitors were heard against the exchanges during the second part. Each was thoroughly investigated and disposed of. The next meeting will be in about two weeks.

The Linwood theatre, one of Kansas City's largest suburban houses, will re-open in about a week with W. O. Lenhart of Iola, Kan., as the manager. The house recently was acquired by the Capitol Theatre Enterprises, Mr. Lenhart being a brother of L. J. Lenhart of that organization. The theatre has just undergone complete remodeling, both interior and exterior, and now is one of the most modern houses in the city.

J. Erwin Dodson has been appointed serial sales manager of Universal's Kansas City branch.

In Cleveland Exchanges

THE FILM BOARD OF TRADE of Cleveland has moved to its new offices, 205 Film Exchange Bldg. Howard Christman, secretary of the organization, is always present to receive exhibitor and exchange complaints alike. The Film Board of Trade of Cleveland is also helping the Ohio Convention of Better Film, which is to be held in Cleveland Friday and Saturday, October 6th and 7th, donating both money and film service.

Irwin Hirsch has resigned as manager of the Cleveland office of The American Releasing Company.

"Billie" Liebson, secretary to the manager of American Releasing Company, is in charge of the office until a new manager is named, following the resignation of Irwin Hirsch.

R. O. Flemm, former booker for the Standard Film Service Company of Cleveland, is now covering the Akron-Canton-Youngstown territory for the local Vitagraph exchange.

R. A. Hardy has come out of the West to sell Vitagraph pictures in Toledo and the surrounding territory.

Maurice Lebensburger, manager of the Cleveland office of the Standard Film Service Company, has been spending the week visiting the exhibitors in the territory. It isn't often that Lebensburger hits the ties. This was a profitable trip, however, for he closed contracts in all the key cities for the early release for "Rich Men's Wives," and other important features distributed through the Standard Film.

Cleveland Chips

Dave Adler, former Cleveland exhibitor, now manager of the Alhambra, Triangle and American theatres in Pittsburgh, was discovered making a tour of the Cleveland film exchanges this week.

Gene Ochs, manager of the Allen theatre, Cleveland, since the house has been under Loew management, and who was assistant to S. Barrett McCormick previously, has resigned to become manager of the Circle theatre, Euclid Avenue and East 105th Street.

Kenneth Reid, manager of Loew's State until this week when the house changed from a picture policy to Shubert vaudeville, succeeds Ochs as manager of the Allen.

Thomas Carroll, better known from one end of the state to the other as "Tommy," is house manager of the State theatre, Cleveland. Carroll was manager of the Standard theatre, Cleveland, for the past several years and resigned last season to become manager of the Opera house which was then showing Shubert vaudeville. During the summer he has been managing a picture house in Dayton, O.

New England Brevities

More than 3,000 invitations were issued and practically all accepted, for a special showing of "Forget Me Not" at Loew's State theatre, Boston, which was given Wednesday morning. Characterized as an unusual film and word of its successful eight-week run in New York leaking out, a large house was present. Comment was very enthusiastic. The object of the showing was to gain the cooperation of welfare workers and clergy in spreading interest in the picture. Invitations were issued to the Boston clergy, welfare workers, and directors and managers of all orphanages in this vicinity.

Church "movies" are daily gaining in popularity around Boston. The First Congregational Church has started a regular season of motion pictures, opening Sunday night of last week, with the dramatic Bible photoplay, "Moses in Egypt." It was well received, and its complement, "Moses in Sinai," was shown October 1st.

Harry Houdini was the honor guest on October 1st at a dinner given in the Dutch Room of the Copley Square Hotel by the Boston Local, Society of American Magicians. Feted with Houdini was his local manager, "Mystic" Clayton. D. James Gordon, president of of the local, presided and spoke. Other guests were Howard Thurston and his associate, Harry Jansen, and following the dinner the two masters of legerdemain held a "mystification match." Others spoke as the spirits moved, but when the party broke up, all of Houdini's art could not produce his hat, and he went to the Medford Broadcasting Radio station in a borrowed top-piece.

Boston has had a well-loved visitor this last week in the person

of Mrs. Mary Carr, star of "Over the Hill" and "Silver Wings." She was here in connection with the showing of the latter at the Park theatre, and received royal receptions at all appearances. She was widely feted, and presented the key of Boston by Mayor James M. Curley, and last Monday noon gave a lunch to her good friends the scribes at the Hotel Copley Plaza.

Joseph B. Hurl, formerly manager of the Codman Square theatre, Dorchester, and now at the head of the Milford Opera House, Milford, Mass., has become a benedict. Miss Alice Killeen, of Dorchester, well known both in amateur theatricals, and on the local professional stage, took him for better or for worse. The romance started just six months ago after Hurl had panned Miss Killeen's act at the Broadway theatre, South Boston.

Albany Items

Edwin O. Weinberg has been selected to manage the theatre which is being erected in Troy by the Strand interests, and which will be opened within the next three or four months.

C. C. Charles, has just been made Nu-Art's Albany representative. He was formerly associated with Vitagraph.

The offices of the American Releasing Corporation moved on October 1 from 676 Broadway, this city, to the corner of Broadway and Clinton avenue.

Virgil N. Lappeus, just appointed manager of Harmanus Bleecker Hall here, was tendered a reception one night this week by his former associates at Proctor's Fourth Street theatre in Troy. Incidentally he was given a handsome fishing set. John Jackson was master of ceremonies.

Jack Krause is now associated with Grand and North over the Albany territory. He was formerly a salesman for Pathe.

The new National theatre in Sidney will be handled by William Smalley of Cooperstown, according to all reports.

The Avon in Watertown, observing its first birthday anniversary this week, used a huge candle, burning night and day, in one of the store windows as advertising.

First National announces the appointment of S. E. Feld to look after matters for northern New York.

Earl Kramer, of Buffalo, formerly located in this city, was in town this past week.

John Angelo, of the Family theatre in Utica, made a trip to the Albany exchanges this week, and reports good business.

Myer Schine of the Glove in Gloversville, was in Albany this week, booking up pictures for the winter.

Russell Clark of New York, sales supervisor for First National, spent a day in Albany this week.

Florida Flashes

The American Legion Post of Clermont, Fla., are hard at work rehearsing a minstrel show, which is to be the opening attraction in the new Reliance Theatre. It is expected that the Reliance will be ready for the grand opening by the first of November.

One of the features of The Tampa Times is a daily column under the heading "The Philosopher." Phil is very clever and his paragraphs on the different pictures he sees are good, clean cut, constructive criticism.

H. A. Kelly, who for the past four years has been trying to establish a Film City in Florida, landed on the front page of the Tampa papers last week, with the story that he has finally completed all arrangements and would start the actual work by the first of December.

The Tampa Board of Trade offered to give to Mr. Kelly 750 acres of land on Old Tampa Bay, just a few miles from the City of Tampa, providing he could furnish the wherewith to build a real Film City there, which according to the report, called for an investment of not less than $2,500,000 within five years, and in case he failed to make good the property would revert to the Board of Trade.

Mr. Kelly reported that he had secured the needed assistance to start the work and a company had been incorporated in Maryland under the title of Florida West Coast Studios.

Des Moines Close-Ups

Walter Davis, manager at the Rialto theatre, Des Moines, celebrated his nineteenth wedding anniversary recently. A number of theatrical friends playing at the local theatres at the time were present at the party in celebration of the event.

The Famous-Players exchange, Des Moines, held a farewell dedication and greeting recently when they gave a party at the new exchange building with Miss Hazel Douglas in charge. Mr. Harry Hunter who leaves the exchange to act as manager at Washington, D. C., was the honored guest as well as Mr. Nichols, formerly a salesman who takes his place at the Des Moines exchange. Mr. Thompson, manager at Omaha, and Mr. Tardy, chief accountant, were present. The exhibitors were represented by Mr. Wright of Algona and Mr. Swanson of Emmetsburg. Mr. Redick, travelling auditor, happened to be in town and also attended the party. Dancing was the main feature of the evening, and confetti, balloons and horns helped to make merry. Mr. Hunter was presented with a green gold fountain pen and pencil. Mr. Friedl of exploitation made the presentation speech which was a dandy. Coffee, sandwiches and ice cream were served. In the ice cream was marked an exact duplication of the Paramount trademark.

Baltimore Items

Another change in the managerial lineup of the Whitehurst chain of theatres has been announced, closely following the last switch in personnel of the five houses controlled by these interests. Eugene N. Daley, only recently made manager of the Century Theatre, will become manager of the New. William E. Sumpf, of the New, will go to the Garden, while George A. McDermit has severed his connection with the chain as manager of the Garden. Louis A. D. Hoff will remain booking agent for the entire chain, and C. E. Whitehurst managing director. W. M. Whitehurst will manage the Century.

Guy L. Wonders, manager of the Rivoli Theatre, spent last week in New York on a business trip. Incidentally, Mr. Wonders and his orchestral director, Felice S. Iula, have been widely congratulated for the unusually fine presentation of Norma Talmadge's "Eternal Flame," which just completed a two-week showing at the Rivoli.

Two trustee's sales involving motion picture properties are advertised for this city in the near future. The first will be of the Broadway Garden, a northeastern section neighborhood house, and the second will be of the fixtures, furniture and other equipment of the Maryland Theatres, Inc., which operated a neighborhood house in the southern section of the city.

Thomas D. Goldberg and Harry L. Price, of the Walbrock-Wizard-Blue Mouse chain, spent the latter part of last week in Washington on exchange business.

Complaint over alleged failure by some theatres in Baltimore to have exits properly marked and to carry out otherwise all requirements of safety has been laid before Building Inspector Crowther by the outgoing Grand Jury, and an investigation will be made by Mr. Crowther as a consequence.

Annual inspection of all theatres and other public gathering places is carried out by the Building Inspector before permits for them are granted, and the Fire Department exercises constant supervision during the year. In view of that fact, Mr. Crowther said, he inclined to the belief that the rules were being generally carried out.

He will make the inspections, however, in conjunction with the Fire Department. In making its request for an inspection the Grand Jury mentioned no specific instances of violations of the safety code.

Seattle Slants

Harry Bernstein, general manager of all Universal exchanges in Canada, west of, and including Winnipeg, was a recent visitor in this city, spending several days around the local theatres and exchanges.

Mr. Bernstein was very enthusiastic over the improving conditions of the film industry in his territory and reported that his principal exchanges in Calgary, Vancouver and Winnipeg have seen increases in business. A very good crop year was also given as a factor toward the improvement in the business of the film industry in the North.

The Jensen-VonHerberg circuit a few weeks ago sold their interest in Bellingham, Wash., theatres, and are no longer interested in that city, according to a recent report. Walton bought the circuit's interest, and since then has joined forces with W. S. Quimby, under the title of Bellingham Theatres, Incorporated.

This organization, through the several deals, now operates the American, Grand and Liberty theatres in Bellingham. The Rialto theatre has been dismantled and is no longer in operation. The American, following the deal, was entirely renovated and redecorated, having been closed for several weeks while the repairs were being made.

Jensen-VonHerberg, aside from their Seattle houses, still maintain theatres in Tacoma, Portland, Bremerton, Wenatchee and other Pacific Coast cities.

L. O. Lukan, Western District Manager of Associated First National Pictures, Inc., recently returned to this city for a few weeks after a three months tour spent in covering his district. Lukan brought highly optimistic reports of the general business conditions throughout the entire West, and asserts that this fall will be a banner season in the motion picture industry.

Manager Al Rosenberg of the De Luxe Feature Film Company is arranging first run showings of his new pictures in all the Pacific Northwest key cities. The first of the Al Lichtman Preferred Pictures "Rich Men's Wives" had its initial engagement in this territory September 30 at the Coliseum theatre. It was also booked at the Liberty theatre, Portland, two weeks later, and will be shown in the very near future in Tacoma, Spokane, Bellingham, Aberdeen, Butte, Yakima, Walla Walla, Great Falls and Missoula.

Rosenberg's second picture, a De Luxe Special, "Flesh and Blood," starring Lon Chaney and Noah Beery, opened at the Liberty theatre in Seattle on September 30. It will also play against "Rich Men's Wives" in Portland, being booked for the Majestic theatre in that city on October 14.

The new series of Felix, Pat Sullivan's animated cat cartoon, has been booked for the entire Jensen-VonHerberg circuit, according to a recent report. Felix Comedies are handled in Seattle and neighboring territory by the Greater Features, Inc.

Southwestern Paragraphs

Sam Parish has made extensive repairs and renovations in his Dixie Theatre at Huntsville, Texas, and the house has reopened.

W. F. Fox, operating in several Texas towns, is building a new theatre at Kosse, Texas.

The new Majestic Theatre at Stephenville, Texas, has added an organ in anticipation of fall trade.

The Crescent Theatre at Austin,

Texas, closed for repairs, has reopened.

The Electric Theatre opened at Mission, Texas, with Mr. and Mrs. Richards, managers.

W. F. Slaughter has reopened his Lyric Theatre at Idabel, Okla.

Kohn & Berg have opened the Columbia, a new house, at McAllen, Texas.

The Kyle Theatre at Beaumont, Texas, has reopened with stock and pictures.

The Welltex Theatre at Wellington, Texas, has reopened.

Hancock & Gerrard have purchased the Crystal Theatre at Loraine, Texas.

Roy E. Kints has been appointed manager of the Queens Theatre at McAllen, Texas.

R. N. Smith has been appointed manager of the Aldine Theatre at Robstown, Texas.

W. M. Byrd has accepted position as traveler for Consolidated Film & Supply Co., at Dallas, Texas.

Ray Stinnet has purchased the National Theatre at Breckenridge, Texas. Consideration reported at $36,000.

The Orpheum Theatre at Waco, Texas, has been leased by Q. R. Thompson of Fort Worth, Texas, and he will reopen it on Oct. 2. Mr. Thompson will move to Waco and give the theatre his personal attention.

American Motion Picture Company, Fort Worth, Texas, has been incorporated. Capital stock, $3,000. Incorporators: F. M. Elliott, W. S. Stegall, F. V. Kirby, and F. X. Schulerall of Fort Worth.

H. W. McLaughlin, the manager of the Criterion theatre at Oklahoma City, Okla., has returned from a three weeks' vacation spent in visiting in New York, Detroit, Niagara Falls, Chicago, Kansas City, and St. Louis. He visited the big shows while way back East and brought back quite a few new ideas for application at the Criterion.

Mr. Tony Mitchell has taken over the management of the Broadway Theatre at Oklahoma City, Okla.

Springfield Notes

Gus Kerasotas had "Slim Shoulders" and the Irene Castle Fashion Review for the week of September 16-23. This was fair week, and it was expected that big business would result. Gus states that the week was not up to expectations. Fair visitors no longer go to the theatre, but spend their time day and night at the fair grounds. As far as the theatre men of this city are concerned the state fair is no asset. Time was when people would go to see a good show but not now. The city people avoid theatres during fair week, while the country folks stay out at the grounds to see the big free attractions. Thus the theatres play to about the smallest business imaginable when things should be good for them.

The Vaudette opened September 10. The new theatre is decidedly pretty, cosy and inviting. Many improvements were made and patrons have complimented Manager Watts by the hundreds.

The Vaudette is operated on a 10c and 20c policy, which seems to meet with the approval of local fans. It is the cheapest of the downtown houses, the Lyric, Gaiety and Princess being higher-priced.

Harry Loper is doing well at the Lyric with Selznick, Robertson-Cole and Vitagraph attractions. The Lyric prices are 15c and 25c, which includes the war tax.

Mae Murray in "Fascination" is the next big attraction coming to the Lyric and one on which much publicity is being done.

"Smiling Billy" Mason, who was once in pictures, made a personal appearance at the Majestic fair week.

The First Congregational Church has started its picture season again. "Fair Play" was the last attraction shown.

The Gaiety has booked "Remembrance," Rupert Hughes' new Goldwyn picture. Lon Chaney in "The Trap" was well liked at the Strand during its five days engagement. Mae Murray and Rodolph Valentino in "The Delicious Little Devil" followed. Valentino is a prime favorite here, and though the picture is a repeat, it is expected to do well.

Betty Compson in "Always the Woman" and Goldwyn's "The Dust Flower" were the week's attractions at the Vaudette, September 23-30.

St. Louis Chatter

Spyros Skouras had special moving pictures taken of members of the New York Yankees and New York Giants to give the patrons of the New Grand Central, West End Lyric and Capitol theatres, an intimate line-up on the probable stars in the 1923 world's championship series. He also included shots of George Sisler, champion batsman of the American League, and Rodgers Hornsby, king of the 1922 sluggers.

James Arnett, well known Southern Illinois motion picture theatre man is the manager of the new Majestic theatre, West Frankfort, Ill.

O. W. McCutcheon of Charleston, Mo., has purchased the Meloan theatre, Sikeston, Mo., from T. W. Strehline, formerly of Gillespie, Ill. The price paid for the theatre has not been revealed. McCutcheon operated the American theatre at Charleston.

G. M. Pedley is again operating the Grand theatre, Owensboro, Ky. He had the house under lease for several seasons. He has purchased the "Prisoner of Zenda" and other features from Charlie Werner of Metro.

The Liberty theatre, Easton, Ill., reopened on October 7.

The Grand, Centralia, Ill., had its 1922-23 premier on Wednesday, October 3. It will play high-class pictures.

Leon de la Mothe, director general of the Mid West Production Company will leave for New York city next week to engage principals and a cast for "The Eyes of Mystery," a serial now in production here.

Directors of the Mid West Production Company were guests of the St. Louis Junior Chamber of Commerce at the Francis Home last Thursday evening. Leon de la Mothe gave an interesting talk on motion picture production, telling of the early days when he made pictures for the old St. Louis Moving Picture Company and the present day methods. "Slim" Cole put on a few vaudeville stunts. The other guests were: Aaron Fineschreiber and C. K. Ansell, owners of the Variety theatre, and Harry L. Rork and Barney Fegan.

STUDIO BREVITIES

(*Continued from page* 1883)

George Archainsbaud is preparing to film "The Power of a Lie," Hohann Bojer's story, with a cast of the best known players.

Rupert Julian is also preparing an all star special.

Robert F. Hill is preparing to direct a noteworthy cast in a new chapter play titled "Wolves of Society." Lucille Ricksen has been selected for a principal role, but the star is not yet decided upon.

Nat Ross is preparing to start work on "The Ghost Patrol," by Sinclair Lewis, scenarized by Edward T. Lowe, Jr. and Raymond L. Schrock. George Nichols and Ralph Graves have been engaged for parts.

"The Kidnappers," one of the "Scarlet Car" stories by Richard Harding Davis is being made with Herbert Rawlinson as star, under the direction of Stuart Paton. Claire Adams is the leading woman.

"The Summons," a story by George Patullo, which Universal bought for Frank Mayo's use, is under production with William Worthington handling the megaphone.

R-C Production Notes

"Fighting Blood," is the first of a series of two reelers which have been started, from H. C. Witwer's stories in Collier's Weekly. Mal St. Clair is directing. George O'Hara and Clara Horton are the leads.

A partial cast for Ethel Clayton's "The Remittance Woman," from a continuity by Carrol Warren, includes Rockliffe Fellowes, lead; Mario Carillo, Tom Wilson, James B. Leong, Etta Lee, Edward Kimball. Wesley Ruggles is directing.

Emory Johnson is editing "The Third Alarm."

Harry Carey has completed "The One Man."

Johnny Walker Company is finishing "Captain Fly By Night," the complete cast for which includes Shannon Day, Francis MacDonald, Eddie Gribbon, Victory Bateman, James McElhern, Charles Stevens, Ashley Cooper, Bert Wheeler and Fred Kelsey.

A large, fully equipped theatre building with 1,500 seats, loges, boxes, curtains and footlights has been built at the R-C studios in Hollywood for filming the theatre scenes in Chester Bennett's F. B. O. production of "Thelma," starring Jane Novak.

With Roach Comedians

Harold Lloyd's next subject will be ready for preview by next week, untitled.

"Snub Pollard," directed by Charles Parrot has just finished a snow picture untitled.

"The Rascals" unit have completed another "kid" comedy, titled "The Champeen."

Vitagraph Activities

Larry Semon's next comedy is laid in Mexico, and will be titled "The Gringo." In this Semon plays the role of a revenue officer.

David Smith is producing a play titled "Ninety and Nine."

Around Metro Studios

Sawyer-Lubin will make "Your Friend and Mine," adaptation by Winifred Dunn from the Willard Mack vaudeville sketch "The Rat." Clarence Badger will direct.

Hunt Stromberg is casting the next "Bull Montana" comedy "Glad Rags." Tom Gallery, Otis Harlan, Marion Harlan, Marbyn Leroy and Thomas O'Brien have been engaged with the lead still to be selected. Hugh Fay is director.

Fred Niblo has selected all but two leads for "The Famous Mrs. Fair," the cast at this writing including Marguerite DeLaMotte, Cullen Landis, Myrtle Stedman, Huntley Gordon and Ward Crane, the latter two traveling from New York for the engagement.

Three San Diego Houses Join in Merger

Announcement was made Sept. 19th by W. W. Whitson, for several years the owner of the Plaza, California and Kinema Theatres in San Diego, Cal., that a deal had been consummated whereby these three houses have joined the West Coast Theatres, Inc., with headquarters in Los Angeles. The Plaza has long been one of the best first-run houses in San Diego, and the California and Kinema are both popular amusement places as well. Mr. Whitson states that no changes in the local management of the three houses are contemplated as a result of the merger. The bookings, however, will be made through Dave Bershon, the booking manager for the entire chain of theatres included in the corporation. Harry C. Arthur, Jr. is the general manager of the West Coast Theatres, Inc.

Jackie Coogan and scenes from his forthcoming production "Oliver Twist," for release via First National.

"Oliver Twist" Ideal Role for "Jackie"

By Richard Rowland

THE exhibitor booking Jackie Coogan's production of Charles Dickens' "Oliver Twist" is indeed in for a rare treat and a record in his box office coffers. I do not know of a combination presenting greater possibilities than this new Coogan offering.

The name of Charles Dickens has been a household word for nearly a century. His "Oliver Twist" is perchance the greatest of all his stories. It is known throughout the world and loved by all who have read it. The name of Jackie Coogan immediately places a stamp of dignity and great worth when linked with this Dickens volume, and it is my sincere opinion that this rare combination of child genius and Charles Dickens will set out to make new history in the box office—new comment in the columns of our papers and new friends for every exhibitor in every part of the world.

I feel highly honored that Associated First National will fly the Jackie Coogan "Oliver Twist" banner, not only for American distribution but for the entire world. It is picture presentations such as this new Coogan production that the world needs more of, and let us hope that little Jackie Coogan will not stop with "Oliver Twist," but that he will continue to give the world more refreshing, dignified and super-products such as this masterpiece.

No exhibitor will make a mistake in booking "Oliver Twist." No exhibitor will make an error in getting behind this production with every ounce of energy possible. No exhibitor can afford to let "Oliver Twist" slip from his grasp, for "Oliver Twist" is going to establish something different in the silent drama. This picture is going to go down on record as an immortal masterpiece. It is going to raise the dignity of the screen, and it is going to bring new faces to every box office from which a ticket may be purchased to see it.

It would be difficult to find another picture that offers more human interest angles than does this Dickens classic. Every human appeal is to be found in the eight reels that contain this beautiful story. Within these reels little Jackie Coogan runs the gamut of human emotion, and those that are seen in the support of this remarkable little star have been selected from the finest artists in the cinema world. I know of no better director for a story like "Oliver Twist" than Frank Lloyd, who has given the world this screen version. Summed up in the final consensus, I think that "Oliver Twist" presents the rarest combination for a successful record making production yet offered the screen.

Frank Lloyd the Director of "Oliver Twist"

WHEN "Oliver Twist" was definitely decided upon as Jackie Coogan's next film production, the subject of a director capable of presenting this immortal masterpiece on the silver sheet was a much discussed one.

Finally a selection was made. Frank Lloyd was the man to whom the Jackie Coogan Productions entrusted the making of "Oliver Twist." Lloyd was selected primarily because he is recognized by all picture goers as one of the greatest directors in the industry. Another quality that rendered Lloyd the logical man for this task was his love for and knowledge of children.

Mr. Lloyd, who is himself a father, knows how to get along with juvenile folk and to make them love him heartily and without restraint. But the final fact that rendered Mr. Lloyd the inevitable choice for the difficult "role" of directing the great picture was his knowledge of the London, not only of the present day but of the time of Charles Dickens.

Jackie Coogan listening attentively to his director, Frank Lloyd, go over some important scenes in "Oliver Twist."

Having been raised in London, Mr. Lloyd early became a Dickens enthusiast. The squalor of Field Lane he knows about for he has stood on the very stones of the evil district and looked on the very buildings and stores described by Dickens. He has, many and many a time, walked in spirit with the immortal Dickens through the London that Dickens described and glimpsed suggestions of the evils which the great author did much to reduce and destroy through the vigor of his marvelous and living prose.

London Bridge, which will be shown in the forthcoming Coogan production, is actually and accurately revealed, swathed in its familiar fog; the Thames was the scene of Lloyd's boyish adventures, and into the residential section of Dickens the imagination of Director Frank Lloyd found it easy to retrace its way, for in one of them he lived, and in all of them he knew his way.

Thus, in its physical phases as well as in its dramatic, humorous and tragic aspects the London revealed in the picture of which Jackie Coogan is star, is the London of actuality—the London of Charles Dickens.

Three scenes from "Oliver Twist," starring Jackie Coogan, a First National attraction.

Big Premiere Set for New York Strand

"OLIVER TWIST" will not only sail through Associated First National Pictures channels but instead of entering a legitimate theatre on Broadway the production will enter an engagement at the Mark Strand theatre commencing October 29th.

It was Sol Lesser's intention of placing the Dickens film starring Jackie Coogan in a Broadway theatre for a run, but with the signing of contracts with First National for the world distribution, it was Lesser's theory that the production should play a motion picture theatre instead.

That Jackie's super-feature will make new box office records at the Strand is expected, and all along Broadway talk is rife to the effect that this Dickens masterpiece will make a decided clean-up insofar as picture box office receipts are concerned.

It is expected that "Oliver Twist" will take a run at the Strand and a big exploitation campaign is already being planned by both the Coogan representatives and those in the Strand and First National offices. Those whose pleasure it has been to see a screening of "Oliver Twist" claim it to be a decided hit and a great asset to the silent drama of today.

Editorial writers and magazine representatives have constantly asked for showings of the production, feeling it to be a worthy subject for their columns.

The national release date for "Oliver Twist" will be late in October or early in November, but many first run exhibitors are anxious to book the picture for early dates.

Although the Coogan offering has been witnessed by but few people since Lesser arrived with the print, word has been passed around film row that Jackie Coogan has given the world a new masterpiece to talk about. Institutions such as Dickens Clubs, Colleges, Be ter Films Leagues and Welfare organization are all anxious to witness the picture and a inquiring about release dates of the subjec With these inquiries, it is reasonable to fe that little Jackie Coogan is in for a period c great popularity and praise—even surpassin that which has been his since his initial entr in the silent drama with Charles Chapli some three years since.

"Oliver Twist" will have a showing in th West immediately and equally importar arrangements and preparations are bein made in Los Angeles as in New York for th exhibition of the production.

Several editors of national magazines hav already used "Oliver Twist" as presented b Jackie Coogan as editorial material, claimin that the motion picture would be elevated a a fast pace with more offerings such as thi Dickens classic.

Why "Oliver Twist" Goes via First National

SOL LESSER on the eve of his departure for Los Angeles gives out a statement in which is explained the reason Jackie Coogan's production of "Oliver Twist" is to be distributed for the world by Associated First National Pictures, Inc.

"The production," says Lesser, "cost four or five times more than the usual amount we spend on Jackie's pictures. From its incipiency, both Mr. Coogan and I felt that we should obtain advanced admission charges and consequently the road-showing of the picture presented itself and work was proceeded with along that line.

"After arriving in New York and consulting with executives of First National Pictures, the exhibitor's standpoint was brought up and as presented to me by First National I could hardly carry out the initial idea of the road showing of the picture.

"I realized that exhibitors had played all of Jackie Coogan's past pictures and felt that no picture should be excluded from their screens even in view of the fact 'Oliver Twist' was a much bigger production than any they had so far received from the Jackie Coogan Productions.

Sol Lesser

"Briefly, I saw the angle from the exhibitor's standpoint and immediately altered al plans of road showing. Prevailing on thos with whom I am associated in the West Coas Theatres, Inc., organization, it was not lon before they, too, realized the justice of givin the exhibitors playing former Coogan picture the Dickens offering.

"At this time I wish to congratulate Adolpl Ramish and A. L. and M. Gore for bein so liberal minded in this transaction, and w all anticipate the greatest results from this Jackie's biggest production. I am sure tha First National will leave no stone unturne in the endeavor to establish a record botl from the distribution end and from the bo offices of the exhibitors throughout the coun try who are to present this masterpiece."

Mr. Lesser and A. L. Gore left New Yorl this week and will stop over in Chicago t attend the executive meeting of First National Immediately afterward they will go straigh to Los Angeles. They have been away fron their West Coast offices for four weeks.

Who does death-defying deeds that bar him as a life insurance risk?
Who flirts with destruction?
Who leaps from a flying Airplane to a speeding express train?
Who fights alligators and sharks with his bare hands?
Who does a thousand incredible things?

Charles Hutchison

in

"SPEED"

with **Lucy Fox**

Pathéserial

Coming Soon!

Produced and Directed by
George B Seitz

Announcing the inimitable

Will Rogers

in two comedies
"A Ropin' Fool" (Two Parts)
and "Fruits of Faith" (Three Parts)

Broadway and Main Street know Will Rogers equally well.

The same, clean, fresh -- original humor that makes Broadway audiences roar - makes Main Street audiences howl.

He is the star and his --- pictures the pictures for - the whole family to see.

Coming Soon

Pathécomedy
TRADE MARK

THE BIGGEST AND TIMELIEST SCOOP IN NEWS REEL HISTORY!

PATHE NEWS

announces in issue No. 79, now showing, tremendously vivid pictures by a staff cameraman of the

BURNING OF SMYRNA

and its

CAPTURE BY THE TURKS

HOW IT WAS DONE, AS TOLD BY CABLEGRAMS

July 30. Ercole, Vienna. Leave for Constantinople immediately. Cover Turkish-Greek advance. Situation looks serious. Cohen.

July 31. Cohen. Leaving for Constantinople today. Ercole.

Aug. 3. Ercole, Constantinople. Follow Turkish National army advance. Cohen.

Aug. 7. Ercole. Watch Greek advance Smyrna. Clash seems imminent. Cohen.

Sept. 5. Ercole, Smyrna. Cover Greek retreat. Cohen.

Sept. 15. Ercole, Smyrna. Rush all pictures Smyrna fire. Cohen.

Sept. 15. Sozio, Rome. Leave immediately Smyrna. Relieve Ercole bringing first films fire.

Sept. 21. (Date line Rome) Cohen. Shipping Saturday Smyrna. Covered exclusively. Smyrna burning 900 feet. Ercole.

FIRST, AS ALWAYS, WITH THE FIRST PAGE NEWS!

We know our customers join us in congratulating the Pathe News staff on their remarkable accomplishment.

Pathe Exchange, Inc.

COMEDIES—EDUCATIONALS—SCENI

Short Subjects and Serial

ITEMS CONCERNING NEW PRODUCTIO

RochesterPressAcclaims Eastman Subject

IN the Democrat and Chronicle of Rochester, N. Y., issue of September 28, that newspaper devoted considerable space to the description of the success of "A Trip Through Filmland," a short subject acquainting spectators with methods employed in the manufacture of film. The publication stated that the number of bookings on the local subject included nine hundred theatres in United States and estimated that over a million people had seen the celluloid description of film making.

Said the newspaper: "It had its first public showing at the Rialto Theatre, New York, in December last," and continued enumerating the different cities in which the subject had been shown.

Frankie Lee Begins on First Comedy

Frankie Lee, who will be seen in a series of comedies which will identify him as "The American Boy," began work this week on the first of the two reelers. "Last Night When You Kissed Blanche Thompson," a story by Bess Aldrich which appeared in the American Magazine, will serve as the first vehicle for the juvenile star and it is declared by Messrs. Becker and Bricker that they purpose to furnish him with stories purchased in a market where the stamp of public approval has already indicated them as eligible material. In addition they plan to provide the best screen talent obtainable for the supporting cast. The release of Frankie's first picture will be announced later.

Costume Production for Bobby Vernon

Al Christy has started filming a comedy costume play with a European mythical kingdom the major setting. This according to the producer, is the biggest undertaking of his career in two reelers, and will be called "Choose Your Weapons," featuring Bobby Vernon.

Christie has done the costume play in comedy before, but the character list, the chart of sets and costumes for this one indicate it will surpass any previous efforts.

Supporting the comedian in the new comedy will be Charlotte Stevens, Lincoln Plumer, Earl Rodney and Victor Rodman.

F.B.O. Warns Against Plagarism

H. C. Witwer's "Fighting Blood" Stories are to be Fully Protected

FILM Booking Offices of America has issued a warning to all producers and distributors concerning the series of "Fighting Blood" stories which will be produced as a series of two reel subjects at the R-C Studios for F. B. O. release. The exclusive motion picture rights to these stories by H. C. Witwer, author of the "Leather Pushers" stories were purchased recently by P. A. Powers, managing director for F. B. O. and production will start at an early date.

The "Fighting Blood" stories, each one of which is complete in itself, are now running in Collier's magazine, which to date has published seven at two weeks intervals.

"We know full well," stated Mr. J. I. Schnitzer, vice-president of F. B. O. "that we have the best work of one of the country's most popular authors in our possession, and we do not intend that any company shall receive the benefits on our investment. It seems to be the rule that no producer can announce contemplated production of any good story or series of stories without being forced to fight those unscrupulous picture-makers who seek to make a livelihood by infringing upon the investments of others. 'Fighting Bloody' stories cannot be easily plagarized and it is our intention to fully protect our rights in this matter by the full power of law. We expect to be able to announce in a short time the full cast of the first picture, which will go into production immediately."

New Comedy Series Under Way

C. C. Burr Announces Release Date Through Hodkinson

THE first of the "All Star Comedies," featuring Ray McKee, Charlie Murray and Mary Anderson, produced by C. C. Burr, President of the Mastodon Films, Inc., has been delivered to the W. W. Hodkinson Corporation for release under the title of "Faint Heart." This is the initial offering of a series of twelve two-reelers for which Hodkinson has contracted, each of which to feature the same cast, and for delivery at the rate of one per month.

With Charles Murray, veteran Mack Sennett comedian in the role of an irate father, Mary Anderson, popular as an ingenue, the sought after daughter and Raymond McKee the ardent suitor in the three principal roles, there is ample room to expect many mirth producing happenings, which producer Burr and Director LaCava planned to offer followers of comedy. The release date for "Faint Heart" is scheduled for not later than October 28.

Pathe's October Program Ready

Ten Two Reelers Include "The Old Sea Dog" and "Rough Going"

THE Pathe program for release on October 15 includes in addition to News numbers, two comedies, namely "The Old Sea Dog," starring "Snub" Pollard and "Rough Ridin'," with Leo Maloney.

"The Old Sea Dog," second release in which "Snub" Pollard appears as the star, is described as presenting the comedian in compact action, supported by comic incident showing him off to best advantage.

In the "western" called "Rough Going," Leo Maloney is a struggling young rancher in love with the daughter of a cattle king neighbor.

"One Day to Go," the fourteenth episode of "The Timber Queen," Ruth Roland serial, is described as one of the most daring of the two reel parts shown to date.

The Hal Roach Comedy, "Out on Bail" with Paul Parrott is a one reeler in which the hero encounters the job of "cleaning up the district."

"Two of a Trade" is the Aesop Fable ready for this program, which includes the submarine adventures of "Tom Cat," the cartoon hero.

In addition, "Chop Suey and Co.," a Harold Lloyd re-issue, shows the comedian as a mild mannered "cop" in Chinatown.

Important Bookings o Educational Releas

SID GRAUMAN recent contracted for the n fall series of Education Christie Comedies for theatre in Los Angeles, f lowing the screening of t first two pictures of the o put. The first subject to shown will be "That Son a Sheik."

Heretofore short subje showings for Grauman's ha been on a spot booking ba only, this being the exhib or's first venture in contra ing for an entire series short subjects.

Another of Educationa fall offerings includes a boo ing of eighty-seven days the Loew circuit. Schedul for New York and vicinity a "The Tiger of San Pedro" a "The Red Headed League two of the latest in the A ventures of Sherlock Holm series, covering a period of a most three months.

"Makin' Movie Praised by Critic

In a recent number of "L Robert E. Sherwood, critic screen plays for that publicat praised the Pathe two re "Makin' Movies," starring Jo Jones. Among other remarks, Sherwood said:

"Those who saw and enjoye two-reel picture entitled 'Su and Demand' will not want to 'Makin' Movies,' which is formed by the same youthful and is superior to its predece in every way. * * It cont some excellent pictures of a st in operation, and is not abov touch of satire here and there."

New "Plum Center Ready for Release

"Pop Tuttle's Clever Catch," which Dan Mason makes his sec appearance as the rustic hero Plum Center comedies, is the rent F. B. O. comedy release. "Tuttle" shows in this pictur slick way to capture a hold-up and the result, it is stated, is upr ioously funny. Mason is again s ported by Wilna Hervey as "Great Dane," who will be rem bered as the "Katinka" of "Toonerville Trolley" series which Mason starred. Robert E directed.

Fox Ready to Release Six Educationals

THE first six of the Fox series of Educational Entertainments are ready r release. More are in ocess of preparation. These ay be booked singly or in a oup via Fox Exchanges.

The Fox organization aim gain for the exhibitor, the operation of educators, inisters, welfare workers d parent teacher associaons, in exploiting these short ntertainments. Already own at the Strand Theatre, ew York, the first subject as indicated its influence in aining favor, according to reorts from Fox officials, who eport application for conracts verify the belief that r sighted exhibitors, preceiving the value of this type of lm, are eager to make use f it.

ew York Strand Books Fox Comedies

JOSEPH PLUNKETT, managing director of the Mark-Strand atre, New York, this week atched his signature to a contract ch will bring about the introtion of Lupino Lane in his first x farce, "The Reporter," ough the channel of the nationalknown amusement house. The tract also calls for the premier the two following Lupino Lane medies, both of which have been mpleted and are scheduled for ease to exhibitors at intervals of r months apart.

While no definite starting date "The Reporter" is as yet availe, it is known that Mr. Plunkett planning to show it shortly as of the important attractions of Mark-Strand program.

Pre-view screenings of "The Reter," it is asserted, have revealed comedy which is sure to rank pino Lane among the few uinely-good comedians of the een. An accomplished dancer, robat, mimic, pantomimist, athlete nd actor all in one, Lane, it is imed, furnished a hearty laugh every foot of film.

omedy Described as "Family Film"

"Let 'Er Run," the third of the w series of Educational-Christie medies, featuring Dorothy Dere, is recommended as a "family n" in the current bulletin of the tional Motion Picture League.

"Let 'Er Run" has just been reased by Educational. It shows ss Devore in the role of a jockey, d also marks the introduction to ristie Comedies of George ewart, brother of Anita Stewart.

ew "Holmes" Subject Ready for Release

"The Solitary Cyclist" will be eleventh release in the Educanal series on "The Adventures Sherlock Holmes," from the ries by Sir Arthur Conan Doyle. features Eille Norwood as the aster detective.

News Reel Shows Frisco Fire

Universal Mirror No. 2 Depicts Plight of Inhabitants During Great Holocaust

UNIVERSAL announces the early release of the second installment of International News Reel Corporation's feature reels showing events of two decades ago. Mirror No. 2, is a cinematographic record of the great San Francisco Fire, in April, 1906, in which hundreds of persons perished, 200,000 were made homeless and almost the entire city was devastated.

The Mirror, in showing the fire scenes, collated from many sources, also shows San Francisco as it is today, a Phoenix which has arisen from the ashes of the 1906 holocaust.

"To the motion picture, we owe a remarkable historical record, proving to future generations the astonishing ability of the American spirit to rebound from a disaster which might well have wiped from the map a city peopled with citizens of less courage and will," says R. V. Anderson of the International News Reel Corporation, discussing The Mirror No. 2.

"The scenes in this news feature show that desolation as complete as the ruin wrought by the Hun on defenseless Belgium was visited on San Francisco.

"Besides the fire, are shown the scenes of chaos amid the debris strewn streets, and the dynamiting of the various structures in a frenzied effort to halt the conflagration."

Universal is getting out special accessories with The Mirror, including exploitation material.

"Man vs. Beast" Out in October

Educational Announces Two Reel Thriller for Last of Month

WITH no other motive than to reveal to the world the wild animals of the jungle in their native haunts, Louis Shuman, scientist, explorer and sportsman, personally equipped an expedition and led it into the heart of Africa. What is believed to be a remarkable motion picture, announced by Educational for release late in October, is the result of Shuman's adventure, which is said to embrace a number of thrilling close-ups of conflicts between men and vicious wild beasts of Africa.

The expedition made its headquarters at a hotel on the East African coast. More than 150 natives were engaged as gun bearers, tent boys, etc., while fearless cameramen accompanied the expedition, ready to set up a camera in the face of threatening attacks which were not infrequent during their two years in the wilds.

A large amount of negative was brought back to civilization. It told the dramatic story of the hardships and conquests Shuman and his followers were obliged to undergo, out of which has been taken the most striking and thrilling parts to be issued in a two-reel Educational offering under the title of "Man vs. Beast."

There are shots which are alleged to describe in detail the capture of wild beasts of varied species, as well as attacks. It was on the return trip in one of these attacks that the explorer lost his life, after having accomplished his life's purpose, that of bringing realistic information to the world via the screen regarding wild beasts of Africa, in their native haunts.

Garsson Announces Two Reelers

Twelve Nick Carter Stories With Four of Series Ready to Be Made

MURRAY W. GARSSON has announced the completion of four two reel Nick Carter detective stories, the first of a series of twelve, which he will release on the State Rights market.

The titles of the first four are "The Spirit of Evil," "Unseen Foes," "The Last Call" and "A Game of Graft." The pictures were produced under the personal supervision of John J. Glavey and directed by Alexandre Hall.

The stories have been brought to date, some even involving the use of the radio phone and other present day "miracles." Edmund Lowe, who has enjoyed a successful career as an actor of both the stage and screen, portrays the role of Nick Carter in the first four productions, supported by Diana Allen, ingenue.

The Nick Carter detective stories, according to Mr. Garsson, offered unlimited possibilities owing to their popularity in fiction form and production work on the remaining eight of the twelve two reelers is going ahead and will be released at the rate of one a month. "The Spirit of Evil," first one on the schedule, deals with psychic phenomena, while "Unseen Foes" deals with the unraveling of a unique mystery in which the modern methods of detection play a prominent part. "The Last Call" is the picture hinging upon the use of radio, and "A Game of Graft" is a story of New York night life, involving a romance about a cabaret dancer.

News Weekly Contents

Kinograms No. 2184:—America shares in celebration of Centenary of Brazil; fatal race opens big new speedway, Kansas City; one killed, nine injured; Forest Hills, N. Y., East and West tied in Tennis Tourney; Tilden and Richards win doubles; Syracuse, N. Y., Pershing again leads Doughboys; the general heads great parade at the State Convention of American Legion; personalities of the news, Sir Thomas Lipton and Sir Harry Lauder.

Kinograms No. 2185:—Watch as fate of miners, Kennedy Mine, is sealed; men with oxygen tanks about to go down to recover bodies; Washington, D. C., Catholic prelates in yearly conclave; personalities in the news, Senator Thomas E. Watson, Dr. Adolf Lorenz, Leon Dejean, new minister from Haiti; Walter Neilson does daring motorcycle stunt, Santa Monica, Cal.; Philadelphia Baby Show indicates no race suicide there; couple with eleven children; Cleveland, O., premier trotters set new record; New York, Ukrainian chorus arrives in picturesque native costume; Omaha, Neb., night pageant is Ak-Sar-Ben Flory; floats and shots of festivities; Ft. Snelling, Minn., old Third Infantry holds a reunion (local Minneapolis).

Pathe News No. 78:—Washington, D. C., coal songsters serenade president; New York City, N. Y. baseball team again in lead; Coney Island, N. Y., smallest man in world made American citizen; Washington, D. C., biggest bank in world finances nation's farmers; Constantinople, Turkey, celebrate Turkey triumph; In the Limelight, "Substitute President for Russia" Premier Lenin on six months' absence from Soviet government; New York City, famous yachtsman returns to challenge America's cup; Harry Lauder arrives in U. S.; Naples, Italy, song festival; Rio de Janeiro, Brazil celebration of 100th anniversary of independence; Omaha, Neb., annual Ak-Sar-Ben festivities draw big crowds; Detroit, Mich., Odd Fellows in parade, reunion.

Pathe News No. 79:—Entries for Pulitzer Air Race, showing practice flights; Naples, Italy, the burial of Italian born U. S. soldiers, conferring military honors on dead heroes; Here and There includes exhibit of world's largest electric lamp; jumps to Paris, France, where girls using instruments to mold their noses into any style they please, are shown; dangers in fishing for sardines on Portuguese coast; Chamonix, France, with view of Mt. Blanc, highest peak in Alps; Athens, Greece, King Constantine abdicates; views showing happenings before and after abdication, ending with the highway of Constantinople; Pittsburgh, Pa., where navy rush to aid war victims in Near East; Fort Worth, Tex., local Dixie series baseball contests; closing with "Smyrna on Fire."

Pathe Review No. 177, announced for release on October 15, illustrates Longfellow's poem "Daybreak," the lines of verse being depicted on the screen in the Pathe "Photographic Gems" and "Camera Paintings." Also presents Hy Mayer's Capital Travelaugh, "In the Dear Old Summer Time," "The Puppies of Scotland."

Century Comedies Secure Corporation

In Toronto, Canada, one of the largest department stores has consented to cooperate with the Century Special Fairy Tale series and have agreed to devote window space to a large display, or the book department to the fairy tales that the Century will make. The latter will be done in connection with the selling of children's fairy tale books for which photographs and placards will be used. The same arrangements have been made in Montreal.

Baby Peggy Making Personal Appearances

Baby Peggy's vacation trip to San Diego last week was combined with the taking of some out of door shots for her forthcoming picture.

Reviews of Latest Short Subject Release.

"The Priory School"

(Educational—Two Reels)

IT is remarkable how these Sherlock Holmes stories in two reels hold their own. While this is not the stronges of the series, it has the happy faculty of getting to the plot in the first few feet. Holmes and his worthy friend Watson are discovered enjoying a few moments of relaxation, when the head of a boy's school enters, appealing to the great detective to solve what appears to the bewildered man, a mystery. His star pupil seems to have been abducted, which would stir up considerable trouble, were his father, the Duke of Holderness, to hold the school responsible. So Holmes and Watson start on the trail, solve the mystery and bring about a reconciliation between the estranged parents of the boy in question. In so doing, considerable action and bits of entertaining melodrama are injected. One thing in particular is noticeable in connection with this one—it is unlike any other from a narrative standpoint, brings out some of the admirable traits of the great detective's character and is in the last analysis a subtle preachment on a worthy subject.—*LILLIAN GALE.*

"The Skipper's Sermon"

(Educational—Two Reels)

A THOROUGHLY enjoyable comedy, bound to provoke laughter and spread good humor. There is no resorting to over-done slapstick, the laughs being worked up by natural situations, put across with the help of some of the best subtitles yet applied to this sort of entertainment.

A splendid little plot lays the foundation of this comedy, although the fun hinges, as usual, upon the movements of the dilapidated old trolley, the rural background and types, comprising a list of capable players.

This time the town bank is the scene of most of the action, although the trolley is laboring along the road burdened with a shipment of gold for the bank. A slick guy from the city has designs upon the shipment and plans to make a last haul, after which he expects to go straight. But meeting with pillars of Toonerville society softens his heart, and he decides to become a law abiding citizen instead.—*LILLIAN GALE.*

"Strictly Modern"

(Pathe—Two Reels)

SNUB POLLARD as a hotel clerk has been surrounded in this comedy with a series of "conveniences" and adjuncts to hotel management which belong in that vast category of things which don't exist, yet certainly ought to. The disappearing "bawth" is a charming idea. A pearl thief and a bridal couple are among the guests. Pollard takes an active part in capturing the robber after the bride's necklace is stolen, meantime being mistaken for the thief, a masher and various other things. There are real laughs in the two reels, and if Pollard would devote himself to the development of straight farce and avoid the frankly labored clowning which he perpetrates in places, he would be a proficient comedian.—*STUART GIBSON.*

In the Burr-Whitman-Bennett production of "Secrets of Paris," a scene in a toy shop is shown

"Bone Dry"

(Pathe—Two Reels)

PAUL PARROTT appears in this as the son a prohibition director, and is sent out by his father to seize a band of bootleggers. After some "thrilling" moments he succeeds in drugging the entire crowd of desperadoes with doctored liquor, only to find a moment later that they all are agents like himself. At the last moment, having discovered this dreadful fact, he is faced by the real bootleggers. The concluding scenes are particularly funny. Paul and the girl are in a canoe, sailing alone wth an umbrella over them. The boat goes over a falls, apparently to destruction; but at the foot they are found, still oblivious, sailing along in the umbrella. with the boat held over them.—*STUART GIBSON.*

"The Enchanted City"

(Educatonal—One Reel)

THIS may be described using the title of the poem upon which it is based, "A Love Phantasy" and enacts the dream of a suitor who relates the beauty and sadness of an ethereal journey leading into realms of life beyond, which came to him in a dream. The artistic settings play the most important part of the offering, supported by sub-titles of an appropriate nature, describing the steps of the journey into that enchanted land of "Love's Dream." It is of extremely high-class nature, and would fit advantageously into a program in need of something uplifting, with a direct appeal to patrons capable of appreciating a reel of artistic diversion. A sort of futuristic novelty of unusual distinction.—*LILLIAN GALE.*

"Touch All the Bases"

(Pathe—Two Reels)

THIS one, as its name would imply, concerns the worries of Paul Parrott and his girl when they go to see a baseball game and a goat eats Paul's lone dollar bill, thereby preventing him from entering the park. After a series of adventures Paul arrives inside the fence in time to be seized upon as a pinch-hitter; whereupon, of course, he wins the game, gets some money and hurries his girl off to a minister. The film contains some pretty good laughs, but it doesn't come up to the mark usually set even by these short comedies.—*STUART GIBSON.*

"The Fighters"

(Pathe—Two Reels)

THIS is the second of "Our Gang" seri written and directed by J. P. McGow and Tom McNamara, who get such remarkab results with children and animals. Mr. M Namara, who draws the strip cartoons featu ing "Us Boys," certainly knows the psycholog of youth. With Mr. McGowan's co-operatic he has humanized his cartoons. The idea is bui upon funny lines and so spontaneous that tl high jinks seem to evolve in the heads of tl youngsters themselves. Certainly the ver young generation will respond with enthusiast delight. Yet the picture is suitable for the parents because it takes the years away.

The material is simple and to the point-showing the imitations of children in trying t adopt the manners of grown-ups. Here th form a fire department. The smallest boy h acquired a fire hat so his pals make him chic He is drawn in a soap-box by the pet dog. pony cart is commandeered and also the litt girl who owns it. The *piece de resistance,* how ever, is the fire engine, made of a still discovere by the gang in the back yard. How they das to an imaginary fire and turn on the hootel thus revealing to the police the presence o the bootlegger, is only surpassed by the be havior of the animals who taste the stuff an are pictured by the snow-motion camera cuttin up capers.

There is real humor here. There is also place on every exhibitor's program for suc wholesome ideas.—*LAURENCE REID.*

"His First Job"

(Universal—One Reel)

THIS introduces Lewis Sargent, the bo actor, in the first of his series of come dies. The idea develops around a conflict be tween the principal in the role of a messenge boy and a pugnacious scrapper from the gas house district. Perhaps the ending is a trifl abrupt, but one cannot criticize a comedy tha is only a reel in length. The Sargent boy ha a clever assistant in Julia Brown, who play the role of little sister. Had the piece con tinued another reel it would have carried mor substance. As it is the offering makes a nea little filler for a program.—*LAURENCE REID*

"The Radio Hound"

(Century-Universal—Two Reels)

HERE is Brownie, the wonder dog, at i again. This time he figures prominently as a radio entertainer, though he has company in the figures of two little youngsters. It is amusing and original. Naturally the title gives it away as being a vehicle for the dog. But he makes it more a vehicle because you follow his antics without giving thought to the idea that he fits the story instead of the story fitting him. The piece hits the bull-eye because the radio is still timely even if folks are not listening in with the enthusiasm of six months ago. The comedy is sure-fire.—*LAURENCE REID.*

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Doug. Conducts Tourney for Boy Scouts

WHAT is announced as the greatest gathering of Boy Scouts in Southern California since war-time days was that at Hollywood recently when members of the organization gathered from towns in the vicinity of Los Angeles to try their skill at the Robin Hood Archery tournament and field meet at the Pickford-Fairbanks studios, Santa Monica Boulevard.

More than five hundred boys peeped into King Richard's castle and the town of Nottingham so recently peopled by Little John, Friar Tuck, Will Scarlett, Alan-a-Dale and others of Robin Hood's merry band as they are pictured in Douglas Fairbanks' new photoplay sensation, "Douglas Fairbanks in Robin Hood." The archery contest, for which Sid Grauman gave an English ash bow of the type that Robin Hood is said to have used, was held in the castle banquet hall, where Mr. Fairbanks in the role of Robin Hood made records with the bow and arrow which the Boy Scouts tried to beat.

Legion Commander Sees "Skin Deep"

Hanford MacNider, national ommander of the American Le- ion, and Judge Kenesaw M. .andis, director of baseball, were he guests of honor of Balaban & Katz at the world premier of Skin Deep," Thomas H. Ince's atest release through First Na- ional, at Chicago theatre, Sept. 25, 922.

Introduced by Judge Landis, Mr. IacNider spoke from the stage of ie Chicago theatre as the picture aded out for the first evening's resentation.

The opening night of "Skin Deep" was acclaimed "American egion Night." The marquee was ecorated in flags and the lobby in ie national colors, with an emblem velcoming Mr. MacNider.

"Skin Deep" makes an appeal or a square deal for the men who aw service and American Legion fficials and posts throughout the ountry have evidenced a tremen- ous interest in its presentations.

In addition to entertaining Mr. IacNider as the guest of honor at ie picture's premier, Balaban & Katz arranged a private preview of Skin Deep" for the 500 disabled eterans who are in Drexel Hospi- l.

"Remembrance" Well Received

Opens to Good Business at Capitol, New York; Gillingwater Wins Praise

JUDGING from early indications, Goldwyn and Rupert Hughes have put across another "Old Nest" in "Remembrance," which is this week's offering at the Capitol theatre, New York, and will be nationally released on Sunday, October 8.

The big auditorium of the Capitol was kept filled all Sunday afternoon and, beginning soon after six o'clock in the evening, even standing room could be bought with difficulty only. Business started out strong on Monday afternoon with indications that the attendance, by the end of the week, would rival the extraordinary business done at the Capitol by "The Old Nest" last season.

The reviewer for the New York Herald wrote of "Remembrance": "A moving film play. . . . The picture holds the interest with mounting effect more signally than many a photoplay of ferocious clashes. This is obviously due to the varied, resourceful acting of Claude Gillingwater, who is coming to be the Frank Bacon of the screen. . . . He gives a pathetic and genuine glimpse of the father who slaves for his family . . . To the life he portrays the man who is always one week ahead of bankruptcy."

Journal: "In his latest picture, 'Remembrance,' Rupert Hughes has repeated his success of last season, 'The Old Nest.' The story is a simple, straightforward one, yet with all the 'heart interest' that distinguishes the work of its author. Faithfulness to life might be set down as its predominating feature. 'Remembrance' is distinctly an American drama, of American city life. But its characters, so faithfully portrayed on the silver sheet are so perfectly human that thery is no doubt of its universal appeal."

Evening World: "For once the advertisements of a picture release have been absolutely right. 'Remembrance' really IS a picture one will remember . . . Rupert Hughes at his hugiest."

Journal of Commerce: "Like its companion picture, 'The Old Nest,' 'Remembrance' translates a typical American family problem to the screen, but even more so than the former does it retain intact the tenderness, humor, pathos and keen observation and sympathetic understanding that are so typical of Hughes' pen."

American: "A panegyric to Pop. . . . Claude Gillingwater does some exceptionally fine acting, and is well supported by the rest of the cast."

Sun: "Claude Gillingwater dominates the new Rupert Hughes picture. . . . Gillingwater seems strangely like Frank Bacon's double . . . It is a case of Rupert Hughes doing father love the good turn he did mother love in 'The Old Nest.'"

Mail: "Claude Gillingwater in the role of Pop quite outdoes himself. It is a magnificent role for any player and Gillingwater fits it like the proverbial glove, only more so. He is splendid and cannot be praised too highly. Kate Lester, too, as Mom, is worthy of special mention."

"One Week Of Love" Is Ready

Myron Selznick Completes Cutting Preparatory to Departure For Coast

PREPARATORY to his departure for the Coast where he will resume the supervision of the year's quota of Selznick super-specials, Myron Selznick, President of Selznick Pictures Corporation, has just about completed the cutting of "One Week of Love" which he brought on with him from Los Angeles a week or two ago. The production will be in the identical shape in which it will be offered to the public before another week has passed.

"One Week of Love" is he first of "Sixteen Only" which the Selznick company have promised for the year. Elaine Hammerstein and Conway Tearle are co-starred in the production.

The picture was shown informally in the company's projection room a few days ago to an audience made up of Selznick and Select employees. It far exceeded the high expectations which had been built up for it by the glowing reports which had come from the Coast during the time it was in production, according to those who saw it.

Emphasis has been laid upon the action end with the thought that audiences are daily becoming more and more interested in this type of entertainment, swinging away from the quite, tense, dramatic situations. There's an aeroplane race and aeroplane crash early in the story development and, in the last five hundred feet, is said to be one of the most remarkable railroad accident incidents which has yet been registered on the screen.

"Knighthood" Endorsed by Brandt

"THE entire motion picture industry owes a vote of thanks to William Randolph Hearst for giving such a wonderful picture as 'When Knighthood Was in Flower,' now at the Criterion Theatre, to the public at this particular time," declared William Brandt, founder and president emeritus of the Theatre Owners' Chamber of Commerce just before the weekly meeting of that organization at the Hotel Astor.

Brandt is the owner of several theatres in Brooklyn, and was one of the first motion picture theatre managers to recognize the need of organization and co-operation among theatre owners. Accordingly he organized the Theatre Owners Chamber of Commerce, which has done much to stabilize the exhibitor end of the business, and hence react favorably upon every branch of the industry. Although Mr. Brandt declined re-election this year, he is still the leading spirit of the organization.

Life of Lincoln Now in Production

Five years ago at the old Balboa studio Rockett Brothers dreamed of picturizing the life of Abraham Lincoln and now they are doing it.

In their research the Rockett company has enjoyed the co-operation of government officials, the custodians of the famous Lincoln collections, the State of Illinois, the city of Springfield, and Lincoln organizations.

Frances Marion is lending her matchless genius to the authorship of the working script and she will also title and edit the picture.

The director will be announced as soon as expiring contracts permit, and the cast, which will be the largest ever organized for a picture, will be practically a roster of the leading lights of the American screen it is claimed.

England Gives "Nanook Quick Showing

Advices to Pathe from Sir William Jury, who has "Nanook of the North" distribution rights for the United Kingdom, accompanied by enthusiastic printed reviews of the Eskimo classic, announce that the picture earned the unaccustomed tribute of immediate release following the trade showing in London.

"Our Gang" Comedy Is Hit with Kiddies

IN making its highly successful appeal to New York Capitol Theatre audiences last week, Pathe's two-reel "Our Gang" comedy "The Fire Fighters" won another evidence of Mr. Rothafel's appreciation of the film's realistically comic representation of the efforts of typical children to get desirable excitement out of life.

He included "The Fire Fighters" in his Capitol all-star program for "Children's Day," Saturday morning, October 14th, given in conjunction with the Will Hays organization.

Booked for its Capitol run because of its unique and distinctive portrayal of the harmlessly mischievous escapades og a bunch of ingenious youngsters and their animal pets, the prompt reaction of children in the audiences to its mirth-provoking incidents made "The Fire Fighters" a logical short feature for a program designed first of all to interest and amuse the young folks.

Young Commended for Screen Story

It isn't often that authors give unstinted praise to screen adaptations of their work, so when Joseph Hergesheimer commended Waldemar Young on the scenario for "Java Head," which George Melford will make into a Paramount picture, there was much rejoicing at the studio.

The story was purchased from Mr. Hergesheimer with the understanding that he should ratify the screen treatment. After a conference with Mr. Melford and Mr. Young in New York this week he said of the continuity:

"It is a perfect piece of work. It isn't the story that makes a great or even good novel. It is the spirit of it. What delights me most in the screen adaptation is that the spirit of the story has been preserved."

Entire F. B. O. Program in Minneapolis

The Strand of Minneapolis, presented an entire F. B. O. program during the week of September 23rd. The feature picture "In the Name of the Law," the Emory Johnson production glorifying the American policeman, was prceded by "Pop Tuttle's Clever Catch," the second Plum Center Comedy to be released through the Film Booking Offices, and also by "Starland Revue," a single reel subject of New York theatrical life, issued every second week. A news reel completed the program. F. B. O. does not issue any such subject.

The Strand duplicated the work of the Capitol theatre recently, when "The Hound of the Baskervilles" and "Their First Vacation," a Carter DeHaven comedy, played during the same week.

"Kick In" Has Sterling Cast

Eleven Strong Players Will Enact Roles Said to be Entirely Suitable

"KICK IN," the forthcoming George Fitzmaurice production which Ouida Bergere adapted from Willard Mack's successful stage play, is cited by Paramount as an example of the use of the big "featured players" casts which have grown to be the biggest marketing point of current motion pictures.

The company points out that in some pictures too many outstanding players might give a crowded effect but nothing like this is possible in "Kick In," it is said, because of the fact that while the production contains eleven persons of stellar and near-stellar rank, the scenes are so divided that the players appear in groups.

The featured players are Betty Compson, Bert Lytell and May McAvoy, while others in the cast include Gareth Hughes, Kathleen Clifford, Mamy Kelso, John Miltern, Walter Long, Robert Agnew, Jed Prouty and Carlton King. All of these people are well-known and it is said that their grouping allows them all an opportunity to "put over" the best points of their specialties.

For instance, two pathetic little kid crooks are played by May McAvoy and Gareth Hughes. "King and Queen of Pathos" this pair has been called after their big success in "Sentimental Tommy." Walter Long is the beetle-browed detective. Long's tough, hard stuff has scored heavily in such productions as "Blood and Sand," and "Moran of the Lady Letty." The foolish, silly idle-rich mother has been a specialty for Mayme Kelso for years. For Frou Frou, a peppy, tempestuous "jazz" dancer, Kathleen Clifford was chosen—the same young woman who headlined in vaudeville and in the Winter Garden Revue, "Business Before Pleasure" and "A Pair of Queens."

As a typical man-about-town Jed Prouty is seen in the role of Jimmy Monahan. Prouty has done that sort of comedy for years in "Miss Springtime," "The Velvet Lady," "Seeing Things" and "The Pink Lady."

The two main roles of Chic Hewes, the reformed crook, and Molly Brandon, the District Attorney's daughter. Betty Compson and Bert Lytell were considered ideal for the two parts because it was in crook parts that Bert and Betty made their first great successes, Bert in "Alias Jimmy Valentine," Betty in "The Miracle Man."

"Smilin' Through" Hit in England

Cable Tells First National of Success of Norma Talmadge Picture

A cable dispatch has been received at the offices of Associated First National Pictures, Inc., from Bruce Johnson, manager of First National's Foreign Department, who sailed for Europe, Sept. 22, in which he tells of the tremendous success being scored in England by Norma Talmadge in "Smilin' Through," a First National Attraction.

"'Smilin' Through' doing tremendous business," reads part of the wire. "English enthusiastic. Want more such Big Time pictures."

In its English presentation "Smilin' Through" was handled in a manner entirely distinct from all other subjects. It is customary over there to first have trade showings, and then the bookings follow from eight to ten months later. In the case of "Smilin' Through," however, no trade showings took place. Instead the picture was booked in big theatres on a percentage basis in the various key centers.

Under this method exhibitors saw the picture along with the public and were enabled to study its effect on motion picture patrons. The plan proved a tremendous success. Exhibitors flocked to see the picture and were so enthusiastic over it that they cancelled bookings already in so as to give play dates to "Smilin' Through."

It was enjoying its great success in England when Joseph M. Schenck, its producer, arrived in London with his wife, Norma Talmadge and Constance and Mrs. Talmadge. Mr. Schenck was so impressed with the results obtained on "Smilin' Through" that he immediately cabled to the First National New York offices for prints and advertising and other accessories on Constance Talmadge in "East is West," "Polly of the Follies," "The Primitive Lover," and Norma Talmadge in "The Eternal Flame," all of which First National Attractions are to be handled in a manner similar to the percentage first run showings of "Smilin' Through."

Marion Davies Edition of Book Shown

A fine display of the Marion Davies edition of the book "When Knighthood Was in Flower," published by Grosset & Dunlap in connection with the Broadway release of the photoplay starring Miss Davies, is made in the Thirty-second street window of Gimbel Bros'. New York store.

The big window is completely filled with the books in their attractive blue and white jacket covers showing Miss Davies in one of the striking scenes from the photoplay. A large picture of the star in one of her costumes as Princess Mary Tudor occupies the center of the window and on either side are large sepia reproductions of scenes from the picture.

Kohn Takes New Off e as Producer

MORRIS KOHN, wh has been Treasurer c Select Pictures Corpo ation for some time, and r cently organized the Depenc able Pictures Corporation fc the purpose of producing fe ture photoplays, has taken o fices in New York, where i the future, he will devote hi entire time and attention t the interests of his new prc ducing organization and suc other motion picture activitie as he may develop.

Dependable Pictures Cor poration recently produce "Till We Meet Again," dir ected by William Christy Ca banne. It is understood tha other productions will follov soon.

In announcing this nev move on Mr. Kohn's par President Lewis J. Selznick of Select Pictures Corpor ation, remarked: "I nee scarcely say that, going to a field of new endeavor, Mr Kohn takes with him my sin cere best wishes as well a the best wishes of all othe members of the Select anc Selznick enterprises who have had abundant opportunity tc find him a man of exceptiona ability."

Broadside Press-Sheet for "Rags to Riches"

The eight page broadside pre sheet that has been published f the first Warner Brothers relea "Rags to Riches," a Harry Ra production featuring Wesley Bar is said to contain many novel pu licity and exploitation aids f use by exhibitors booking the p ture.

On the first page there are fe ture and short newspaper stori and cuts. The second page co tain advance notices, current r views, scene cuts and a striki four column advertisement. T third page has been devoted to tv feature stories, for newspaper u of six nationally known men wi have risen from rags to rich Page four is filled with stories Barry, and four attractive newsp per ad suggestions. On the fif page the entire array of novelti have been reproduced.

Page six is devoted to exploitati suggestions, scene cuts, and new paper stories; seven is utilized lobby display photographs, oil pai ings and a number of teaser ad and the eighth page is given ov to lithographs and slides.

"A Dollar Down" is i Production

A comedy not unlike "The Fir Year," of stage fame, is the Sel nick Picture, "A Dollar Down which is now in the course of pr duction at the Hollywood studi of the company. It deals wi young married life and the attem to furnish a home on the installme plan. Owen Moore, a newlywe plays the leading role and the pi ture will be directed by Victc Herrman, also a recent benedict.

oyd Picture Ends 19 Weeks Run

WITH the close of its nineteenth consecutive week, the Harold loyd-Associated Exhibitors traction, "Grandma's Boy," roduced by Hal Roach, has nded its phenomenal run in r. H. B. Breckwedel's Symhony Theatre, Los Angeles. n this engagement the Lloyd eature set a record which is ot likely to be broken for a ng time.

The records so far show, esides the nineteen weeks' un in Los Angeles, a run of our weeks in Calvin Heilig's Heilig Theatre, Portland, re., three weeks in P. Mormer Lewis' Bijou and Capal Theatres, Atlantic City, nd numerous others.

aborate Sets for "If Winter Comes"

everal of the interior sets for c Film Corporation's screen verin of "If Winter Comes" are l to be among the most elabte and complete ever built for a ving picture. The courtroom Tidborough, where Mark Sabre tried for the death of Effie ght, is an exact replica of an glish court of justice. The offs of the firm of "Fortune, East l Sabre, Ecclesiastical and Schotic Furnishers and Designers," in keeping with the dignity and lowed traditions of that emintly respectable organization.

arion Davies Picture Still Going Big

Marion Davies in "When ighthood Was in Flower," at New York Criterion Theatre ntinues to be an outstanding ccess of the opening season on oadway. Hours before the house ens a line of patient would-be trons extends from the box-office ar around the corner and down th Street, yet hundreds are rned away from every performce.

"The Storm" Proves Good Seller

Universal Receiving Splendid Reports From Exhibitors All Over Country

"THE STORM," is proving to be the best self-seller ever put out by Universal, officials of that company assert. Its percentage of extended runs is far ahead of that of any other picture, and reports from exhibitors indicate that it holds up better than any picture of the year, it is further asserted.

House Peters, in the leading role, has definitely established himself as a star of the highest attaiments, and Matt More and Virginia Valli, gained hosts of admirers by reason of their work in the big Universal-Jewel adaptation of the Langdon McCormick stage success.

As evidence of the universal appeal of "The Storm," no matter what the locality of the class of patrons, the Universal sales force has made public several of the many letters received in high commendation of the picture from exhibitors who have played it.

Willard C. Patterson, manager of the Criterion and Metropolitian theatre in Atlanta, Ga., and one of the leading exhibitors of the country wrote as follows:

"I knew that you would be interested to know that we have just finished a weeks' engagement in our Metropolitan theatre with 'The Storm.' From a box-office standpoint it was most satisfactory, in fact, each day's receipts was bigger than the previous day. I would suggest that you advise exhibitors when they play this production, that they extend their runs so that they may get the advantage that we missed in not extending our engagement another week.

"The Universal has every reason to feel proud of 'The Storm.' I trust that your future pictures will measure up to the same high standard. If they do, you may rest assured that we shall always be glad to play them."

Publicity For Rogers' Picture

Extensive Campaign Will Precede Release of "The Headless Horseman"

FIFTY-THREE editions in print distributed among forty-eight publishers is the advance publicity and advertising preceding "The Legend of Sleepy Hollow" which will soon be presented on the screen under the title of "The Headless Horseman" released through the W. W. Hodkinson Corporation sometime during the month of October and which will provide the screen with one of the best read American classics.

Produced by Carl Stearns Clancy a member of the new school of motion picture presentation and featuring such a well known and popular idol as Will Rogers in the beloved role of Ichabod Crane, the W. W. Hodkinson Corporation feels that they have a film feature of one hundred per cent entertaining value and one with a strong box office appeal and many exploitation possibilities.

In the selection of the cast great care was shown. It is difficult to figure a character that could portray the inimitable "Ichabod Crane," the lean and lanky Yankee school teacher, better than the droll and picturesque Will Rogers. It is believed that Mr. Rogers' characterization of Ichabod Crane will make for him many new admirers among the motion picture fans.

Lois Meredith plays the charming Katrina Van Tassel, Belle of Sleepy Hollow, whose wiles stir up hopeless ambitions in the breast of Ichabod.

New Sherlock Holmes Picture Popular

The popularity of the mystery type of play is reflected in the advance bookings which are being given "The Hound of the Baskervilles," according to word received from F. B. O. branches at the home office of the Film Booking Offices of America.

New Brooklyn Theatre Added to Chain

MAYER & SCHNEIDER, whose chain of theatres around New York City is a monument to their energy and enterprise, recently added a new house to their circuit with the opening of the Commodore Theatre, Brooklyn. This house seats 1500 and is a triumph in modern theatre construction.

The opening was made a gala event and before the hour set for the performance thousands of persons were seeking admittance. The magnificent lobby and foyer were heavily banked with floral tributes from all of the Mayer & Schneider business associates and well wishers. The opening attraction was First National's "Kindred of the Dust."

"One Night in Paris" Due for Release

"One Night in Paris" is the offering which Playgoers Pictures is releasing October 8th, a five-reel comedy drama that is described as full of pep and punch, of gayety and laughs.

The plot concerns the romantic adventures of one Jacques Fromage, bachelor, a young man about town—"town" in this case being that dear, gay French capital. Fromage is a good-looker, debonair, dresses well and is a favorite with the ladies.

First Selznick Special Is Completed

The first of the series of Selznick Special productions for the new season is "One Week of Love," which has just been completed. It contains a thrilling aeroplane scene, which was taken in the California rockies and actually shows the plane dropping through the air and crashing into a ravine.

Another exciting scene is a train wreck. The cars are shown falling from a suspension bridge into a rapidly flowing mountain river.

LUDWIG G. B. ERB,
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We kept our word with "In the Name of the Law." Its epoch-making campaign is a shining monument to the showmanship of F. B. O. But WE SOLEMNLY PROMISE AND PREDICT that even "IN THE NAME OF THE LAW" will have to BOW to this latest and greatest of exploitation attractions conceived and created by the wizardry of Mr. Emory Johnson.

Keep Your Eye On F.B.O.

FILM BOOKING OFFICES

Note: The time to insure your getting this

OMING!

"The Third Alarm" will set the picture world on fire! Out of the welter of mediocre attractions that flood the market comes this veritable titan among box-office crashes.—A mighty exploitation magnet destined to pull millions into the theatres of the nation.

Its positively staggering exploitation background tops even its incomparable sister-pcture "In the Name of the Law."—Here, for once, words totally inadequate to describe this mightiest of box-office mop-ups.

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N THE NAME OF THE LAW"

D ALARM"

Never before has a motion picture embraced such astounding exploitation possibilities. Thousands of fire chiefs, hundreds of thousands of firemen, and millions of their friends will hurl themselves into a campaign of showmanship that will put to shame anything ever attempted since Mr. Barnum shouted his first ballyhoo. The time to ask for this picture is NOW—Speak to your nearest F. B. O. Exchange.

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e mop-up is now—speak for reservation immediately

PRODUCERS→ DISTRIBUTORS ←DIRECTORS

Greetings!

The wonderful works of Charles Major are now available for the screen:

"The Touchstone of Fortune."

"Forest Hearth."

"Bears of Blue River."

"Uncle Tom Andy Bill."

"Gentle Knight of Old Brandenburg."

"Yolanda."

"The Little King."

And several unpublished manuscripts.

The value of Mr. Major's works may be judged by the fact that Cosmopolitan is now releasing the greatest picture of the age, "When Knighthood Was in Flower."

Mary Pickford has "Dorothy Vernon of Hadden Hall" and Famous Players have "Sweet Alysium."

All of Mr. Major's works will be sold now. No agents. Mrs. Major has placed the sale entirely in my care.

If interested, write or wire me at once and I will see you.

FRANK REMBUSCH

F. J. Rembusch Theatre Enterprises

557-559 Consolidated Bldg., Indianapolis, Ind.

S. F. Critics Praise Ray Pictu

Reviewers Proclaim "A Tailor Made Man" Best Photoplay Star Has Done

BOTH public and critics were quick to enthuse over and praise Charles Ray and his newest photoplay, "A Tailor Made Man," a United Artists release, when it was shown at the Strand theatre, San Francisco, according to word from the releasing office.

"A screen comedy-drama of the higher type," said the critic for the Bulletin. "Here is a photoplay as refreshing as mountain air, replete with wit and wisdom, which affords Charles Ray one of the best vehicles of his career. Its humor springs naturally from a combination of logical events and its thrills avoid the melodramatic and are all within the bounds of probability."

"Charles Ray achieves distinction in 'A Tailor Made Man,'" said the critic for the Examiner. "There is a whimsical tenderness, a touch of quaint poetry, a certain friendliness that marks his interpretation of the principal character."

"'A Tailor Made Man' h the elements of the perfec ture," said Curran D. Swint Call. "There is story, ron comedy, compelling drama thrills. It easily can be credi Charles Ray's greatest pictu date. Throughout the entire ing the audience was in a st sustained good humor."

"'A Tailor Made Man' is umph for the young star Cl Ray," said the reviewer fo Chronicle, "and gives promi even greater things. It is lightful comedy and seems al short and because of its in one regrets the end of the st

"The play moves swiftly thr thrilling situations to an in dramatic climax and surpr denouement," said the critic the Daily News. "Charles R supported by as fine a cast as be got together, even the sm roles being done by good act

Vignola Will Make World To

Director Will Complete "Adam and Eva" And Start On Four Months Trip

FOLLOWING his completion of "Adam and Eva," a Marion Davies production which he is now making for Cosmopolitan, Robert G. Vignola expects to start on a trip around the world which will keep him away from New York for about four months.

The contemplated trip is in the nature of a combined business and pleasure jaunt. Mr. Vignola has had it in mind for a long time but for business reasons was unable to make it until now. With the completion of "Adam and Eva" he will be in a position to set aside his production plans and make the trip. Upon his return Mr. Vignola will begin production on another Marion Davies special the story which has already been selected was planned to do this picture mediately after "Adam and E but owing to Mr. Vignola's d to make the trip it will be up until his return.

According to present plans Vignola will sail sometime November. He will go through Panama Canal, thence across Pacific to the Hawaiian Isl Philippines, Japan, China, In the Straits Settlements, Ar Egypt and Europe. He will s several weeks in Italy after w he will return to New York. Vignola expects to be back March or early April.

"Java Head" Has Strong Ca

Leatrice Joy Will Assume First Character Role As Young Chinese Wife

IN "Java Head," George Melford's latest production for Paramount which has been started at the Paramount Long Island studio, Leatrice Joy whose work in "Manslaughter," C. B. DeMille's spectacular Paramount production, won her much praise, will play the colorful role of Taou Yuen, the Chinese wife. This is the first time in Miss Joy's motion picture career that she has played a character role.

Jacqueline Logan will be seen as Nettie Vollar and Albert Roscoe will play Gerrit Ammidon, the leading male role. Raymond Hatton will have the chief character role and George Fawcett will play the part of Barzil Dunsack, the old sea captain. Arthur Shirley Hull, who played the heavy in "The Great Moment" with Gloria Swanson has been cast in the role of William Ammidon, Rose Ta will be Rhoda, Helen Lindreth been given the part of Kate Vo Dan Pennell will be Broderick Frederick Strong will play the of Jeremy Ammidon. Four l girls, Marie Axwell, Betty B son, Audrey Berry and Polly cher will have important parts the picture.

This story by Joseph Her heimer will be given an authe and elaborate background, P mount says. The first scenes be taken in Salem, Mass., w much of the story was laid all the sites spoken of in the n will be transformed into their l style by Rudolph Bylek and technical staff. After finishing w in Salem the company will ret to the Paramount Long Isl studio to film the colorful Chi scenes.

Vitagraph Thriller Due for Early Release

WILLIAM DUNCAN has completed shooting on "When Danger Smiles," and is cutting and titling. The negative is expected East very soon, to be prepared for early release.

The Southern California mountains and deserts are the actual settings used in "When Danger Smiles." The story concerns a young packing house executive from an eastern city, who determines to study the cattle business from the ground up. Once in the West, however, instead of studying the cattle industry he is compelled to concentrate his best energies on remaining alive, and saving the life of the girl.

Edith Johnson appears opposite Duncan in "When finely suited to her.

Mayor Gives Mary Carr Key to Boston

The opening of "Silver Wings" at the Park Theatre, Boston, last week was given unusual interest by the presence of Mary Carr, the featured player of this Fox Film Corporation picture. When Mrs Carr appeared upon the stage in front of the screen she was met by Mayor Curley, who proceeded to hand her the key to the city, after a graceful and sincere speech.

"Eternal Flame" Well Received

Los Angeles Newspaper Critics Enthusiastic Over Norma Talmadge's Latest Picture

HAILED as the greatest play of the season, Norma Talmadge in "The Eternal Flame," a First National Attraction, was received with enthusiasm when it was shown at the Kinema Theatre, Los Angeles. Here are what the Los Angeles critics said of it:

Express—"The production was beautifully and carefully set, well directed and the story was interesting."

Record—"Superbly acted by Miss Talmadge. There could be no richer spectacle than the grand ball in the palace, no more tense and dramatic horror than the woman's surrender to the branding iron, no more pictorial beauty than in many of Tony Gaudio's pictorial compositions featuring Miss Talmadge."

Herald—"Miss Talmadge rises to new and greater dramatic heights in 'The Eternal Flame.'"

Examiner—"Joseph Schenck has produced a great picture in 'The Eternal Flame,' starring Norma Talmadge. You will certainly agree that it is one of Miss Talmadge's greatest vehicles."

Critics Praise Arliss Picture

"The Man Who Played God" Is Highly Recommended by Reviewers in N. Y. Showing

A full measure of praise from public and critics was meted out to George Arliss and his newest photoplay feature, "The Man Who Played God," when this United Artists release was given its first New York showing last week at the Mark Strand theatre.

"'The Man Who Played God' is not merely George Arliss's strongest and most human pieture," said the New York Herald's critic, "but it bids fair to be considered throughout most of its reels one of the finest screen transients seen here this year."

"High class entertainment which no lover of pictures will wish to miss," was the statement of the critic for the Daily News. "'The Man Who Played God' touches closer to life probably than any picture which has been on Broadway for months."

"In every way a fine picture," said Harriette Underhill in the Tribune. "To watch the performance of George Arliss is a delight. He has the loyal support of an unusually good eompany, and the direction is wonderful."

"'The Man Who Played God,' is not only George Arliss's latest, but it is by far the best picture he has yet made," said Don Allen in the Evening World."

"Thanks to the acting of George Arliss and excellent support by other players, a high class scenario and the remarkable direction of Harmon Weight, 'The Man Who Played God' is one of the finest photoplays of the season," wrote the reviewer for the New York Sun.

"Grandma's Boy" Run at Midnight Show

Nobody can truthfully say that Philadelphia is slow, after what happened at the Carman Theatre last Sunday night, October 1st. A city ordinance forbids theatrical or motion picture entertainments on Sundays, but so great was the demand to see the Harold Lloyd—Associated Exhibitors attraction, "Grandma's Boy," produeed by Hal Roach, that George Gravenstine, manager of the Carman, feared that the two weeks for which he had contracted would be insuffieient, with the two Sundays deducted.

The law was observed strictly and the run did not begin until Monday, yet it was very, very close to Sunday night that the first showing started. It began at exactly one minute after midnight. And despite the fact that this meant a long wait, the theatre was crowded at the opening, as it has been at each performance since.

Publisher's Tie-Up for "Strangers' Banquet"

"The Strangers' Banquet," Marshall Neilan's first production made in association with Goldwyn Pictures Corporation, is to have an exploitation tie-up with Grosset & Dunlap, publishers. They will issue shortly a photoplay edition of the Donn Byrne novel illustrated with scenes from the film version. The paper jacket will carry a scene from the film also.

Crosset & Dunlap will arrange for window displays of their edition of the novel in many bookshops throughout the country at the time Goldwyn releases the photoplay, which will be about the end of the year.

STATEMENT of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for October 1, 1922.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh avenue,, New York City; Editor, Wm. A. Johnston, 729 Seventh avenue, New York City; Managing Editor, J. S. Dickerson, 729 Seventh avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh avenue, New York City.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Motion Picture News, Inc., 729 Seventh avenue, N. Y. C.; Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Isabel G. Gillett, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Carll Tucker, 729 Seventh avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

E. KENDALL GILLETT,

Sworn to and subscribed before me this 18th day of September. 1922.

[Seal] R. G. GEORGE,

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6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

OFFERINGS SALES PURCHASE

In the Independent Field

Conducted by CHESTER J. SMITH

Will Distribute Second National Releases

UNDER an agreement entered into by Second National Pictures Corporation and Ferdinand H. Adam, the latter has arranged for the distribution of Second National releases in South America, Central America, Mexico and the West Indies.

Mr. Adam for years has been handling the product of several of the largest American film companies in these territories. Arrangements already have been made for shipping prints of the five pictures so far released by Second National to Buenos Aires and other important centers in the new field.

Warner Float Starts Tour to Coast

The huge float advertising the forthcoming series of Warner Brothers pictures left New York this week for Los Angeles. Frank A. Cassidy, a circus and film publicity man, who has a coast-to-coast acquaintance in newspaper offices, is accompanying the float with Howard Messmore as assistant.

The float has been equipped with a silvery-toned calliope which will play "There's a Main Street in Every Town, But There's Only One Broadway," a song written by Eddie Bonns and Lou Marangella, adapted to the Warner version of the Sinclair Lewis novel, "Main Street."

Stunt Trailer Helping Serial Picture

The Export & Import Film Company in cooperation with the Republican Laboratories have prepared a special "stunt" trailer of about 300 feet for advance announcement of "Jungle Goddess" screenings in theatres.

The reel is made up of thrill shots from the fifteen episodes of the animal chapter-play and its use as a serial business getter is said to have already been proved by many exhibitors.

Buffalo Territory Sold on Warner Pictures

The Film Exchange, Inc., of Buffalo, has purchased for the Buffalo territory the exclusive rights to the following Warner Brothers pictures: "Your Best Friend," a Harry Rapf production starring Vera Gordon; "Parted Curtains," with Henry B. Walthall and Mary Alden; and "Ashamed of Parents," which was edited and titled by Eddie Bonns and Lou Marangella of the Warner publicity staff.

New Independent Enters Field

Amalgamated Exchanges Will Produce Twelve Stories For Monthly Release

THE advent of the Amalgamated Exchanges of America into screen circles marks the beginning of the predicted influx of independent producing corporations.

Its entrance into the field has followed months of planning and hard work of gathering together an organization well known to the industry from both the producing and distributing end. The so-called shortage in screen subjects led its organizers to first extend their search in this direction with a result that the screen rights for twelve well known published books were obtained with further works of the various authors contracted

The object of the company is to produce the twelve stories in five reel subjects of one subject a month. The books are "The Madonna in Chains," by Edwards Owings Towne —"The Life of an Actress," by Langdon McCormack—"The Fire Patrol," by Hawkins and Barber—"Sunshine of Paradise Alley," by Denman Thompson—"Her Fatal Night," by Hal Reid—"Lost in New York," by Leonard Grover—"Too Rich to Marry," by Edwards Owings Towne—"Land of the Living," by Martin J. Harvey—"Driven From Home," by Hal Reid—"It's Never too Late to Mend," by Chas. Reade and "Easy Money," by Edwards Owings Towne.

The first of these to be released is "The Madonna in Chains," and the others to follow monthly but not in the rotation given.

The entire production of this newly formed company will be done in their studios at New Rochelle and Yonkers.

Equity Picture Sold In South

Kentucky, Tennessee Sale Announced On "What's Wrong With The Women"

THE sale of "What's Wrong With the Women" for Kentucky and Tennessee is announced this week by Louis Baum, vice-president of Equity Pictures Corporation. The picture will be handled in these states by Col. Fred Levy of Big Feature Rights Company, one of the largest exchanges of this territory .

"What's Wrong With the Women" was written and produced by Daniel Carson Goodman. It is interpreted by an all-star cast including Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Rod La Rocque, Constance Bennett and Montagu Love. It was received by all trade paper critics as one of the most powerful dramas of present-day life to reach the screen and was commended as a faithful picturization of modern women. The picture has already had its New York premiere at the Cameo theatre where it was booked by Sam Zierler of Commonwealth Film Corporation, who controls the rights for New York State.

The sale to Big Feature Rights brings the total sales to date on this picture to nearly seventy-five per cent of the entire country .

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

The sale of "Where is My Wandering Boy" to Eltabran Film Company for Georgia, Florida, Alabama and Tennessee, marks the 100 per cent distribution of this Equity picture in the United States.

Earthquake and Fire Wreck Cafe

An entire cafe extending the full length of one of the big double stages at the Hollywood Studios, Inc., was entirely wrecked by a fire and earthquake for the moving picture camera by Irving Cummings in staging some of the scenes in "Chicago Sal," his first of a series of three productions for Principal Pictures Corp.

The scenes were staged under the supervision of the police department. More than 800 persons were seated in the cafe when it was wrecked.

Dr. Shallenberger on Selling Tour

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is on a swing around the circle, during which time he will combine the selling of Arrow's new Fall product with a critical analysis of motion picture conditions in the centres he

His itinerary, at the present time, includes a brief stay in Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Louisville, Cincinnati, Detroit and Chicago.

Betty Blythe Picture I Under Way

THE second in the present series of Betty Blythe special star pictures now being made by B. B. Productions, Inc., is well under way at the Whitman Bennett Studios in Yonkers.

The title is "The Darling of the Rich." The five leading artists in the supporting company are Montague Love, Charles Gerard, Gladys Leslie, Julia Swayno Gordon and Leslie Austin.

The story and continuity of "The Darling of the Rich" are both by Dorothy Farnum, who has been Mr. Bennett's staff writer for the past two years and who is now temporarily in Los Angeles writing the script for Marshal Neilan's next important special production. The plot is a melodrama of New York "high society," telling the amazing adventures of a poor country girl who comes to the big city, exchanges identities with a refugee Russian Princess and finds herself in a maelstrom of unexpected events.

Arrow Completes Big Foreign Deal

David J. Mountan, Manager for the Foreign Department of Arrow Film Corporation, reports the signing of an important contract with W. A. Robbins, acting for the Co-Operative Film Exchange in Melbourne, Australia, under the terms of which Mr. Robbins' organization obtains the distribution rights for Australia, New Zealand and Tasmania for a minimum of twenty-six Arrow features, including four James Oliver Curwood's, four Peter B. Kyne's, two Rubye de Remer's four Neva Gerber's, eight Jack Hoxie's, "Love, Hate and a Woman," "The Splendid Lie," 'The Innocent Cheat," "Ten Nights in a Barroom" and others.

Also included in the contract were a minimum of fifty-two comedies made up of Mirthquakes, Speeds, Cruelyweds, Hank Manns and Eddie Lyons, as well as eleven Sport Pictorials.

Ince to Direct Former Stage Drama

Ralph Ince has signed up with Murray W. Garsson-Inc. to direct a screen version of a celebrated stage drama which enjoyed quite a run on Broadway several seasons ago.

"The Has Been," is given as the working title.

Novel Publicity Sheet Issued by C. B. C.

A NOVEL publicity and exploitation sheet is that issued this week by the C. B. C. Film Sales Corporation in connection with its distribution of the series of six pictures, of which "More To Be Pitied" was the first, and the second release, "Only A Shop Girl," is now in production.

This is a facsimile of an actual trade publication in style, make-up, and every other detail, with the exception that everything in it—advertisements, news stories, stills—have to do with "More To Be Pitied" and "Only A Shop Girl."

The new sheet is being sent to all exchanges.

Now Ready

Clear Decks for Action

SOMETHING NEW in a PAIR OF REELS Expressly for the Big Exhibitor

Sobs—Laffs—Memories—For the Whole Family

INCREASED BANK ACCOUNT For the Exhibitor

A Dozen in the Series

CHOICE PRODUCTIONS INC.
635 Herman W. Hellman Bldg
Los Angeles, Cal.

SOMETHING NEW IN SERVICE ALSO

"Rags to Riches" Hit at Capitol

Is Endorsed by Newspapers and Trade Critics as Good Audience Attraction

"RAGS TO RICHES," the Warner Brothers picture featuring Wesley Barry, which was shown at the Capitol theatre, last week, is declared to have played one of the biggest business weeks in the history of the theatre.

The trade paper critics, following the fine reception accorded the Harry Rapf production by the New York newspaper critics, characterize the feature as a sure-fire box-office attraction.

Substantiating these laudatory comments, S. L. Rothafel, managing director of the Capitol, upon being queried about the picture is declared to have remarked: "It's a peach of an audience picture."

Moving Picture World said: "Warners offer a human interest knockout that promises gold mine for exhibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses everywhere."

MOTION PICTURE NEWS said: "Here is a photoplay combining all the elements which build smashing returns at the box-office. Don't hesitate. Get this picture. Then take your money to the bank."

Film Daily said: "Barry's latest is another sure-fire box-office that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a real family picture. It is for old and young alike."

Exhibitors Trade Review said: "Rags to Riches" is rare entertainment. It's a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. In reply to an inquiry as to how this feature was going, Mr. Rothafel, the chief of presentations, remarked that it was 'a peach of an audience picture.' Mr. Rothafel was right. It is."

New York Telegraph said: "Rags to Riches," that good old melodrama that we used to laugh, cry, applaud and hiss over, has at last reached the screen, thanks to the Warner Brothers, and is being presented at the Capitol this week. It's going to be just as big a hit as the stage version. The film has something to please most everybody and ought to create as fine a cinema record as it did as a speaking stage production. Barry is excellent throughout, and places this feature film high up in the success class."

Wesley Barry is supported by a cast which includes Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Eulalie Jensen and many other prominent screen players. The story was written by Will Nigh and Walter De Leon, and it was directed by Wallace Worsley.

Special Paper For "Notoriety"

Artistic Color and Tint Process Used In Campaign of Outdoor Advertising

A new step in poster creation will be marked when the paper on Will Nigh's first production for L. Lawrence Weber & Bobby North will appear. The elaborate standard set in making the picture itself and in titling it with a special color and tint process, will be maintained in the outdoor advertising campaign.

The posters will be unusually colored, and masterpieces of art as well as of advertising value according to Weber and North. Albert Vargas, leading motion-picture artist of his class, was engaged to concentrate for two solid weeks on "Notoriety" alone, and the expert staff of the Otis Lithographing Co. paid special attention to developing the punch in every piece of paper. The keynote of the posters is class, in conformity with the calibre of the eight-reel release.

The large collection of stills on this multi-reeled production helped the producers in picking a rich variety of scenes for advertising purposes and lobby display. In its present length of 8,000 feet, "Notoriety" contains practically every imaginable type of setting and action. The dazzle of society, the pathos of poverty, the thrill of physical combat are all represented in the paper. More than three hundred scene stills were available for choice, and the exploitation and advertising staff hasn't missed a bet, it is claimed.

Fast progress is being made on the heralds, press-book and accessories accompanying "Notoriety," and it is expected that they will strike the patron forcibly with their daring treatment.

"Lost in a Big City" Nears Completion

Word has been received from Gloversville, New York, where Blazed Trail Productions, Inc., is busily at work upon "Lost in a Big City," that the picture is rapidly nearing completion with approximately two weeks more of camera work still remaining to be done.

Arrow Film Corporation is to release the film version of this world-famous old melodrama.

The stars, John Lowell and Baby Ivy Ward, are the same as in "Ten Nights in a Barroom," as is the scenarist, L. Case Russell.

New Al Haynes Series Is Offered

Al Haynes in a series of one-reel comedies, one every two weeks, is the latest offering of Storey Pictures, Inc., for the independent State Rights market.

Haynes will be remembered for his work in Christie comedies. In the new series of twenty-six single reelers he is supported by many of his former associates in Christie Comedies, including George French, Vera Reynolds, Bille Bennett, Tom Dempsey and Jack Henderson.

Abramson Picture in "Loop" Theatres

WHAT is supposed to constitute a record in Chicago film circles was engineered this week by Frank Zambreno, president of the Chicago Graphic Film Exchange, when that enterprising showman booked "Wildness of Youth," Ivan Abramson's All-Star Masterpiece for the Castle and Barbee Theatres in the Loop playing day and date.

With such stars as Virginia Pearson, Mary Anderson, Harry Morey, Joe Striker, Thurston Hall, Julia Swayne Gordon and the late Bobby Connelley in the cast Zambreno is exercising every possible means to have some members of the cast present for personal appearances in conjunction with the week's run at both houses.

Roy Sheldon to Direct "Way Down South"

Announcement is made by Murray W. Garsson, president of Murray W. Garsson-Inc., that Roy Sheldon has been engaged by him to direct Harry P. Diggs' southern drama, "Way Down South."

The company of players and technical experts are now being engaged and by the tenth of this month the entire company will leave for Albany, Ga., the locale of the play,

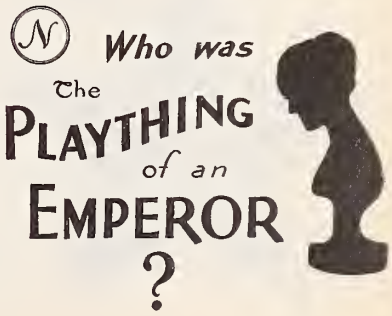
"The Scarecrow" Will Be Produced

Percy MacKaye's story of Salem witchcraft, "The Scarecrow," which has taken its place in most texts and anthologies as one of the classics of the American drama since its stage production a few years ago, will be Glenn Hunter's next Film Guild picture.

The scenario is being written by James Ashmore Creelman, adapter of "Smilin' Through," and other successes, and Frank Tuttle, who will direct the picture.

"Plaything of Emperor" Given Approval

Jesse A. Levinson reports that the New York Motion Picture Commission have approved his current feature, "The Plaything of an Emperor," without a single elimination or change.



"Affinities" Prints in Exchanges

Announcement has been made of the arrival of prints in the various exchanges of the W. W. Hodkinson Corp. of the Ward Lascelle feature "Affinities," the comedy by Mary Roberts Rinehart and starring Colleen Moore and John Bowers. This feature is being viewed by the exhibitors for the purpose of first run showing.

"Affinities" is scheduled for release by the Hodkinson Corp. on October 15..

Colleen Moore plays the leading role of Fanny Illington while John Bowers plays the part of her husband, Bay Illington. Both are very capable screen personalities. The balance of the cast consists of such well-known names as Joe Bonner, Grace Gordon and Pietro Sosso.

Williams Is Finishing New Picture

Earle Williams is putting the final touches on "You Never Know." This production is being made at the Vitagraph Hollywood studios under the direction of Robert Ensminger.

Much of the comedy and several of the dramatic situations revolve around Muggsy, a ward of Eddie Manning, the hero. This role is handled by Coy Watson Jr. This youth with a dog, secured after a long and careful search, are said to do much to enhance the value of the picture and occasionally steal scenes from Earle Williams.

Gertrude Astor plays opposite Earle Williams and the cast includes such well known names as George Field, Claire DuBrey, James Conway, Louis Dumar, Walter Cooper and Leonard Trainor.

Coast Company Leaves for Honolulu

Said to be one of the most elaborate location trips ever made out of Hollywood is that just started by Director Julia Crawford Ivers, Betty Compson and a company of players who are to spend six weeks in the Hawaiian Islands making scenes for "The White Flower," a Paramount Picture written by Mrs. Ivers during a recent stay in Honolulu.

Companies have gone on trips before, but usually with only a "skeleton" equipment. Mrs. Ivers, however, has arranged that practically a temporary branch of the Lasky studio will be set up in Honolulu.

Wait for "ONLY A SHOP GIRL"

"Sure Fire Flint" Hits Mark

New Jersey Manager Reports Ovation Given Johnny Hines' Latest Vehicle

WITH the announcement of the first report of "Sure-Fire Flint's" success and the tremendous ovation accorded it at the Playhouse Theatre in Westfield, New Jersey, where it played last Saturday to an enthusiastic audience and a more enthusiastic manager who adjudged this production as "the best comedy drama he has ever seen," a veritable flood of demand for prints from exchangemen who have bought "Sure-Fire Flint" featuring Johnny Hines for their territories, began coming in to producer C. C. Burr's office according to that office.

In as much as the production ran into seven reels, Mr. Burr went to see the trial performance at Westfield to obtain the reaction of the audience and ascertain which parts of the production to cut in order to reduce it to six reels. This plan however, was unnecessary since the continuity, action of gags were so well knit together that any cutting would have injured the production. "Sure-Fire Flint" therefore will be released as a seven reel production. Immediately following the successful debut of "Sure-Fire Flint" at the Playhouse Theatre, Manager Flagg wired to producer C. C. Burr: "'Sure-Fire Flint' played to a jammed house Saturday against new opposition which has a fine new house. Held crowd in lobby and sidewalk one hour and a half. The best comedy drama I or my people have seen. Both you and Johnny Hines deserve a great deal of credit. Nothing but compliments from my people in being able to get such a picture."

"Beautiful and Damned" Listed

Is Announced by Warner Brothers as Second of Seven Season's Releases

"THE BEAUTIFUL AND DAMNED," F. Scott Fitzgerald's novel in the course of picturization by the Warner Brothers, is announced as the second of seven releases for the season. The story is being produced under the supervision of Sam and Jack Warner at the organization's Coast studios, with William A. Seiter directing.

Prominent members of the cast headed by Marie Prevost include Kenneth Harlan, Harry Myers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Walter Long, Parker McConnell, Clarence Burton, George Kuwa, Charles McHugh and Kathleen Key.

"The Beautiful and Damned" tells the story of the love and marriage of Anthony Patch (Kenneth Harlan) and the vivid beauty, Gloria (Marie Prevost). It reveals with devastating satire a section of American society which has never before been recognized as an entity—that wealthy, floating population which throngs the restaurants, cabarets, theatres and hotels of the big cities—people adrift on the sea of luxury, without the anchors of homes and the rudders of responsibilities, people without roots or backgrounds.

Brandt Back From Coast Trip

C. B. C. President Finds Exhibitors Are Ready to Cooperate With Independents

JOE BRANDT, President of the C. B. C. Film Sales Corporation, returned this week from a two and a half months' trip more convinced than ever of the big times coming for independents, and of the fact that this bids fair to be a big season for the entire industry.

Brandt's trip took him all the way to the Coast, including prolonged stop-overs at all the principal key cities en route; allowed for a stay of several weeks at the Coast production center to put into effect ideas he had gained, and to study the situation there; and a stop of several

At his New York offices this week, he said that he studied conditions carefully en route interviewing exchange men, territorial buyers, and exhibitors in every city, and that the results of his observations led him to be confident that the majority of exhibitors throughout the country are really holding off on booking solid, and are leaving a definite number of open dates for Independent pictures this year.

The consensus of opinion of exhibitors seems to be, he says, that the Independent field will be well worth watching this year, and that enough open dates for Independent pictures will be conducive to greater prosperity for every one concerned.

"Bull Dog Drummond" Deal Completed

AN important deal is announced this week whereby W. W. Hodkinson, through Producers Security Corporation acquired the distribution rights of "Bull Dog Drummond" for the United States and Canada.

"Bull Dog Drummond" as a stage production scored one of the biggest successes in a decade and last year made a remarkable run in both New York and London. At the present time it is playing to capacity in Chicago under direction of Charles Dillingham.

The picture rights for this notable melodrama brought a record price, it is claimed. Hollandia Films Co., produced the feature and Evelyn Greeley and Carlyle Blackwell were specially sent to England along with Director Oscar Apfel to secure the exteriors in the exact locale of the story.

Indiana Endorsers Pay Tribute to Post

The Indiana Indorsers of Photoplays have paid an unsolicited tribute to Guy Bates Post in "The Masquerader," a First National Attraction. After reviewing "The Masquerader" they sent the following letter to Mr. Post:

"'The Masquerader' is a wonderful picture and your acting faultless.

"Your work in this picture adds much to the reputation you have made for doing only worth while plays and doing them splendidly. We wish you success in all new plays."

Fox Aids Exhibitors with Press Books

The exhibitors booking Fox specials are going to be benefited with the greatest array of exploitation and press books ever gotten up by the organization according to the Fox offices. Recent reports indicate that they have been highly commended by exhibitors, many of whom have expressed their appreciation of this valuable assistance rendered them by Fox Film Corporation.

Release Prints

You should be released from all worry on your release prints. You never see them or know whether they are good or not until the exchangeman tells you.

"*Personal Interest*" in printing and developing will release you from all worry as to their quality. "*Evans Prints*" have been known for their quality for the past fifteen years.

Personal Interest Follows Your Picture Through Every Stage

EVANS FILM LABORATORIES
416 W. 216th St., New York City
'Phone: Wadsworth 3443

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Historical Developments Leading to the Modern Motion Picture

Idea First Originated Several Hundred Years Before Christian Era

*By C. Francis Jenkins**

HAVE been asked by your Papers Committee to prepare a sketch of the conception, early history and development of the motion picture, but to compile a accurate account sufficiently complete ithout being too lengthy is not an easy sk.

Where the motion picture idea orig-ated I have not found out, though a hun-ed years before the Christian era, Lu-etus strangely wrote his friend thus:

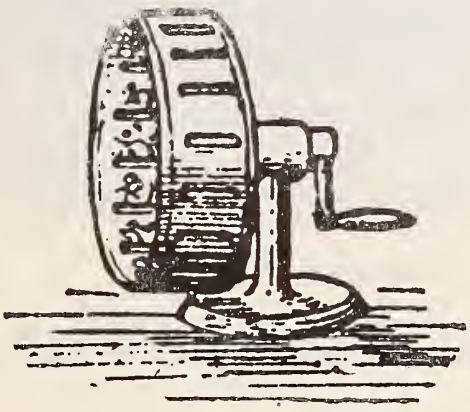
Do not thou moreover wonder that the ages appear to move and appear in one der and time their arms and legs to use; r one image disappears and instead ap-ars another arranged in another way, d thus seems each gesture to change; r you must understand that this takes ace in the quickest time."

In Development 2000 Years

This is an exact description of the mo-on picture of today, and if this is really hat he meant, then it took two thousand ears to get a suitable picture ribbon and a oper machine to handle it. And it will be oticed that the subject naturally divides self into these two main elements, i. e., e picture-carrying vehicle and the han-ing mechanism therefore. The mechan-m is of two kinds, i. e., one of them con-nuous movement, the other intermittent ovement of the picture carrier at the il-uminated aperture. The process, as we now it today, is likewise divided into two eps; the first a photographic analysis of e animated subject, the second a synthe-is of the elements into which the subject as divided by the analytical process.

The success of the attempt to simulate nimation depends initially upon persist-nce of vision, that faculty of the human ye which enables the retina to hold onto light sensation for an appreciable time fter the light is cut off. And curiously nough this phenomena seems to have een first mentioned by a blind man.

The motion picture is not a sort of Minerva-birth of inventive genius, but like



The Zoetrope

all notable achievements in mechanisms has had a long line of predecessors, for the difficult problem of recording and reproducing motion did not yield without much preliminary fumbling.

Six Historical Periods

Obviously it would lengthen this paper beyond acceptable limits if description were made of the work of all who have contributed to the result in the form finally adopted and practiced at this time. I shall therefore endeavor to confine myself as far as this may be done to mention of the contributions of those who in turn first added a new step in the development of the idea.

By a process of knowledge additions and eliminations the motion picture of today reduces itself roughly to six historical periods; the first (1) a series of related picture elements; (2) the adoption of photography to secure them; (3) the use of a single camera; (4) of perforated film; (5) of intermittent film movement; and (6) in making the period of illumination exceed the period of change or substitution of a new picture element, or frame, for the last in sequence throughout the series.

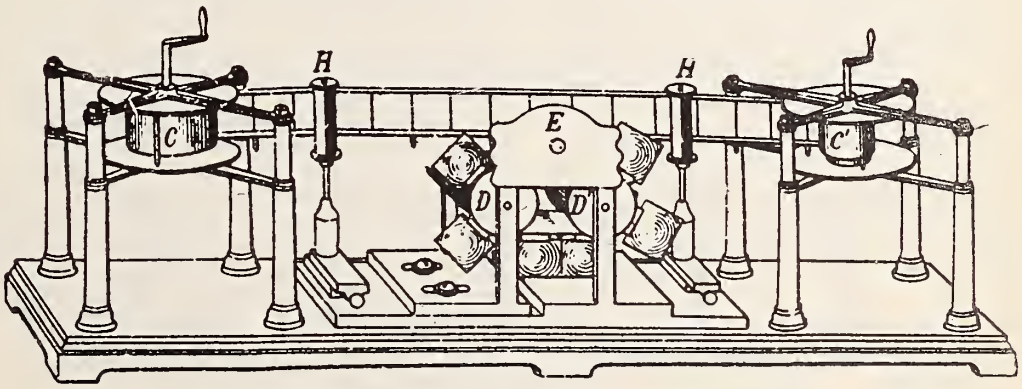
The First Record

The first motion picture mechanism we have any record of is the zoetrope, or wheel of life, though its origin is buried in antiquity. It may be that this is the device Lucretus was writing about.

It usually consists, as you all doubtless well know, of a paper cylinder having equi-spaced axial slits cut through its wall. Between the slits on the inside were arranged sketches of successive phases of an object in motion. By whirling the cylinder and viewing the sketches through the slits as they passed the eye one got the sensation of an object in motion.

The picture series were also put upon a slotted disc (this form may have antidated the drum type) and were viewed by looking through the slots at the reflection of the pictures in a mirror as the disc was whirled.

(*Continued on page* 1924)



Projector with plurality of lenses

*Paper before Society Motion Picture Engineers.

Lobby display used at the Palace theatre, El Paso, Texas, which has a northern forest stream flowing down through the set. The mechanical arrangement and equipment used are extremely simple. A working description is given in the text on this page

How to Construct Lobby Display With Realistic Northern Forest Stream

THE Palace theatre, El Paso, Texas, used a lobby display which proved very effective in attracting attention for the picture "I Am the Law." The display consisted of a set representing the snow covered northern woods with a small stream running down over a rough stream bed.

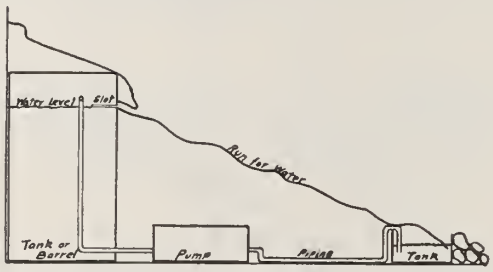
The accompanying photograph and sketch show details of the construction and the general appearance of the set when completed.

The equipment used in this particular set consisted of a watertight barrel, small electrically operated suction pump of ten gallons capacity, an open tank which held about 35 gallons of water, a tin chute, a few lengths and connections of three-quarter inch iron pipe along with the general material needed to make up the exterior of the set. To build a similar set this equipment can be varied to a considerable extent depending on that most conveniently available.

The equipment was arranged as indicated in the line drawing. In the barrel or large tank shown on the left of the diagram, a slot was made wide enough to allow the water to flow from this barrel down over the tin chute which starts at this opening and empties in the tank at the bottom. The tank into which this water empties can be any open receptacle that is water tight and will hold sufficient water. The small electrically operated pump is connected with this open tank and also the barrel or larger tank at the head of the chute by means of three-quarter inch iron pipe; the water being sucked from the smaller tank and forced up into the barrel.

The motor which operates the pump can be connected to the house current by means of an attachment plug.

The tin chute down which the water runs can be dented to make the water course uneven.



Diagrammatic sketch showing layout for the lobby display explained on this page

It is a good idea to cover this tin chute wit white oil cloth.

To prevent any leaking at the barrel slot, th end of the tin chute should be bent over int the inside of the barrel and fastened down.

A small amount of blue coloring put into th water will add to its appearance, causing it t look colder.

The set is then masked in with trees, nut and a bridge as shown in the photograph; th rocks at the bottom of the chute should b treated with a white glace. A snow effect i obtained by shaking scintillating powdered glas over the set.

The set is approximately twelve feet deep.

A very striking night effect should be obtain able by proper lighting. A baby spot ligh could be employed to good advantage placed i the lobby so that the display would be brightl illuminated as the center of attraction.

Code for Ventilation of Public Buildings Submitted for Approval

THE code for the ventilation of public and semi-public buildings adopted by the American Society of Heating and Ventilating Engineers in 1915 has been submitted to the American Engineering Standards Committee for approval as AMERICAN STANDARD.

This code was prepared by a committee of the American Society of Heating and Ventilating Engineers in response to requests from state commissions, legislative bodies, public health agencies and other organizations for suggestions to be used in the preparation of legislation and regulations regarding the heating and ventilation of buildings. The committee endeavored in this code to cover the general features most essential to the public health in such a manner as to protect the public with the least possible expenditure for equipment and without unnecessarily limiting the methods of obtaining the desired results.

Section 1 of the code relates to general matters pertaining to all classes of buildings; the remaining three sections relate to schools an colleges, factories and theatres, respectively.

Among the states that have utilized parts o the code in their regulations are: Illinois, In diana, Kansas, Massachusetts, Minnesota, Nev Jersey, New York, Ohio, Pennsylvania, Utah Virginia and Wisconsin. A thoroughly representative special committee, including all th important organizations interested in the subject, has been appointed by the American Engineering Standards Committee to investigate th status of the code in the industry and the desirability of approving it. Sidney J. Williams Chief Engineer of the National Safety Council is chairman of this special committee.

The American Engineering Standards Committee would be very glad to learn from those interested of the extent to which they make use of this code, and to receive any other information regarding the code in meeting the needs of the industry.

Gray matt glazed Terra Cotta

THE FLORENCE THEATRE
PASADENA, CAL.

O. P. DENNIS, Architect

An ECONOMY *that* EXHIBITORS *have learned from* EXPERIENCE

DURING the last ten years exhibitors have come to realize the positive power of an artistic theatre front to attract patrons. From Maine to California, hundreds of exhibitors, who have learned this lesson through experience, will tell you that, regardless of the size or type of a building, whether it is exclusively a theatre or contains store space as well, Terra Cotta will give it the utmost in business-getting attractiveness at most moderate cost.

This adaptable facing material permits the use of fine ornament that would be prohibitive in price in any other equally effective material. It also permits the use of color, in a complete range from lustrous white to deep and brilliant colorings. And besides being attractive, Terra Cotta is practical. It is fire-resistant, impervious to weather and time. Maintenance is practically negligible—any accumulation of dirt can easily be washed off with soap and water.

The Florence Theatre shows what Terra Cotta can do to make a building attractive. The stores and the entrance-way take up most of the front, but in the small space left Terra Cotta gives variety of ornament in the various mouldings and medallions, and pleasing color in the soft, warm grey tone.

If you are planning to build a new theatre or to alter your present front, let us tell you how well Terra Cotta will adapt itself to your needs. Address **National Terra Cotta Society,** 19 West 44th Street, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Historical Development of Modern Motion Pictures

(*Continued on page* 1921)

The first attempt at projection followed this line, that is, transparencies were mounted in disc form and illuminated from the back, a projection lens imaging these on a screen as the successive pictures of the series were momentarily exposed in the field of the lens.

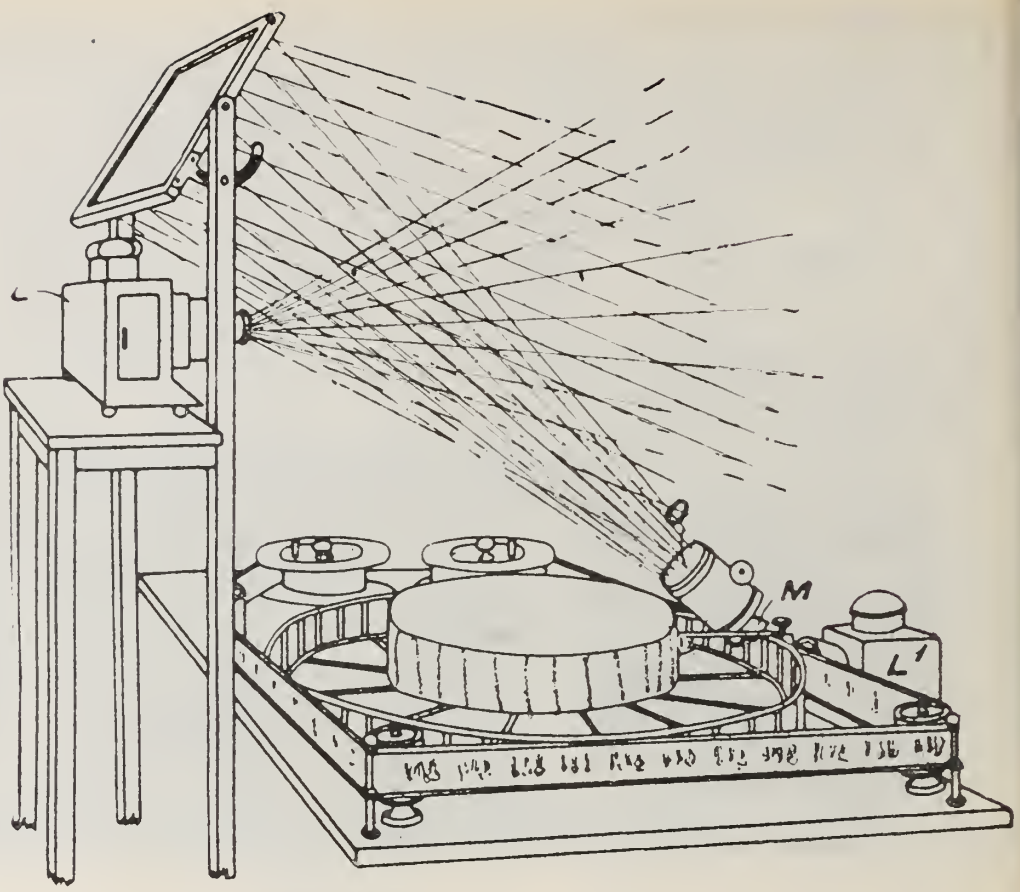
Plateau, who seems first to have made up such a mechanism, mounted sixteen pictures on his disc, suitably illuminated them through a whirling opaque shutter having a single radial slot therein, the shutter disc rotating sixteen times as fast as the picture disc. Though blind, Plateau appears to have given diligent study to this persistence of vision phenomena, and at this early date, 1849, curiously enough hit upon the same picture frequency now universally used. This picture disc, intermittently illuminated, was subsequently employed by several experimenters.

Used Sixteen Lenses

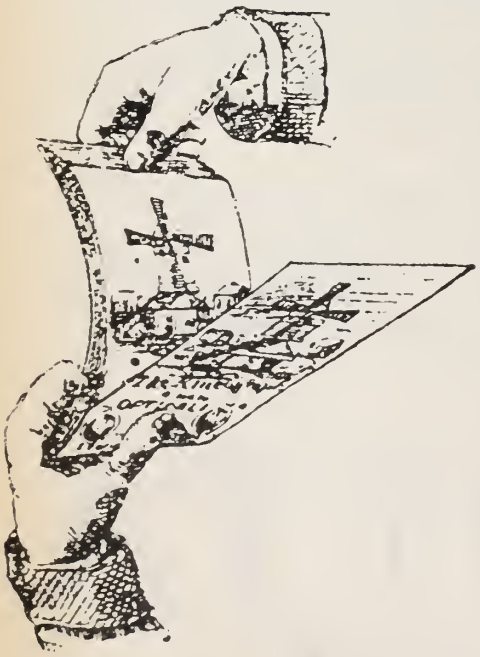
Another form was exactly the reverse of this plan, for instead of a single stationary lens and stationary light with a 16-picture transparent disc revolving between, consists of a stationary disc with 16 pictures and 16 lenses, a single lens mounted in front of each picture, while the light whirled around to momentarily pass through each picture and adjacent lens. As all the lenses were adjusted to register at a single spot on the screen, the composite on the screen appeared, by persistence of vision, as a single uninterrupted picture.

The idea of simulating motion by intermittent illumination of a series of related picture elements seems to have been the preferred method for more than a hundred years, the last of the line being Edison's Kinetoscope of 1894 (to be described later).

The picture series were first made in a camera in 1860, to the best of my knowledge, by Colman Sellers, an engineer, who, in one form, pasted the photo prints on an endless band for exhibition. In 1894 I met Mr. Sellers who described his devices to me and gave me photographs of them and also strips of pictures used therein.



Reynaud's improved version of the Zoetrope



The Thumb-book

An acquaintance of Colman Sellers, and likewise a Philadelphian, Henry R. Heyl, also made camera plates (of a dancing couple in action) making from the negatives wet-plate lantern slides which he mounted disc-wise, and revolved, step-by-step, in the light of a projection lantern. He gave a public demonstration at the Academy of Music, Philadelphia, Feb. 5, 1870. I have paper prints off the negatives, which he gave me in 1895.

An examiner in the U. S. Patent Office, some ten years after allowing me a patent on a perforated picture strip in continuous and synchronous motion with a plurality of lenses passing a fixed opening in a camera, called my attention to an anticipating French publication, of March 1, 1864, in which Sr. Ducos illustrated and described much the same thing, i. e., a flexible picture band carried along by a sprocketed drum, synchronously with a plurality of lenses.

First Use of Geneva Star

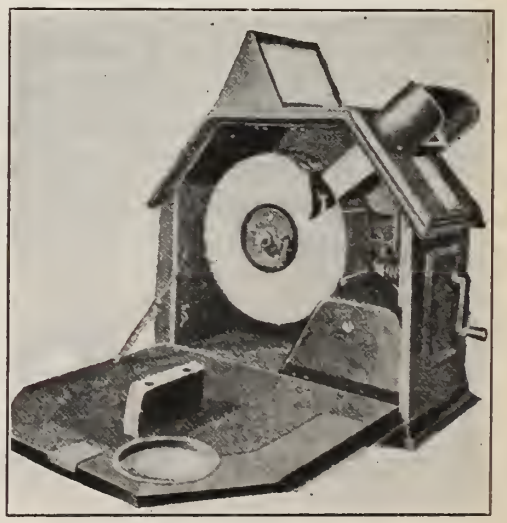
The first use of the now almost universally employed geneva gear or star-and-cam in projectors appears to have been made by A. B. Brown, in 1869. However, the use of this type of intermittent gear is practically the only interest his contribution has for the historian.

Marey, a French scientist, employed the zoetrope, the slotted cylinder described earlier herein, with solid figures instead of pictures, modeled in imitation of successive phases of an animal in action, which not only gave the action but the placticity of solid bodies. One of his instruments of this type is still to be seen in the Museum of the Paris Physiological Station.

Employed Series of Mirrors

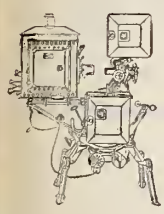
A variation of the picture-carrying drum, employed as a projector, had a series of vertical mirror-strips for reflecting the light beam which carried the picture to the screen. It depended for success upon the reflection phenomena that, to accomplish the desired result, the angular movement of the mirror must be but one-half that of the picture movement.

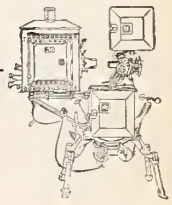
(*Continued from page* 1926)



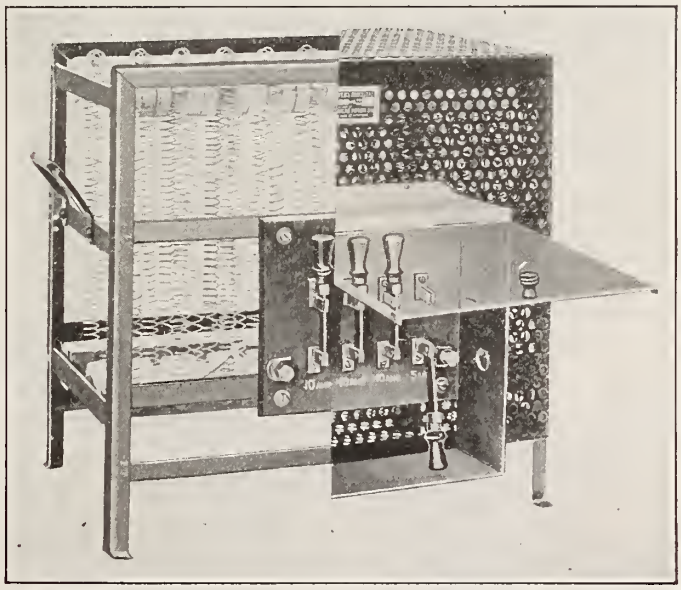
The Mutoscope

FOR BETTER PROJECTION POWER'S PROJECTORS





Power's Multiple Coil Rheostat

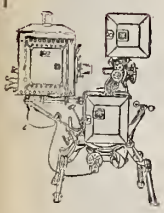


THE multiple coil rheostat is so much superior to the grid rheostat we have discontinued manufacturing the latter. Power's multiple coil rheostat weighs less than 1/3 of the grid type rheostat and can easily be moved by one man. The multiple coil units are connected across two heavy brass bus bars, one coil carrying five amperes and the balance ten amperes each. The current carried thru the rheostat is easily varied in five or ten ampere steps by means of knife switches.

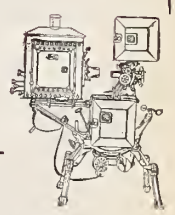
The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in. Coils are of a special non-corrosive wire and may be replaced in a few minutes without difficulty. They are exceptionally strong and operate at an exceedingly low temperature. As each coil carries a low amperage (not more than 10 amps) a wire of very small cross-section is used which permits perfect connections to be made to bus bars.

Power's multiple coil rheostats are made in the following sizes:

30-55 amperes	110-115 volts or 220-230 volts	60- 95 amperes
40-75 amperes		80-125 amperes



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



BETTER PROJECTION PAYS

Historical Development of Modern Motion Pictures

(*Continued from page* 1914)

Reynaud, in 1889, made such a device which was to be seen on the boulevards of Paris until the present type projector deprived it of public favor.

Aside from the ribbon form of picture carrier, another which attained considerable popularity in its final and perfected form consisted in mounting the picture series as the leaves of a pad or book, which, bent back and exhibited by slipping from under one's thumb, brings the picture into sight in such rapid succession that a very good motion picture is produced.

The first mention I have been able to find of these thumb books, as they came to be called, was the invention of Linnett in 1868. They appeared from time to time in one form or another, sometimes being mounted in a holder with a mechanical detent to press back the cards.

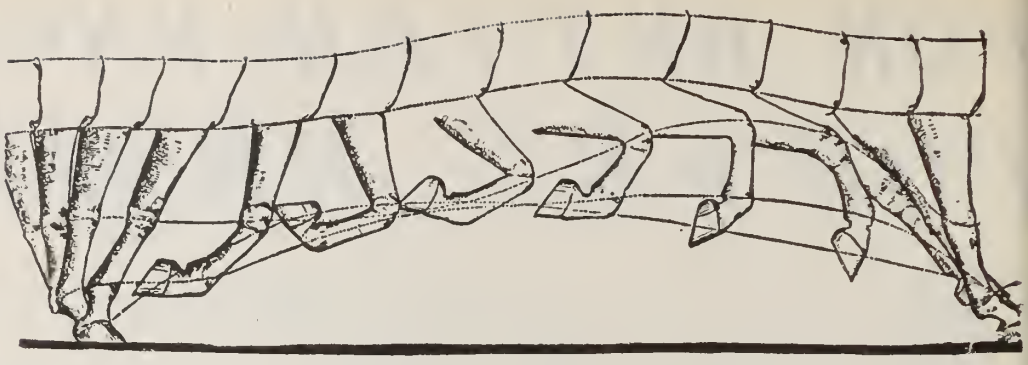
The Picture Card "Movie"

The most pretentious of these instruments was the Mutoscope of Herman Castler in 1895. The picture cards stood out radically from a drum to which they were attached by their bottom ends, a thousand or more on a single drum, and these slipping from under a detent exhibited the pictures thereon with smoothness and precision. It was a coin operated machine and "picture parlors" equipped with Mutuscopes were established in the large cities, seaside and mountain resorts and pleasure parks, holding the public favor until the advent of the 5c.-movie theatre.

The Messrs. Lumiers, of France, brought out a similar machine which they named the Kinora. The striking feature of this machine was the curved picture-carrying cards, curved to add resiliency.

My own contribution to this line was a Phantascope toy, in which a flexible band was employed, the cards being attached thereto by their lower ends and having a spaced relation of about five thousandths inch. This close spacing of the cards assured a firm adhesion to the band and to each other when a flexible glue was used.

The Phantascope



Dr. Marey's experiment with phases of animal locomotion

But it is to the persistence of Edward Muybridge that we are indebted for the most scientific research in motion analysis, work which he began in 1879. His animal studies became classics with artists. Wet plates only were then available and he used above half a million of them in a plurality of cameras arranged in order along a track over which his subject was required to pass. He thus obtained consecutive impressions at regular intervals of time and distance during a complete stride. His first work was financed by the Hon. Leland Stanford, of California, a lover of fine horses. Between 1883 and 1887, he was engaged in like work at the University of Pennsylvania, where his "Animal Locomotion" was published.

On February 27, 1888, Mr. Muybridge interviewed T. A. Edison as to the possibility of combining his Zoaproxiscope projector with Edison's phonograph, but without result, though Mr. Edison did exploit such a combination some years later.

The next to come prominently into notice was Dr. Marey. Sometime after meeting Muybridge in Paris, in 1881, where Prof. Muybridge was exhibiting at the Electrical Exposition, Marey set about to determine by graphic methods the trajectories, velocities and accelerations of moving parts of the human body, acquiatic locomotion, etc. At first, he used plates but later, 1888, used "a long roll of sensitive film" intermittently fed past the exposure aperture. His work has a permanent value to science.

Shown at World's Fair

In 1887, Auchutz published a description of his tachyscope, a device which was later shown at the World's Fair, Chicago, 1893. The apparatus consisted of a glass wheel the pictures on which lighted by the flash of a vacuum tube as they came into position; though the machine is the same as that described by Donisthrope, of London, in Nature, issue of January 24, 1878.

To concentrate a considerable length of entertainment on a convenient area a disc picture carrier was attempted by several inventors. In one scheme a glass plate was employed upon which series of pictures were spirally arranged, as in the Anthony device.

A British patent of 1900 to Rosenberg discloses another plan, a film having two rows of pictures thereon, each row being half of the whole show. At the end of the first row the film was shifted and run in the opposite direction to show pictures of the second row. Edison in his home projector of 1911 followed the same scheme.

In 1886 Augustus Le Prince, of New York State, filed an application for U. S. Patent which disclosed transparent picture ribbons having a row of perforations along each edge of each film. Four such strips were used in the machine, four pictures being made on each in succession behind sixteen lenses. A single lens modification is suggested, with perforated film driven by a sprocketed drum.

Failure to Follow Up Work

It is curious that those who came nearest anticipating future accepted methods and mechanisms should have failed to follow up their work. As another shining example I might cite Mr. Levison, who publicly exhibited at the Brooklyn Photo Club an apparatus much like present day devices; it had flexible film, moved step by step, and behind a single lens.

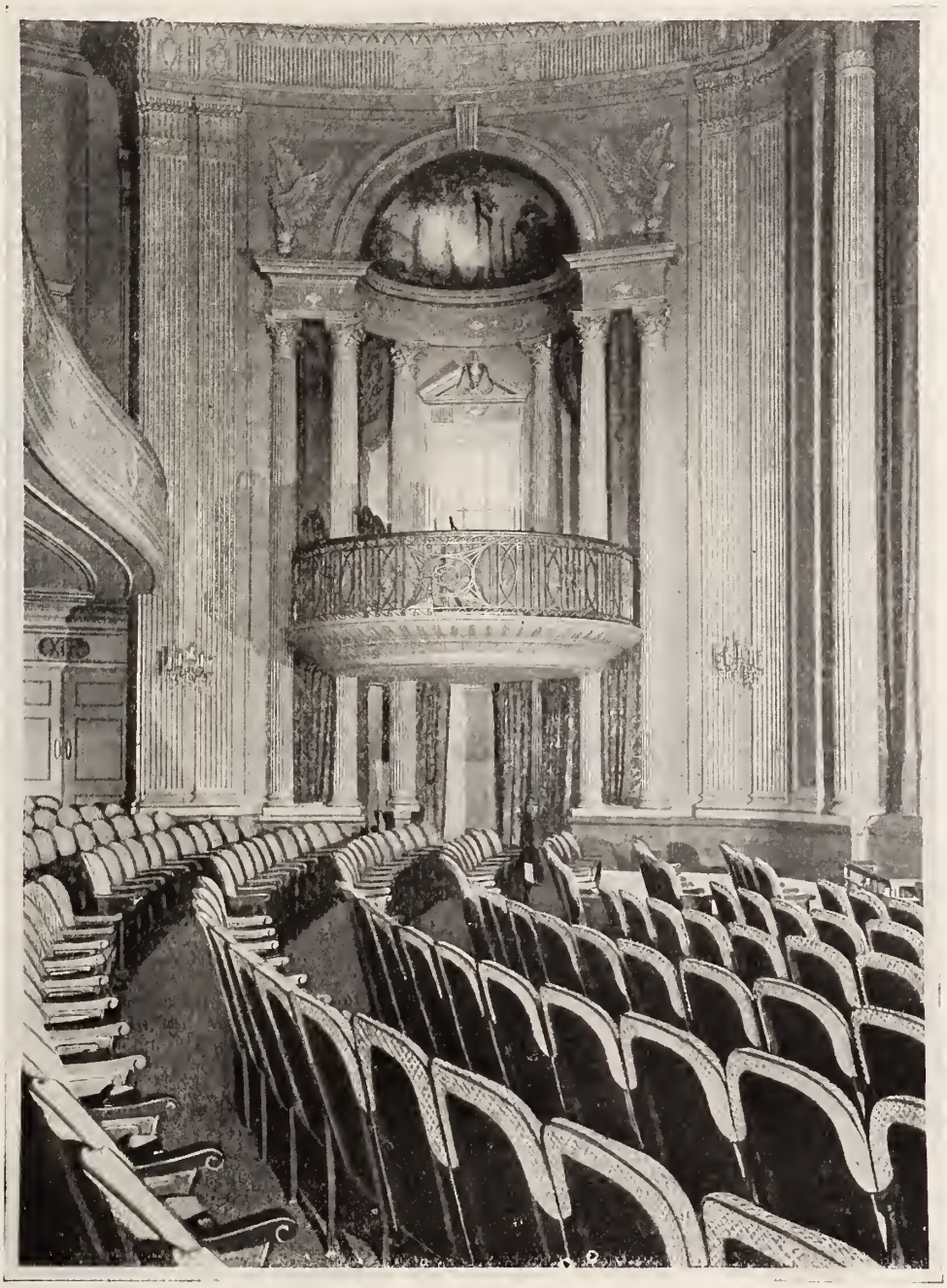
Plates, cards, paper strips, drums and glass discs had been used for animated pictures, but when in 1885 Rev. Goodwin invented the transparent celluloid flexible film the way was opened to rapid advance,

(*Continued on page* 1931)

Some results of Muybridge's experiments

(*Continued on page* —)

In America's Foremost Theatres



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C. Howard Crane, Architect

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National Anti-Misframe League Forum

Kind Sirs:—

Enclose find twenty-five cents for a membership button and an enrollment filled out.

I have been reading the Forum for some time and I have obtained a great deal of good from it, so I thought it was about time to join.

In answer to the question of Mr. John Lineham of Aston, Mass., I wish to state that he is right about the light beams crossing just after going through the objective lens. I have proven it in this way. First light the lamp and open the machine so the light can pass through, then take a piece of colored film and hold it about one inch in front of the lens, covering the top half of the beam, and it will be noticed that the lower half of the screen is colored: now by taking the piece of film and holding it about six inches farther from the lens than the first time it will be noticed that the upper half of the screen is colored, thus proving that the light rays cross after passing through the objective lens and not while in it.

Yours truly,
VICTOR J. HIGGINS,
Greenville, Ohio.

Try This Test

It looks like a pretty good proof that the light rays cross after they come out of the objective lens and also the crossing appears to be quite close to the objective lens.

However, did you ever try this stunt. Take any object such as a stick, or, if possible, your finger and hold it in the beam of light near the objective lens. Notice whether there is any very noticeable shadow thrown on the screen. Then, while still keeping this object (the stick or finger) in the beam of light, walk down toward the screen. As the screen is approached it will be noticed that a more definite shadow of the object will be seen. Yet no well defined outline of the object will be thrown on the screen until the object is right up against the screen itself.

What does this seem to indicate? If we get no well defined shadow of the object until it is right up against the screen then there must be light rays crossing in front of the object at all places until it reaches the screen. If this was not the case a definite shadow of the object would be cast when it was held at any place in the beam, for light rays all travel in straight lines.

Nevertheless, in general, that part of the beam leaving the top of the objective lens goes for the most part to make up the lower half of the picture on the screen which the reverse is true for the other half of the light rays. The rays do cross each other all the way to the screen though undoubtedly the greater portion cross at the narrowest part of the light beam in front of the objective lens.

The Editor would like to hear further discussions on this subject from other projectionists. If you don't agree, tell us why.—Editor.

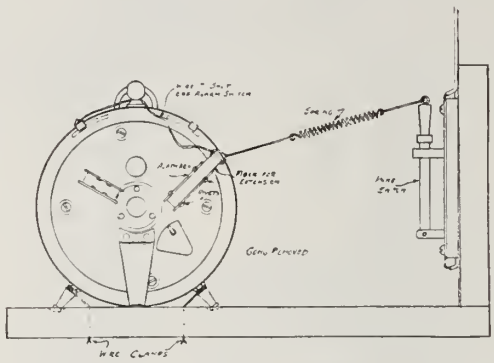

Diagram for construction of time switch using an alarm clock

Home Made Time Switch

A time switch which is very handy for numerous uses can be made very easily.

If the knife switch works easily an alarm clock can readily be converted into such a piece of apparatus. The clock is anchored to the floor by tying the feet down with stout wire. Now put an extension on the alarm key so that the switch will be pulled completely out. This extension can be made from fibre and fastened to the key by means of rivets. Connect the key to the handle of the switch by means of a wire spring. When the alarm goes off the key will turn to the left and pull out the handle of the switch, thus breaking the circuit.

Of course, you do not want the alarm still going after the switch is pulled, so tie another wire to the "stop" button of the clock, pass it around the handle and connect it to the alarm key also. As the alarm key turns to the left it will pull the "stop" button up and the alarm is turned off. You can remove the gong so that this operation will be noiseless.

If the switch will not pull out easily, this device may not work, but if it does an alarm clock will make an excellent time switch.

Comments on "Operator"

Dear Editor:—

It has been a long time since I have made an attempt to contribute anything to this department. However, I read with interest every article that appears on its pages.

I have just been reading of that Iowa "operator." Naturally, I have formed my opinion of his "manager." If a theatre has the kind of a manager and projectionist (so called) that this house has, then God help the outcome of it. It needs a nation wide prayer.

But: What is the matter with the better class houses all over the country? What is the matter with the men employed in them? Producers are spending thousands upon thousands to produce beautiful and artistic productions for the public—and when it reaches them they are entertained with a series of punch marks, strips of paper, scratches or most any kind of mutilation that the brain of a fool can think of. Who is responsible for this?

It will only take me but a minute to tell you who is responsible. In the first place, the film exchange managers are to blame. In the second, the theatre managers. And lastly, that bone-head dome of solid ivory, "operator." Mind you, I do not consider this "operator" as big a fool as either of the two before managers mentioned, because they seem to be perfectly satisfied with the kind of "work" he is doing.

I must admit that this and other departments of our trade papers has done a mighty lot toward eliminating evils and putting projection on a higher standard—but these evils will never be stamped out until the exchange and theatre managers take an active part in it.

If every exchange would notify each theatre manager that uses their service that they would not tolerate mutilation of their films, subject to cancellation of film service, it would only take

(*N. A. M. L. continued from page* 1930)

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M., please enclose twenty-five cents for a membership button.

Major Modified Type "C"

A Major System within reach of every theater

The mere fact that the Major System of Theater Lighting Control is the most complete, efficient, effective and safe that money can buy doesn't mean that it takes a lot of money to buy it. Major Sectional Unit Construction provides a size range that gives every theater in the country opportunity to reap the lighting benefits that Major Control bestows.

Major Modified Type " C " is as thoroughly a Major System in its fundamentals as the biggest Major installation in the country. It is pre-selective, remote control, fire-proof, tamper-proof and gives a wide and wonderful range of lighting effects.

It occupies less stage space than any other board, is easier to control, gives longer, better service and is absolutely safe to even the most uninitiated. And every owner of a Major System of Theater Lighting Control will back up every one of these statements. Ask some of them and see.

One of the foremost stage lighting engineers of the country has written a book that tells in a simple, understandable way the fundamentals of stage lighting and gives a far greater insight into the problems and their solutions than has ever before been available. A postal card will bring you a copy.

Frank Adam
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MAJOR FA SYSTEM TRADE MARK

N. A. M. L. FORUM

(*Continued from page* 1928)

Mr. Manager about one minute to get "his man" told that such practice would mean the cancellation of his job. Then you are going to see some mighty radical changes. It hurts me to have to say these things, Mr. Editor, but it is the only way it can be done.

I do not want to pass up the projectionist who has the ambition for a higher standard, and I want to congratulate the man who goes at his work each day and does it with an honor to his profession. Yes, we have a lot of these men and we are proud of them.

Mr. Editor, can't you in some way reach the exchanges and get a movement of this kind going? It would be a blessing to our country.

I will write later and tell you of some of the devices I am using in the projection room, also my equipment. I am afraid the waste paper basket is going to catch this now, as it is over lengthy.

Will be glad to exchange letters with any member of the league. Maybe our ideas will be worth a lot to each of us.

Ernest G. Kemp,
Projectionist, Orlando Enterprises, Inc.

Commendable Ideas

And the Editor wishes to add that this is one fine letter. Commendable ideas expressing good sound logic as outlined in Ernest Kemp's letter are to be seriously considered. While the exchanges, and we might add, the whole industry in general, has as yet to realize this damaging evil that prevails upon the film, there is littl doubt but what the time is coming when thes lamentable practices will not be tolerated.

The mutilation of film cannot be stopped ove night. No reform of any moment is accom plishel without persistent and untiring effort b those interested in its success.

It therefore rests with those who realize th damage and detriment done to the Motion Pic ture Industry by the film evil to devote thei loyal efforts towards its undoing.

Each person who co-operates in this effor should realize that his work is well worth whil toward the ultimate correction of this evil.—Editor.

Let your ideas help some one else

Dear Editor:

Enclosed please find membership blank for th N. A. M. L. I could not fill out the last tw lines, as I am working relief just at present an you know what that means—here tonight an some place else the next night.

As I do not know the membership fee or pric of buttons, etc., I am going to ask you to sen me the stuff C.O.D. if you will. Or if you fee that you can trust me, send a bill with the stuf and I will remit at once. I am very anxious t belong to your League, and from what I gathe from the letters published in the News it is a very good thing to belong to. I want to be a projectionist and not a crank pusher and wil do all and have been doing my best to give the best possible performance, and my motto is "IF YOU CAN'T SEND FILM BACK TO THE EXCHANGES AS GOOD AS IT COMES TO YOU, SEND IT BACK IN BETTER SHAPE."

Can you tell me what an In and Out of Focus Film Gate is? That is one of the questions in the operators' examination here. I have asked a dozen projectionists the same question and they all tell me the same—"There is no such animal." Now, there may be, and as I don't claim to know everything, I will ask you, and let your answer settle the question.

Hoping to hear from you soon and please don't forget to send the stuff.

Yours for better projection,
W. J. Burton, Jr.,
2230 Court Place, Denver, Colo.

Regarding the question of an "in and out of focus film gate," the Editor must admit he has not had the pleasure of meeting up with this particular gentleman, and also finds that none of those to whom he asked the question ever heard of it.

HONOR ROLL

(1863)	M. G. McCall	Anthony, Kans.
(1864)	Orion Meiselback	Bay City, Mich.
(1865)	P. J. Gallagher	B. E. Africa
(1866)	Melvin Grant	Chester, S. C.
(1867)	B. L. Richardson	Chester, S. C.
(1868)	Enos Rice	Colville, Wash.
(1869)	G. B. Stratton	Coraopolis, Pa.
(1870)	Lloyd W. Morris	Eldorado, Kans.
(1871)	G. S. Webster	Evans City, Pa.
(1872)	Thos. J. Smith	Flagstaff, Ariz.
(1873)	P. D. Covington	High Point, N. C.
(1874)	G. H. Wyrick	High Point, N. C.
(1875)	E. K. Shirey	Homer, La.
(1876)	H. G. Gavza	McAllen, Texas
(1877)	M. R. Baumgardner	Mangum, Okla.
(1878)	B. C. Dean	Marshall, Mich.
(1879)	H. F. Taylor	Newnan, Ga.
(1880)	Chas. A. Roach	Panama Canal Zone
(1881)	R. T. Proctor	Rocky Mount, N. C.
(1882)	Clyde Shirey	St. Bernice, Ind.
(1883)	R. L. Gregory	Statesville, N. C.
(1884)	Vernice Umfleet	Sumner, Ill.
(1885)	Wayne Gore	Weslaco, Texas
(1886)	Earle Jones	W. Blocton, Ala.

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BY JAMES R. CAMERON

WITH AN INTRODUCTION BY S. L. ROTHAPFEL

ELEVEN HUNDRED PAGES

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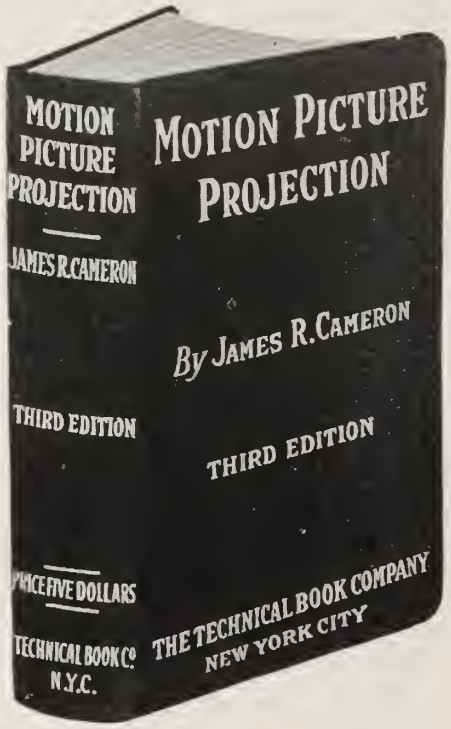

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Historical Development of Modern Motion Pictures

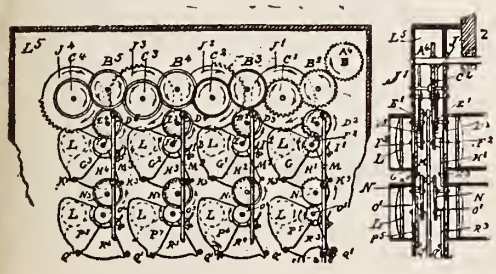
(*Continued from page* 1926)

for the necessary unlimited capacity in the picture carrier was then possible.

In 1889, Mr. Dickson began, at Thos. A. Edison's direction, the development of a picture machine. News of what was being done appeared in print from time to time and the summer of 1894 saw the beginning of the public exhibition of his Kenetoscope, a box into which one looked to see picture in animation.

The picture ribbon was passed continuously between a small lamp and the eye of the observer, the view being cut off by a rotating disc about a foot in diameter and having a one-eighth by one inch radial slit therein near the periphery. Through this flying slit the observer got a momentary sight of each picture frame as it came into position above the light. The frames passed at the rate of 46 per second, a high speed being required because of the instantaneous view and meagre illumination. The pictures were small, of course, but excellently done. The excellence of the Edison pictures without doubt proved a stimulus to the rapid development of the art, far more than any contribution in mechanical design or new methods, as was later demonstrated when the courts held that the Edison patents and re-issues were anticipated and invalid.

(The developments leading up to the present day equipment will appear in next weeks issue in a continuation of this article.)

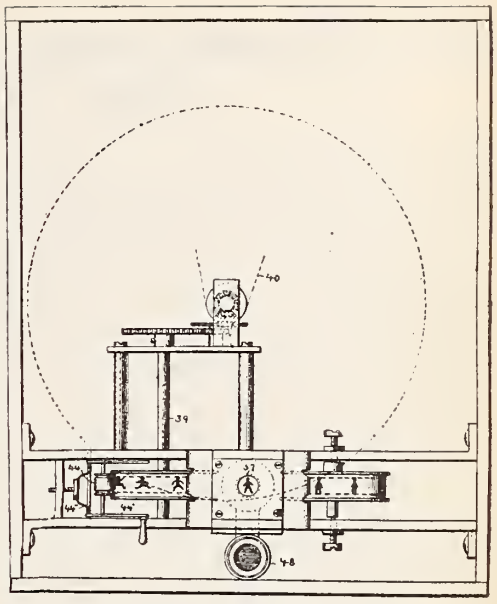


The LePrince Patent

Reports Many New Installations

The American Photo Player Company reports a prosperous business for the months of July and August. Among the Robert-Morton organs installed during this period are the following:

Larchmont theatre, Los Angeles, Cal.; Leland theatre, Albany, N. Y.; Surf theatre, Keyport, N. J.; Mack theatre, Port Angeles, Wash.; Eugene theatre, Eugene, Ore.; Belvidere theatre, Brooklyn, N. Y.; New Orpheum theatre, Yonkers, N. Y.; Superba theatre, Los Angeles, Cal.; Excelsior theatre, San Francisco, Cal.; New Castro theatre, San Francisco, Cal.; The Regent theatre, Baltimore, Md.; Orpheum theatre, Ogden, Utah; Crystal theatre, Daytona, Fla.; Capital theatre, Lebanon, Pa.; Hauber theatre, Pine Bluff, Ark.; American theatre, Denver, Colo.; Isis theatre, Boulder, Colo.; Empire theatre, Long Beach, Cal.; Isis theatre, Richmond, Va.; Liberty theatre, New Orleans, La.; Madison theatre, Seattle, Wash.; Metropolitan theatre, Baltimore, Md.; Queen Ann theatre, Seattle, Wash.; Heilig Amusement Co., Portland, Ore.; New Princess theatre, Honolulu, T. H.; Hawaii theatre, Honolulu, T. H.



Appearance of first Kinetoscope

Bids Submitted for New House

George M. Khoury of Clayton, Mo., has asked St. Louis contractors to submit bids on a new 500 seat motion picture theatre he plans to erect at Forsythe Boulevard and St. Louis avenue, Clayton. The structure will also contain three stores. Khoury has been operating a motion picture airdome on Forsythe Boulevard the past Summer. He is convinced that Clayton is ripe for a first class picture house.—Barrett.

"Protectall"

Approved by

National Board of Fire Underwriters

As a Safeguard Against Film Fire

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Mail particulars and description.

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Address .....

E. F. Murphy Joins Staff of Tom Evans Film Laboratory

WHAT many consider one of the biggest acquisitions in the laboratory field of the industry is the securing of E. F. Murphy by Thomas Evans of the Evans Film Laboratory.

This event is auspicious from two standpoints. Mr. Murphy is considered one of the best laboratory men in the industry and also possibly the highest priced man in America in the laboratory field. It is noteworthy that Mr. Murphy was with Mr. Evans when the Evans Film Mfg. Co. was formed and also assisted Mr. Evans fifteen years ago in laying out his plant.

In line with Mr. Evans' policy of "Personal Service" the securing of Mr. Murphy to conduct his laboratory bears out this slogan to even a greater extent than before. Mr. Murphy has been associated with the motion picture business since its inception. And even before motion pictures were a commercial asset he conducted their forerunner, which was known as the Edison Kinetoscope and was the main attraction in many an arcade.

In 1897 he was initiated into the mysteries of photography and laboratory work with the John Carbuelt Dry Plate Mfg. Co. of Fort Wayne. This was the foundation on which Mr. Murphy has built his wide experience. During his five years with this company he not only learned the principle of developing and printing but was the sponsor of many improvements in the process.

He also was one of the first men to use the original Armant and Jenkins machine on which the present machines are based.

E. F. Murphy who has joined the staff of the Evans film laboratory

It is estimated that during his service in the industry Mr. Murphy has handled several million feet of film. He bears an enviable reputation among the laboratory men.

It is claimed that he is the highest salaried laboratory man in the industry.

Mr. Murphy was with P. A. Powers, present head of the Film Booking Office of America, when Mr. Powers went into the motion picture business in 1908. When the New York Motion Picture Company was a factor to be contended with in the business Mr. Murphy conducted their laboratory. He opened the Imp plant on 81st and Columbus Avenue when Mr. Laemmle started that well known brand of pictures.

In 1914 he went back with Universal and since that time has been operating their Fort Lee plant.

Kansas City and Wichita Scheduled for New Theatre

Two new theatres in Missouri and Kansas are being planned. George Boden of Kansas City will build a two-story brick and stone theatre at Thirty-sixth street and Indiana avenue, Kansas City, while Bernard Davis of Wichita, Kans., is planning the erection of a down town house in Wichita near Second and West Douglas street.

—True.

San Francisco Presented with New T. & D. Theatre

The new T. and D. Theatre in Richmond (a residential section of San Francisco), costing $250,000 has been opened by Turner & Dahnken.

Theatre Managers Know

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General Supply and Repair Co. Report Sales

Mr. A. H. McDonald, who has just completed remodelling his Castle Theatre in the city of Eugene, Oregon, has purchased a Superlite Screen, as have also Messrs. H. B. Hurst of the Vining Theatre, Ashland, Oregon and J. B. Sparks who recently remodelled his Liberty Theatre in Bend, Oregon.

Rockingham Theatre Opens the Garden

The Rockingham Theatre Company has opened their new Garden Theatre, formerly the old Opera House. The Garden has a capacity of 600, is equipped for road attractions and pictures and has a most up-to-date projection equipment with a Typhoon Cooling System. Interior finished with old rose and green. William G. Atkinson is manager of the Garden.—Stellings.

Elizabeth, N. J., Witnesses Opening of Regent

With a seating capacity of 2400 and no balcony or gallery, the Regent Theatre is a model of perfection in modern picture house construction. Its architecture is of the Elizabethan period as a tribute to the city in which it stands. There is not a post or pillar in the auditorium. The building is absolutely fireproof. In order to insure good projection. Power Projectors have been installed.

Hodge's Palace Marks Opening of New Era for East Texas

THIS month marks the opening of a new era in modern theatres for East Texas with the initial performance in H. T. Hodge's new Palace at Abilene.

Mr. Hodge operates a string of theatres, including the Mae Roy at Ballinger, Queen at Winters, Gem at Abilene and the Alcove at Stamford. He has spared neither money nor effort to make the Palace the best equipped and finest theatre in that section.

The lobby is unique in its dignified and compelling invitation to the passerby. Display frames in blue and gold are a unit with the other lobby decorations designed and finished to match, thus making the lobby display appear as a part of the building.

Box office trimming matches the lobby frames and other decorations, yet the box office stands out prominently through the use of three elaborate brushed brass grills and specially selected marble base.

This picture illustrates progress made in motion picture machines. The old one is an Edison, first machine in Cornwallis, Ore. The other modern model is a Powers machine

The lobby floor features a beautiful design in delft blue and white tile with marble baseboards, the entire lobby being a completely matched, therefore highly efficient, advertising medium that will do much toward securing a capacity attendance.

Housing for the projection equipment includes a separate concrete room for the resistance devices, a large operating room and a fireproof rewinding and film room, each separated by fireproof doors with automatic control.

Upholstered chairs generously spaced and of ample proportions insure luxurious comfort for every one and the big specially built Reproduco organ is a source of attraction that is adding much to the box office intake.

Projection equipment consists of two New Model Motiograph Projectors, a General Electric Motor Generator, Gardiner Velvet Gold Fibre Screen and special optical system and sufficient stage space has been allowed for the presentation of atmospheric prologues and occasional dramatic offerings.

Clyde Churchill, chief projectionist for the chain of Hodge theatres, will have charge of projection, and the management of the new house will be vested in Mr. Homer Hodge, who for the past several years has taken an active part in the success of the Gem.

Installation of the equipment was personally supervised by C. K. Goss of the R. D. Thrash Company, the entire lobby and booth equipment being designed by him.

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New Addition For Toronto House

Ronald McClelland, proprietor of the Capitol theatre, North Toronto, Ontario, has purchased a 30-foot lot adjoining the theatre at a cost of $350 per foot for the purpose of erecting a large building as an addition to the theatre block—Gladdish.

Better Business Opens Theatre

It is reported in film circles that Universal will re-open their Strand theatre in Charlotte, N. C. the first week of September. The Strand has been closed for about eighteen months on account of the business depression that hit Charlotte theatres a severe lick at the very beginning—Stellings.

Grand Theatre Changes Hands

Purchase of the Grand theatre in Binghamton, N. Y., at 204 Vestal avenue by Hiram Goldsmith and Ned Kornblite from Frank Kunkel has been announced. No change in the management of the Grand will be made, the purchase having been made for an investment, Mr. Kornblite said. Jesse C. Hillman, proprietor of the theatre, holds a lease which controls the theatre for about two years—Taylor.

Theatre Destroyed by Fire to Re-open

Nixon's Victoria theatre, closed since fire virtually wrecked it in the early spring, will reopen next month. A new organ, carpets and lighting effects are being installed, and a new front is replacing the old plaster decorations which were smashed in the fire.—Gibson.

Hudson and Colonial, Albany, N. Y., Reopen

After being closed for several weeks, the Hudson and Colonial Theatres here have reopened with many alterations and improvements. George Roberts will continue to manage the two houses.—Grant.

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.
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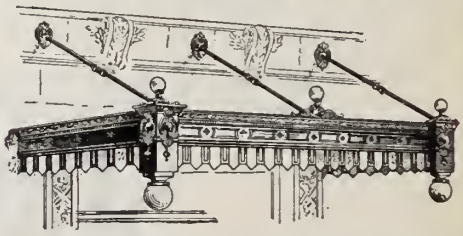

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	Sept. 16
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 23
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	5 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	Sept. 30
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 16
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	3 reels	Sept. 16
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	6 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	5 reels	Sept. 16
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementina, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Woman's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	5 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	Sept. 23
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	5 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	July 22
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto,	Special Cast	Arista-S. R.	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	Aug. 26
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	Sept. 16
Honor First	John Gilbert	Fox	5 reels	Sept. 30
If You Believe It, It's So	Thomas Meignan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	Aug. 19
Loaded Door, The	Marie Prevost	Universal	5 reels	Aug. 19
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	Sept. 16
New Teacher, The	Shirley Mason	Fox	5 reels	Aug. 12
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	5 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	July 15
Why Do Men Marry?	Edy Darclea	Unity-S. R.	6 reels	Sept. 23
Young Diana, The	Marion Davies	Paramount	5 reels	Aug. 19

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 2
Blood and Sand	Rodolph Valentino	Paramount	5 reels	Aug. 19
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal		Sept. 30
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox		
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Eternal Flame, The	Norma Talmadge	First National	6 reels	Sept. 23
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 19
Isle of Doubt, The	Special Cast	Playgoers (Pathe)	5 reels	Sept. 2
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Manslaughter	Thomas Meighan	Paramount		Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Night Life in Hollywood		Arrow-S. R.		
Orphan Sally	Special Cast	Lee-Bradford-S. R.		
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.		
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	
Siren Call, The	Dorothy Dalton	Paramount		Sept. 30
Skin Deep	Sills-Vidor	First National	6 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Storm, The	House Peters	Universal	8 reels	July 1
Thundering Hoofs	Peggy O'Day	Aywon-S. R.		
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Valley of Silent Men	Alma Ruhens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Cowboy and the Lady, The	Minter-Moore	Paramount		
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	
Flapper Love	Special Cast	Amer. Releasing	6 reels	
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
House of Solomon, The	Wm. H. Straus	Amer. Releasing	6 reels	
Human Hearts	House Peters	Universal	7 reels	July 8
Lights of New York		Fox		
Little Child Shall Lead Them, A	Special Cast	Fox	8 reels	Sept. 2
Lone Hand, The	Hoot Gibson	Universal	5 reels	
Long Chance, The	Special Cast	Universal	5 reels	
Old Homestead, The	Theodore Roberts	Paramount	7 reels	
Pals of the West	Special Cast	Clark-Cornelius-S. R.	5 reels	
Pillagers, The		Amer. Releasing	6 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Remembrance		Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Sign of the Rose, The	George Behan	Amer. Releasing	6 reels	Aug. 5
To Have and To Hold	Compson-Lytell	Paramount	7 reels	
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	
Wolf Law	Frank Mayo	Universal	5 reels	
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All Balled Up	Roy Atwell	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wet	Al St. John	Fox	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reel	
Any Old Port		Educational	2 reels	Apr. 29
Apartment Wanted	Lee Moran	Universal	2 reels	Sept. 23
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	Sept. 30
Bow Wows, The	Snub Pollard	Pathe	2 reels	Mar. 18
Breaking Into Jail	Smith-Adams	Federated-S. R.	2 reels	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broadcasting	Johnny Jones	Pathe	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cahby, The	L. Lorraine and Maud	Universal	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Chauffeur, The	Clyde Cook	Fox	2 reels	
Cheerful Credit	Brownie	Universal	1 reels	

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels		
Circus Days		Educational	2 reels		
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel		
Cold Feet		Educational	2 reels	Apr. 22	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel		
Cops	Buster Keaton	First National	2 reels	July 23	
Court Plastered	Mutt & Jeff C'toon	Fox	½ reel		
Cured	Queenie (horse)	Universal	2 reels		
Cured by Radio	Roy Atwell	Universal	1 reel		
Dandy Dan		Fox	2 reels		
Danger	Lige Conley	Educational	2 reels	Apr. 4	
Dark Horse, A		Universal	2 reels	May 27	
Days of Old	Snub Pollard	Pathe	1 reel	May 20	
Dentist, The	Smith-Adams	Federated-S. R.	2 reels		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 4	
Don't Be Foolish		C. B. C.-S. R.	2 reels		
Double Trouble	Lee Kids	Fox	2 reels		
Duck In	Lloyd Hamilton	Educational	2 reels		
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22	
Dynamite	Lloyd Hamilton	Educational	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23	
Easy to Cop	Neely Edwards	Universal	1 reel		
Electric House, The	Buster Keaton	First National	2 reels		
El Toro		Fox	2 reels		
Eskimo, The	Clyde Cook	Fox	2 reels		
Excuse Me, Sheriff		Fox	2 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Fair Enough	Dorothy Devore	Educational	2 reels	Apr	
Falls Ahead	Mutt & Jeff C'toon	Fox	½ reel		
False Alarm, A		Educational	2 reels	June	
Fans and Flappers	Hal Stephens	C. B. C.-S. R.	2 reels		
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel		
Fire! Fire!		Sanford-S. R.	2 reels		
Fly Time		Roy Klumb Prod.-S.R.	2 reels		
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels		
Foolish Lives	Lee Moran	Universal	2 reels		
For Love of Money		First National	2 reels		
Fresh Kid	Fox-Gregory	Universal	2 reels		
Fresh Paint		Arrow-S. R.	2 reels		
Fresh Start, A		Educational	2 reels		
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22	
Friend Husband	Lupino Lane	Fox	2 reels		
Frozen North, The	Buster Keaton	First National	2 reels		
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 1[illegible]	
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel		
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel		
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel		
Give Him Air	Bobby Dunn	Arrow	2 reels		
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel		
Golf Insect, A	Roy Atwell	Universal	1 reel	May 6	
Gymnasium Jim	Billy Bevan	First National	2 reels		
Hale and Hearty	Snub Pollard	Pathe	1 reel		
Hands Up		Arrow-S. R.	2 reels		
Hands Up	Geo. Ovey	Folly-Pacific	1 reel		
Hello Mars	Harry Sweet	Universal	2 reels		
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel		
Henpecked	Lee Moran	Universal	2 reels		
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 2[illegible]	
Hickville's Romeo	Lee Moran	Universal	2 reels		
High and Dry		Educational	2 reels		
High Fliers	Neely Edwards	Universal	1 reel		
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels		
High Tide	George Rowe	Pathe	1 reel		
His First Job	Lewis Sargent	Universal	1 reel		
His Inheritance Taxi	Neely Edwards	Universal	1 reel		
His Mushing Bride	Bill Jones	C. B. C.-S. R.	2 reels		
His Prehistoric Blunder	Roy Atwell	Universal	1 reel		
His Wedding Daze	Joe Rock	Federated-S. R.	2 reels		
His Wife's Son		Fox	2 reels		
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel		
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel		
Home-Made Movies	Ben Turpin	First National	2 reels		
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel		
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel		
Horse Tears	Queenie	Universal	2 reels		
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels		
Hot Dog	Clyde Cook	Fox	2 reels	May 20	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1	
Hound of Tankerville	Otis Harlan	Educational			
House of 1,000 Trembles	Neely Edwards	Universal	1 reel		
Husband and Strife		Arrow-S. R.	2 reels		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel		
Janitor's Wife, The		Arrow-S. R.	2 reels		
Jump Your Job	Snub Pollard	Pathe	1 reel		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kid Love	Century Kids	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27	
Landlord, The		Fox	2 reels		
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel		
Late Here, The	Geo. Ovey	Folly-Pacific	1 reel		
Late Lamented, The	Eddie Boland	Pathe	1 reel		
Laughing Gas		Fox	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Light Showers	Snub Pollard	Pathe	1 reel		
Little Rascal, The	Baby Peggy	Universal	2 reels		
Live Wires	Queenie (horse)	Universal	2 reels		
Look Before You Sleep	Polly Moran	C. B. C.-S. R.	2 reels		
Loose Nuts	Roy Atwell	Universal	1 reel		
Love Drops	Neely Edwards	Universal	1 reel		
Ma and Pa	Bevan-June	First National	2 reels	Sept. 16	
Makin' Movies	Johnny Jones	Pathe	2 reels		
Man Haters, The	Eddie Boland	Pathe	2 reels		
Many Happy Returns	Eddie Boland	Pathe	1 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1	
Minute Man, The	Roy Atwell	Universal	1 reel		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel		
Movie Mix-Up, A	Roy Atwell	Universal	1 reel		
Movies, The	Snub Pollard	Pathe	1 reel		
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel		
Mutts	Brownie	Universal	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Eddie Lyons	Arrow	2 reels		
My Wife's Relations	Buster Keaton	First National	2 reels	Aug. 26	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels		
Nearing the End	Mutt & Jeff C'toon	Fox	½ reel		
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel		
No Brains	Harry Sweet	Universal	2 reels	Apr. 29	
No Brains	Bill Franey	O'Conor-S. R.	2 reels		
No Luck	Bobby Dunn	Arrow	2 reels		
No Money to Guide Them	Smith-Adams	Federated-S. R.	2 reels		
Now or Never	Vernon Dent	Folly-Pacific	1 reel		
Off the Earth	Neely Edwards	Universal	1 reel		
Oh Daddy	Bevan-June	First National	2 reels		
Off His Beat	Harry Sweet	Universal	2 reels		
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18	
Once to Every Boy	Lewis Sargent	Universal	1 reel		
One Terrible Day	Children	Pathe	2 reels		
On Patrol	Billy Bevan	First National	2 reels		
On the Jump	Vernon Dent	Folly-Pacific	1 reel		
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1	
Our Gang	Snub Pollard	Pathe	1 reel		
Pair of Aces, A	Lee Kids	Fox	2 reels		
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19	
Paniky Pullman, A	Roy Atwell	Universal	1 reel		
Papa's Night Out		Arrow-S. R.	2 reels		
Pardon Me	Snub Pollard	Pathe	1 reel	Mar 1[illegible]	
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept. 23	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15	
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels		
Peggy Behave	Baby Peggy	Universal	2 reels		
Penny Reward, A		Educational	2 reels	May 20	
Piper, The		Fox	2 reels		
Pirate, The	Lupino Lane	Fox	2 reels		
Please Be Careful	Chas. Doherty	Fox	5 reels	Sept. 30	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Powder Romance	Roy Atwell	Universal	1 reel		
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8	
Puppy Love		Fox	2 reels		
Radio Hound, The	Brownie (dog)	Universal	2 reels		
Rag Doll Romance, A		Educational	2 reels		
Rainmaker, The	Lloyd Hamilton	Educational	2 reels		
Rapid Fire	Lige Conley	Educational	2 reels	July 1	
Red Hot	Mutt & Jeff C'toon	Fox	½ reel		
Red Hot Rivals	Lee Moran	Universal	2 reels		
Rented Trouble		Arrow-S. R.	2 reels		
Reporter, The	Lupino Lane	Fox	2 reels		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Riding the Goat	Mutt & Jeff C'toon	Fox	½ reel		
Romance of Curly Squirrel		Lee-Bradford-S. R.	1 reel		
Rough on Romeo	Paul Parrott	Pathe	1 reel		
Rubberneck, The	Lee Moran	Universal	2 reels		
Safe in the Safe		Fox	2 reels		
Shaky Family Tree, A	Neely Edwards	Universal	1 reel		
Sheik, The		Fox	2 reels		
She Loved Him But—	Earl Montgomery	C. B. C.-S. R.	2 reels		
Short Weight	Brownie-Fox	Universal	2 reels		
Should Watchmen Sleep	Neely Edwards	Universal	1 reel		
Show, The	Larry Semon	Vitagraph	2 reels		
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27	
Simply Shocking	Jack Duffy	Universal	1 reel		
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel		
Sleepyhead, The	Harry Sweet	Universal	2 reels		
Sleuth, The	Paul Parrott	Pathe	1 reel		
Society Hoboes	Neely Edwards	Universal	1 reel		
Society Sailors	Neely Edwards	Universal	1 reel		
Some Baby	Snub Pollard	Pathe	1 reel		
Some Class	Brownie	Universal	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Speeder, The	Lloyd Hamilton	Educational	2 reels		
Special Delivery	Al St. John	Fox	2 reels	July 1	
Speed 'Em Up		Universal	2 reels	July 15	
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2	
Splitting Hairs		Fox	2 reels		
Spooks	Lige Conley	Educational	2 reels	Apr. 8	
Stand Pat	Paul Parrott	Pathe	1 reel		
Step Forward	Ben Turpin	First National	2 reels		
Stone Age, The	Snub Pollard	Pathe	1 reel		
Straight from the Farm	Al St. John	Fox	2 reels		
Strictly Modern	Snub Pollard	Pathe	1 reel		
Studio Rube, The	Al St. John	Fox	2 reels		
Such Is Life	Billy Bevan	First National	2 reels		
Supply and Demand	Johnny Jones	Pathe	2 reels		
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels		
Take a Tip		Sanford-S. R.	2 reels		
Take Next Car	Paul Parrott	Pathe	1 reel	Sept. 23	
Taking Things Easy	Neely Edwards	Universal	1 reel		
Telephone Troubles	Earl Montgomery	C. B. C.-S. R.	2 reels		
Tell 'Em Nothing	Bill Jones	C. B. C.-S. R.	2 reels		
Ten Seconds	Lee Moran	Universal	2 reels	July 8	
That Son of a Sheik	Neal Burns	Educational	2 reels		
That's It	Eddie Lyons	Arrow	2 reels		
Their First Vacation	Carter DeHaven	Film Book. Offices	2 reels		
They're Off	Vernon Dent	Folly-Pacific	1 reel		
Three Hundred and Sixty-Five Days	Snub Pollard	Pathe	1 reel		
Three Weeks Off		Universal	2 reels	June 17	
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel		
Tin Broncho, The		Fox	2 reels		
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel		
Tis the Bull	Bobby Vernon	Educational	2 reels		
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel		
Toonerville Blues	Dan Mason	Educational	2 reels	June 10	
Toonerville Trials	Dan Mason	Educational	2 reels		
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels		
Torchy's Feud	Johnny Hines	Educational	2 reels		
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6	
Torchy's Ghost	Johnny Hines	Educational	2 reels		
Torchy's Nut Sunday	Johnny Hines	Educational	2 reels		
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10	
Touch All Bases	Paul Parrot	Pathe	1 reel		
Treasure Bound	Lige Conley	Educational	2 reels	July 22	
Truth Juggler, The	Paul Parrott	Pathe	1 reel		
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar 1[illegible]	
Twin Husbands	DeHavens	Film Book. Offices	2 reels		
Two of a Kind	Harry Sweet	Universal	2 reels	Sept. 23	
Unfermented Bricks	Neeley Edwards	Universal	1 reel		
Upper and Lower	Lee Moran	Universal	2 reels	Apr 1[illegible]	
Village Sheik, The	Al. St. John	Fox	2 reels		
Wall Nut, The	Roy Atwell	Universal	1 reel		
Wedding Dumb Bells		C. B. C.-S. R.	2 reels		

West is Worst	Jack Richardson	East Coast-S. R.	1 reel	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
What Next	Barry-Reynolds	Arrow-S R.	2 reels	
Whose Husband Are You?	Barry-Reynolds	Arrow-S R.	2 reels	
Wise Duck, The		Fox	1 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	Sept. 23
You'd Be Surprised	Billy West	C B C-S. R.	2 reels	
Young Ideas	Roy Atwell	Universal	1 reel	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	**Apr. 1**
Algeria, The Ancient (Scenic)	**Prizma**	**1 reel**	
Alice in Wonderland (Serial)	**Warner Bros.**	**15 episodes**	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	**Truart**	**1 reel**	**Apr. 22**
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		**15 episodes**	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	**Educational**	**1 reel**	**Aug. 26**
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	Sept. 30
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2 3 reels	Sept. 23
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	**15 epis'des**	**Apr. 15**
Good Things of Life (Novelty)	**Wid Gunning**	**1 reel**	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	**McGovern & Egler**	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal	18 e's'd's	Sept. 18
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	**Prizma**	**1 reel**	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 26
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	**1 reel**	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	**1 reel**	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	**Mar. 28**
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		Sept. 30
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 26**
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	**1 reel**	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 18
Sunbeams (Study)	**Prizma**	**1 reel**	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	**1 reel**	
Trail of the Wolf, The (Drama), Percy Pemhroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	**Kineto Review**	**1 reel**	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	**1 reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	**Pathe**	**15 episodes**	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

Another of the exploitation accessories for "Up and at 'Em," with Doris May, F. B. O.

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Richard Barthelmess
in
"The Bondboy"

Charles H. Duell, Pres.,
Inspiration Pictures, Inc.,
Presents Richard Barthelmess
In *"The Bondboy"*—a powerful
George Washington Ogden story,
Adapted by Charles Whittaker,
Edited by Duncan Mansfield,
Photographed by Roy Overbough;
Charles Osborn Seessel, Art Director.

"The Bondboy" is Barthelmess
At his best, which means a
Photoplay of unusual merit.
"The Bondboy" is a fitting
Companion to "Tol'able David."
The direction by Henry King,
A notable example of screen art.

A First National Attraction.
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

The laboratory with a conscience.

Founded 1910
by
Watterson R. Rothacker

OCTOBER 21, 1922

Motion Picture News

Reg. U. S. Patent Office

THIS ISSUE

contains a special trade announcement concerning the Thomas H. Ince current and coming productions to be distributed through Associated First National Pictures, Inc.

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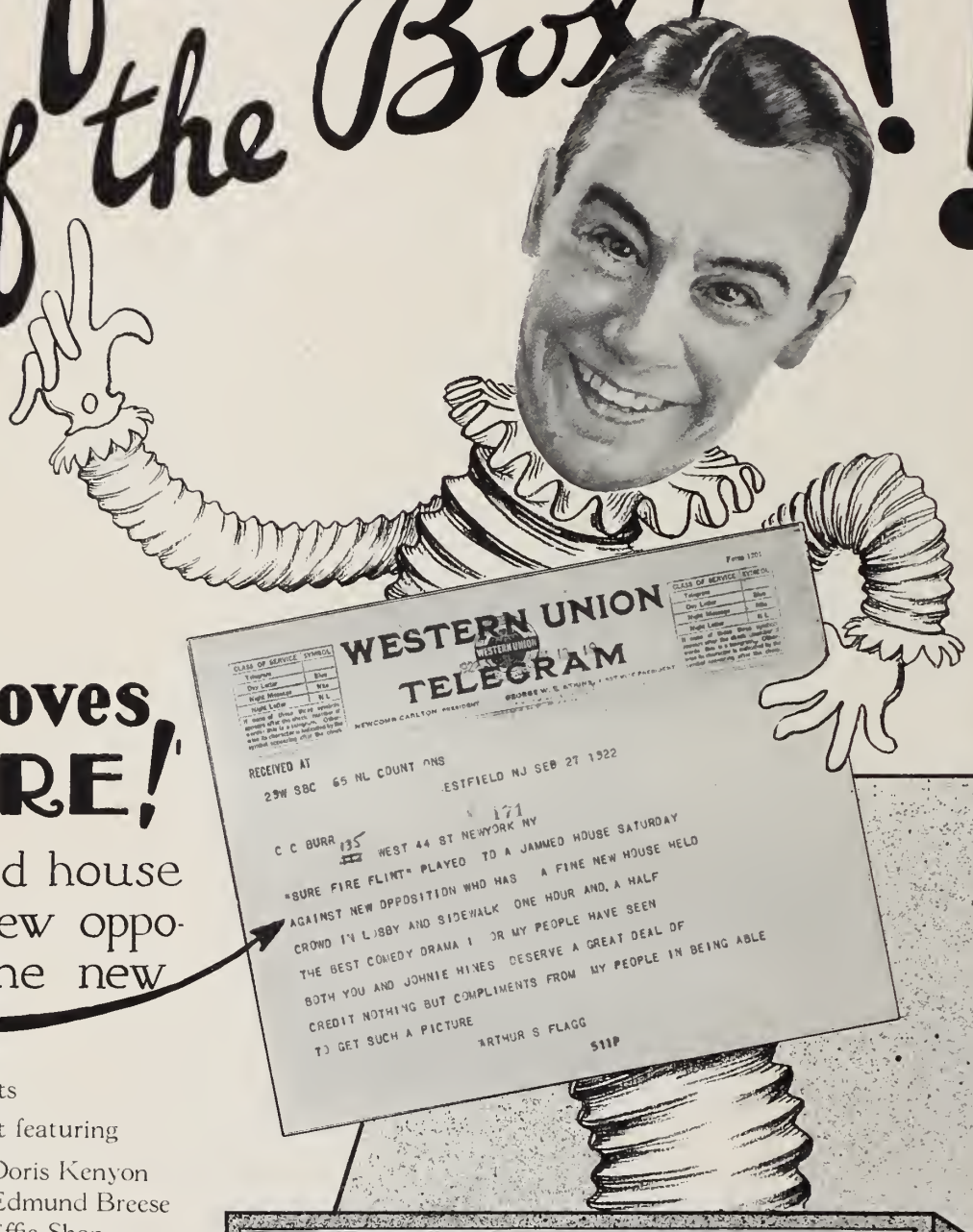
Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

The first crack out of the Box!!



"FLINT" proves "SURE FIRE!"

"---played to a jammed house Saturday against new opposition who has a fine new house"

C. C. Burr presents

Johnny Hines' latest comedy riot featuring

Johnny Hines — Doris Kenyon
Robert Edeson — Edmund Breese
J. Barney Sherry — Effie Shannon
Charles Gerrard

In the Greatest Laugh Producer Since "Mickey"

"SURE FIRE FLINT"

Story by Gerald C. Duffy, Titled by Ralph Spence, Directed by Dell Henderson
Produced by
MASTODON FILMS, Inc
C. C. Burr, Pres
133 W. 44th St., N. Y. City

Distributed by the Leading Independent Exchanges

PARAMOUNT'S 1922 PROMISE *was performed!*

Last May Paramount announced to exhibitors its "Famous 41."

And hundreds of exhibitors booked their Paramount Pictures on the advance announcement.

What a demonstration of the power of Faith!

And how has that faith been rewarded?

Starting with the very first of the now famous 41, Paramount's promise has been performed.

Think of "Blood and Sand," of "Manslaughter," "The Old Homestead," "To Have and To Hold," "Clarence." Space is too limited to remind you of them all, but a few are pictured here.

Paramount's Famous 41 have proved the lions of the season!

These pictures were booked on faith. That faith has been justified.

Faith in Paramount will continue to reap rewards. The exhibitor who shows Paramount Pictures is the one who is keeping faith with his patrons.

And keeping faith with your patrons *pays*.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *President*
NEW YORK CITY

Paramount Pictures

If it's a Paramount Picture it's the best show in town

This Advertisement, with different wording, appears in the Ladies' Home Journal in December.

Speaking of Better Pictures—

On Broadway—This Week—

CAPITOL
"The Old Homestead"
with Theodore Roberts

From the play by Denman Thompson. Adapted by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. A James Cruze production.

"The marvelous, gorgeous, thrilling, hair-raising storm makes it as exciting as 'Way Down East.'" —*N. Y. Tribune*

CRITERION
Marion Davies in
"When Knighthood Was in Flower"

By Charles Major. Directed by Robert Vignola.
Cosmopolitan production

"The most amazingly beautiful picture ever made. Sets a new standard for magnificence." —*N. Y. Mail*

CAMEO
"Pink Gods"
with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton

By Cynthia Stockley. Adaptation by Sonya Levien and J. E. Nash. Scenario by Ewart Adamson. A Penrhyn Stanlaws production.

"Deserves a high place among the season's productions." —*N. Y. Telegraph*

RIALTO
Cecil B. DeMille's
"Manslaughter"
with THOMAS MEIGHAN
Leatrice Joy and Lois Wilson

Adapted by Jeanie Macpherson from the novel by Alice Duer Miller.

"DeMille said it would be his biggest. And we guess it is!" —*N. Y. World*

RIVOLI
"The Face in the Fog"
with Lionel Barrymore, Seena Owen

and an all-star cast, including Lowell Sherman. By Jack Boyle. Directed by Alan Crosland.
Cosmopolitan production

"A thrilling mystery story with a wonderful cast." —*N. Y. American*

LOEW'S STATE
"On the High Seas"
with Dorothy Dalton and Jack Holt

By Edward Sheldon. Scenario by E. Magnus Ingleton. An Irvin Willat production.

"A thriller if there ever was one." —*N. Y. World*

They're all
Paramount Pictures
and there are dozens more as good!

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Great Paramount Pictures 41

No. 26

"CLARENCE" is all you imagined it would be—and more. It's the best comedy drama of the year.

From the play by Booth Tarkington
Screen Play by Clara Beranger

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Paramount Picture

With

Wallace Reid

Agnes Ayres
May Mc Avoy

Adolph Zukor
Presents a

William de Mille
Production

"Clarence"

This ad is made from the 4 column cut that you can get at your exchange

JIMMIE ADAMS

CameO
CLEAN CUT COMEDIES

VIRGINIA VANCE

E. W. HAMMONS PRESENTS

CRASH

Featuring

JIMMIE ADAMS

With Virginia Vance

CRASH, the first of Educational's series of twenty-four one-reel CAMEO COMEDIES, will be released November 12th.

Cameo Clean-Cut Comedies are fast—mighty fast! They are productions; not the type of so-called comedy exhibitors are accustomed to receive in one reel.

The casts are headed by JIMMIE ADAMS, supported by Virginia Vance, a new-comer to the screen but a young lady of marked comedy ability.

Educational's Branches will be pleased to screen CRASH for you, and a little later PITTER PATTER and ONCE OVER also.

We advise your early inspection.

Book KINOGRAMS—All the News of All the World

They are among Educational's Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

They are among Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

OF COURSE THEY ENJOY A LAUGH!

DO YOU ENJOY A REAL GOOD LAUGH?

THEN go right out to-night and visit a motion picture theatre showing any of the following famous brands of comedies, all EDUCATIONAL PICTURES:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
EARL HURD COMEDIES
TONY SARG'S ALMANAC
TORCHY COMEDIES
CAMEO COMEDIES

Every one of these motion pictures cost, to produce, as much in time, thought and money as was formerly spent only on feature pictures. Artists who have brought joy and laughter to millions will entertain you—such characters as:

Lloyd Hamilton
Bobby Vernon
Neal Burns
Dorothy Devore
George Stewart
Vera Steadman
Lige Conley
Jimmie Adams

and many others. The pictures are built up from genuinely humorous situations which are at the same time possible situations—ones you have been in yourself.

Maybe, too, you would enjoy scenic dramas like the WILDERNESS TALES, by Robert C. Bruce, or current news as portrayed in KINOGRAMS, or the fine screen presentation of THE ADVENTURES OF SHERLOCK HOLMES by Sir Arthur Conan Doyle.

They are all EDUCATIONAL PICTURES, and can be identified by our trade-mark on posters and lobby-cards in theatre entrances.

When You See This,
Go In - - -
It's the Sign of a
WHOLE Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

ALL THE TWENTY-FOUR MILLIONS

Who will see THIS AD in

THE SATURDAY EVENING POST (November 4th Issue)

THE LADIES' HOME JOURNAL (Later Issue)

Enjoy a Real Good Laugh!

Book Educational's Nationally Advertised Short Subjects and—Let People Know You've Got 'Em

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

Rupert Hughes' Remembrance

with Claude Gillingwater, Patsy Ruth Miller and Cullen Landis

Now playing to clean-up business in the country's great theatres

"REMEMBRANCE" has been booked over many circuits; in the Jacob Lourie houses in Boston; by the Hoblitzel theatres in Dallas, Fort Worth, Houston and San Antonio for simultaneous showing; by the Balaban and Katz chain of theatres in Chicago; the Ruben & Finklestein circuit of Minneapolis; the Roth & Partington houses in San Francisco; the Bishop-Cass theatres in Denver and other Colorado cities; by the A. F. Bentlinger circuit of Indiana; the Jensen & von Herberg circuit of Seattle, Portland and the far Northwest; the Libson houses of Cincinnati, Indianapolis and other cities; the Stanley circuit of Philadelphia; the Saenger theatres of New Orleans; the Keith & Proctor circuit of New York State and eastern New Jersey; the Turner-Dahnken theatres in San Francisco; the Skouras Bros. Enterprises of St. Louis; the S. Z. Poli circuit in New England; the Ascher Bros. theatres in Chicago and vicinity; Loew's circuit in Cleveland; the Robb & Rowley theatres in Texas; the A. H. Blank Enterprizes in Iowa and Nebraska; the West Coast theatres in Los Angeles; the William Fox theatres in Detroit and the Jacob Fabian circuit of New Jersey.

Charles Chaplin say: "Remembrance is the most human picture ever put on the screen."

Greater than "The Old Nest"

Ask Goldwyn

Coming **Coming** **Coming** **Coming**

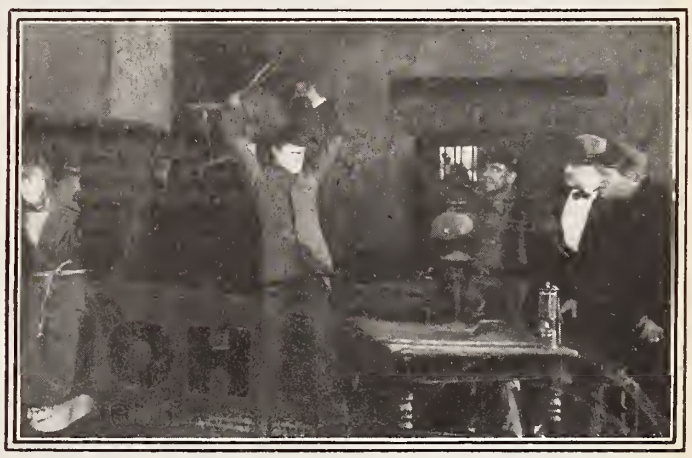
John Barrymore in SHERLOCK HOLMES

Adapted from **William Gillette's** stage play founded on Sir **Conan Doyle's** stories

Directed by **Albert Parker**

Every Exhibitor who has Seen this Picture is Strong for It!

YOU'LL rave too when you see this corking attraction. Every player a star. When exhibitors use adjectives you can bet a production has the goods. Don't we know! We couldn't drag it from Broadway. At the Capitol $48,000 rolled into the till in one great week. The Cameo Theatre packed them in for fourteen additional weeks and Moss' Broadway across the street followed with a smashing attendance. Right now the Stanley in Philadelphia is counting record money for a week's run. It's your turn to cash in right now!



Released October 29th

Ask Goldwyn

Coming **Coming** **Coming** **Coming**

3 of the YEAR'S FINEST!

Priscilla Dean

As Cigarette, the Daughter of the Regiment in

Under Two Flags

From Ouida's Immortal Novel ~ Directed by Tod Browning

"MAGNIFICENT"

"One of the outstanding events of the season. Business exceeded our most optimistic expectations. The press was unusually lavish in its praise. I thank you."

J. A. PARTINGTON, Granada Theatre, San Francisco.

VIRGINIA VALLI

HOUSE PETERS
MATT MOORE in

The Year's Biggest Picture

The STORM

From Langdon McCormick's play—Directed by Reginald Barker

"A WHIRLWIND"

"Proved a whirlwind. Five days of capacity business with hundreds turned away nightly. Box office receipts larger each succeeding day."

H. E. NELSON, Star Theatre, Quincy, Ill.

HOUSE PETERS

and a wonderful cast in The Great American Drama

HUMAN HEARTS

From Hal Reid's play

Directed by King Baggot

"TREMENDOUS"

"I never saw any picture draw such tremendous crowds. They came from every nook and corner of Racine for a remarkable record-breaking attendance."

OWEN McKIVOTT, Bijou Theatre, Racine, Wis.

UNIVERSAL JEWELS ~ PRESENTED BY CARL LAEMMLE

ANYONE CAN MAKE MONEY WITH THESE CHAPTER PLAYS

"World's Greatest!"

"I COULD accommodate just about half of all trying to get admission. Buffalo Bill is the world's greatest continued picture."
O. L. Meister,
Whitehouse Theatre, Milwaukee

"In the Days of Buffalo Bill"

Starring
ART ACORD

The Supreme Achievement in Chapter Plays

Story by Robt. Dillon

Directed by
Edward Laemmle

"Box Office Magnet!"

"LIVE showmen will find this serial a box office magnet, due to the wide appeal and the large range of excellent exploitation possibilities."
M. P. World

"The Radio King"

with
AN ALL STAR CAST
featuring
ROY STEWART
as the Radio King
Louise Lorraine
as the girl in the case
Sidney Bracey
as the wizard of the Air
Ernest Butterworth
as Jimmy the Boy Detective

Directed by
Robt. Hill

Get Ready
for a Thrill in Every Land on the Globe

"AROUND the WORLD IN 18 DAYS"

Starring
William Desmond

Directed by
Reeves Eason

The Strongest Chapter Plays on the Market

Presented by
CARL LAEMMLE

UNIVERSAL

Century Comedies

are always

consistently good

and quite often even better -

as for example -

JUST DOGS

IT'S a cinch bet that "JUST DOGS" would be released as a super-special novelty comedy by most other organizations. And exhibitors would be glad to play it. Here you get it as part of the regular Century Comedy schedule. Another evidence of the acknowledged fact that Century offers you the best one-a-week comedies in the market. Book them all and boost them—they mean money at the box office.

PLAY THESE RECENT RELEASES

LEE MORAN

"Some Family"
"Foolish Lives"
"Hickville's Romeo"

JOHNNY FOX

"Ginger Face"
"The Fresh Kid"
"Speed 'Em Up"

QUEENIE

"Cured"
"Bath Day"
"Horse Tears"

BROWNIE

"Wedding Pumps"
"The Radio Hound"
"Short Weight"

BEST ONE-A-WEEK COMEDY ON THE MARKET

RELEASED THRU UNIVERSAL

NOW YOU CAN GET THE FIRST OF UNIVERSAL'S Prosperity NINE

Presented by
CARL LAEMMLE

FRANK MAYO

Supported by Sylvia Breamer and Harry Carter
in

"WOLF LAW"

An amazing story of adventure and romance in old Missouri and the Ozarks
From the novel by Hugh Pendexter

Directed by
STUART PATON

UNIVERSAL'S PROSPERITY 9

Look Before You Book!

Here Are the Other Eight

LOIS WILSON in
(Courtesy of F. P.-L. Corp.)
"Broad Daylight"

HERBERT RAWLINSON
Barbara Bedford in
"Another Man's Shoes"

GLADYS WALTON in
"The Lavender Bath Lady"

ED(HOOT) GIBSON in
"Ridin' Wild"

RALPH GRAVES
Matt Moore in
"The Jilt"

FRANK MAYO in
"The Altar Stairs"

COLLEEN MOORE and
CULLEN LANDIS in
"Forsaking All Others"

HERBERT RAWLINSON in
"One Wonderful Night"

UNIVERSAL ATTRACTIONS de LUXE

SELLING PICTURES

With unique advertising accessories which helped draw

WARNER SCREEN "RAGS TO RICHES"

with

WESLEY BARRY

A HARRY RAPF

Our nation-wide advertising campaign, backed up by our attractive advertising novelties, is but another assurance that we are constantly and earnestly striving to help you, Mr. Exhibitor to derive the maximum box-office results when you book a Warner Brothers picture. Our policy is dedicated to exhibitor co-operation.

TO THE PUBLIC

tremendous crowds to the Capitol Theatre, N.Y. to see

BROTHERS CLASSIC RICHES"

BARRY

PRODUCTION

Never in the history of Broadway were so many merchants eager to use these co-operative cut-outs for display in their windows. They are in five striking colors, size 9 × 12, with an easel on back, and they are so constructed that the merchant shares in the value of the advertising. You will find that the merchants will be more than anxious to use them.

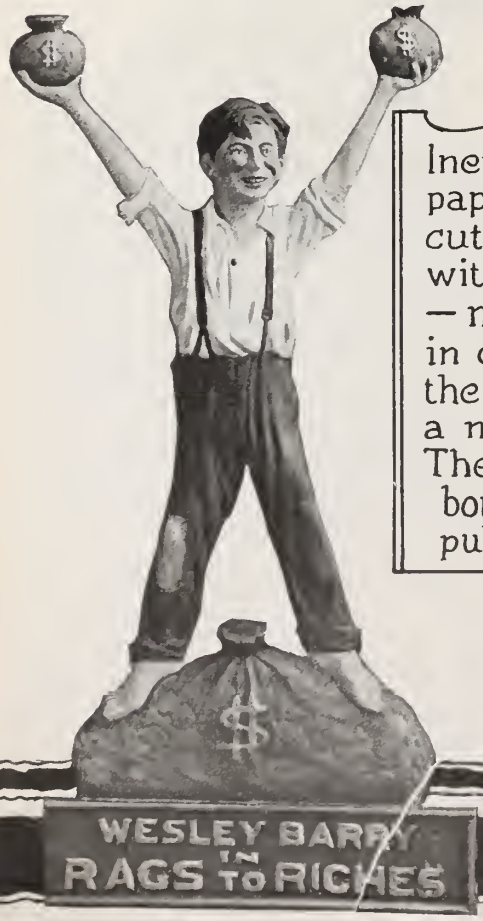
EXPLOITATION

An attractive advertising novelty

TWENTY IN EVERY

Four colored door-knob hanger with string attached, size 4 × 6

Beautifully colored sticker, actual size



Inexpensive life-size papier mache novelty cut-outs, natural colors with easel on back — never before used in connection with the exploitation of a motion picture. These cut-outs are bound to attract public attention

NOVELTIES

taken into the household is a

FOUR SHEET HOME

Sliding novelty, beautifully colored, shows a contrast of Barry in rags and in riches ~

Paper hat, four colors, size 11×17

Lithographed blotter, four colors, size 4×8½

TO
ENTERTAIN
MILLIONS!

Mr. and Mrs.
Carter de Haven

THE Prince Charming and Lady Bountiful of Fun-Makers—world-famous comics deluxe in their most spectacular laughing successes—sitting pretty with their millions of admirers, way above the knock-about, slap-stick artists with their custard pies and fish bladders. BOOK 'EM NOW in their latest comedy crash

ENTERTAINING THE BOSS

LAUGHS for the men—laughs for the women—laughs for the kids—laughs that would knock a dyspeptic cookoo—laughs that would make the Sphinx grin like a kewpie.

De Haven KNOWS the box-office and he knows the LAUGH—PUT 'EM BOTH TOGETHER, SHAKE WELL, and you get the kale in golden gobs!

Notify your nearest F.B.O. Exchange. Say you want

Carter de Haven comedies

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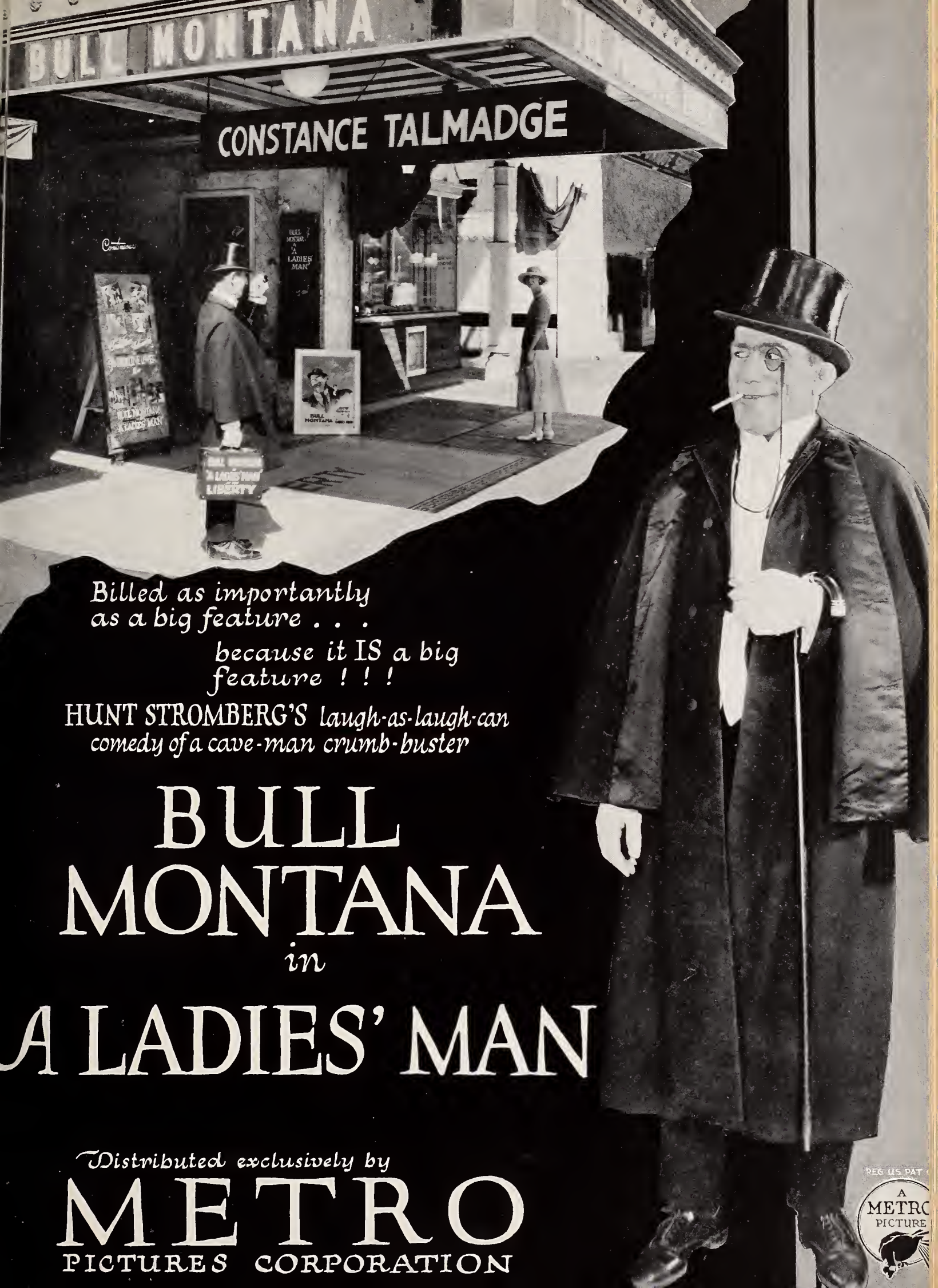
BULL MONTANA
CONSTANCE TALMADGE
Billed as importantly
as a big feature . . .
because it IS a big
feature ! ! !
HUNT STROMBERG'S laugh-as-laugh-can
comedy of a cave-man crumb-buster
BULL
MONTANA
in
A LADIES' MAN
Distributed exclusively by
METRO
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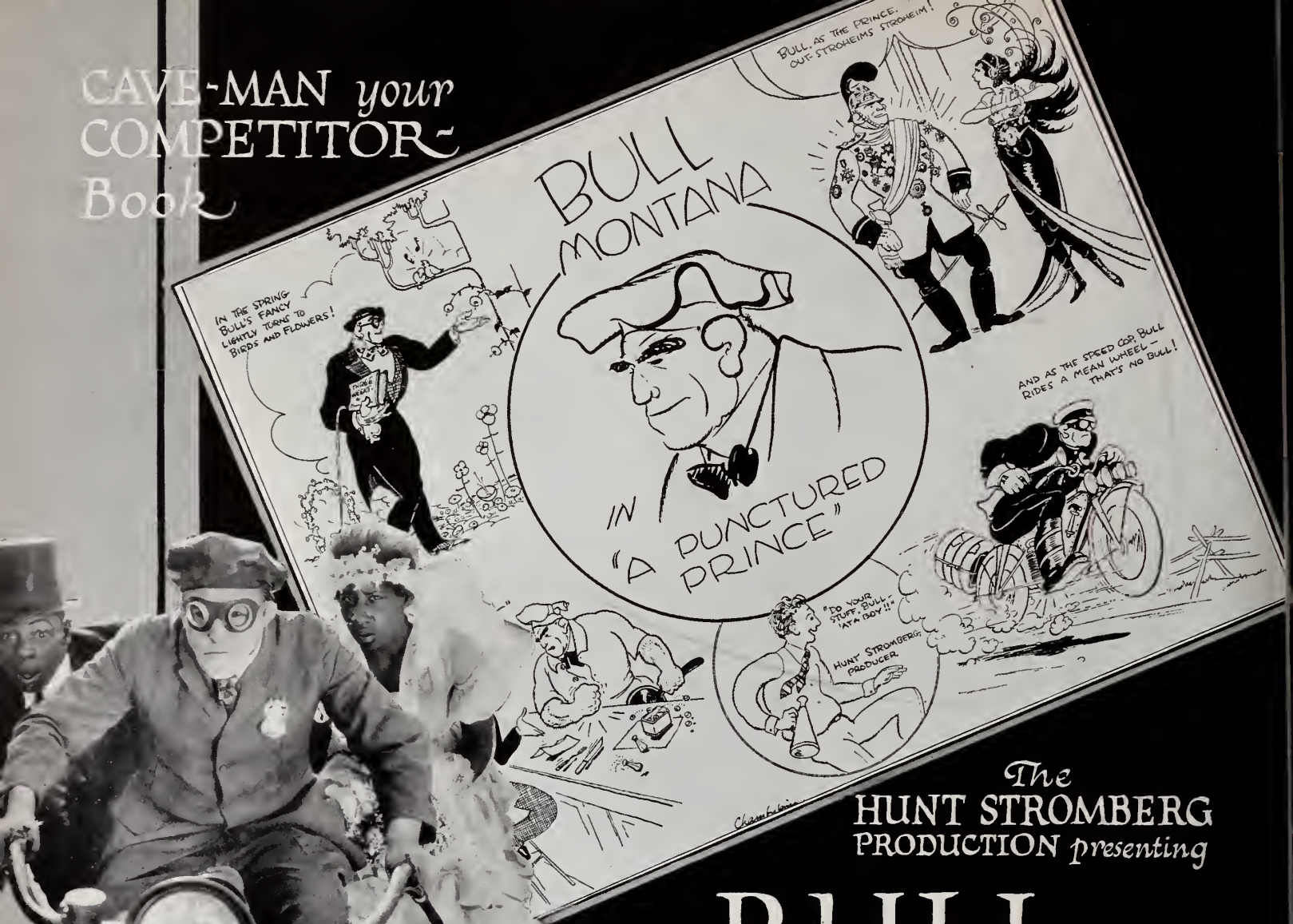
CAVE-MAN *your* COMPETITOR-Book



The HUNT STROMBERG PRODUCTION *presenting*

BULL MONTANA

in

A PUNCTURED PRINCE

A royally riotous two-reel comedy that leaps along like a motorcycle; it opens the chuckle throttle wide and passes everything on the road..

A METRO PICTURE

REG. U.S. PAT. OFF.

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METRO PICTURES CORPORATION

A New Masterpiece By a Supreme Artiste

A flawless photoplay gem in a new and flawless setting —Such is Mary Pickford's just completed 1922 reproduction of

"Tess of the Storm Country"

Famous screen classic in which she made her early cinema triumph. As a great diamond glitters in a new mounting so does this photoplay gem stand supreme in the new setting given it by this peerless artiste.

A Marvellous Picture

Wondrously made—A picture so much greater than the original as to beggar description and defy comparison—A picture of such stupendous attraction that millions will clamor to see it—A more beautiful Tess by a more beautiful Mary Pickford—A picture for the grownups and the children, for every man and every woman—A picture all the world will love—A superb screen gem in an entirely new setting.

Millions Are Waiting to See This New Masterpiece At Your Theatres

The Crowning Achievement of Mary Pickford's Career

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Ray For Every Theatre Patron

Charles Ray's "A Tailor Made Man" has everything in it for any theatre audience.

A beautiful love story with the star in a new romantic role. Delicious and uproarious comedy. Many of the most thrilling action scenes ever photographed.

There is Ray as the humble worker—The bashful lover—The novice in high society in his first dress suit—As the budding business man.

A discouraged Ray—A dominant Ray—A fighting Ray—A winning Ray.

Book Now This Ray Feature Your Public Will Rush To See

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction···Joseph De Grasse

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You'll Say So, Too.

"One of the finest photoplays of the season."—N. Y. Sun.

"By far the best picture George Arliss ever made."—N. Y. Evening World.

"High-class entertainment which no lover of pictures will wish to miss."—New York Daily News.

"In every way a fine picture. To watch the performance of George Arliss is a delight."—New York Tribune.

"Not merely George Arliss's strongest and most human picture, but bids fair to be considered one of the finest here this year."—New York Herald.

"Arliss makes you feel no one could have done it better."—New York Mail.

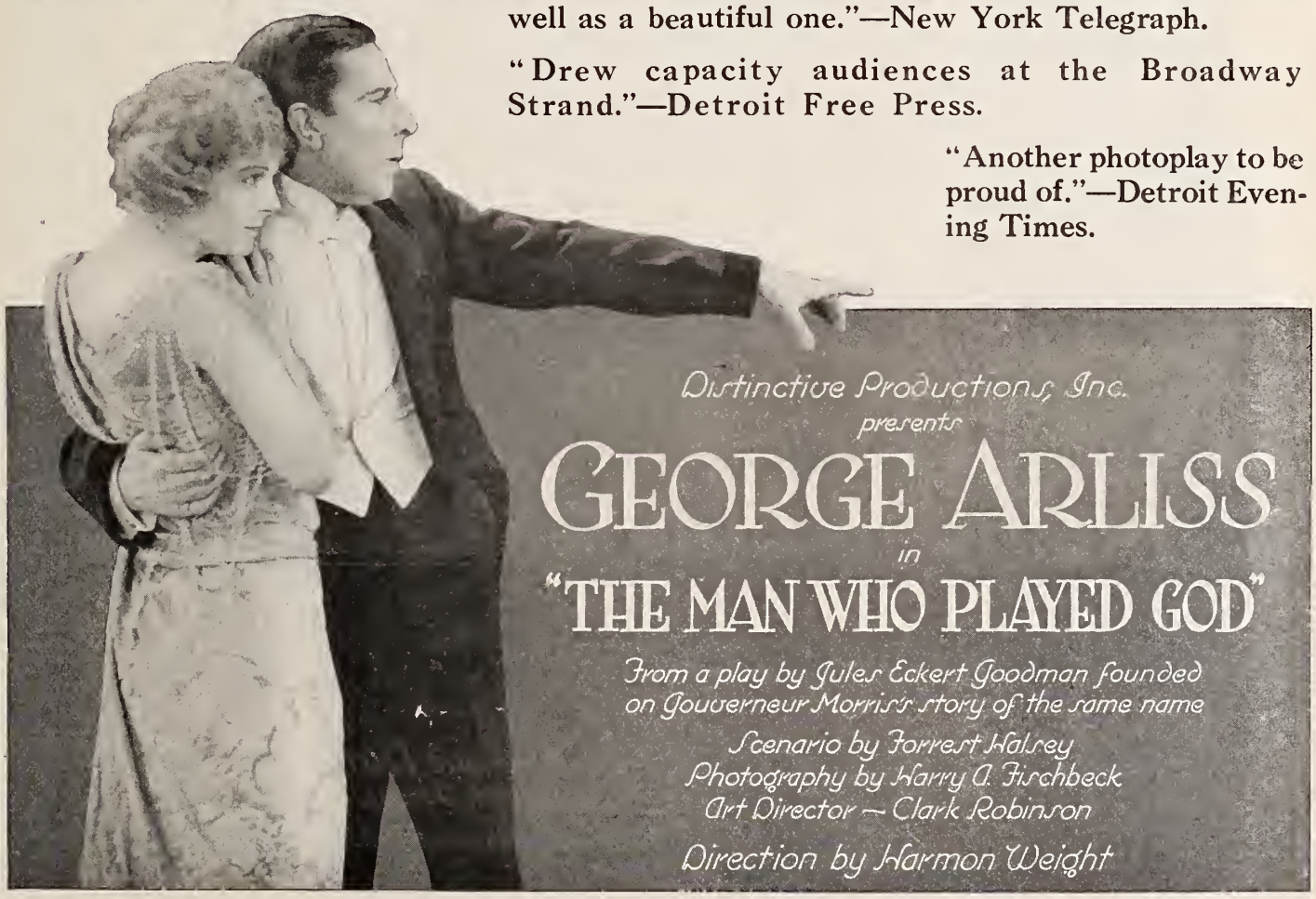
"An excellent performance by George Arliss, and no matter what Mr. Arliss does before the camera or on the stage it is worth seeing."—New York World.

"'The Man Who Played God' scores a point. George Arliss's performance is so smooth and genuine that enjoyment of the story is unalloyed."—New York Times.

"An example of George Arliss's most careful and beautiful acting. An uplifting picture as well as a beautiful one."—New York Telegraph.

"Drew capacity audiences at the Broadway Strand."—Detroit Free Press.

"Another photoplay to be proud of."—Detroit Evening Times.



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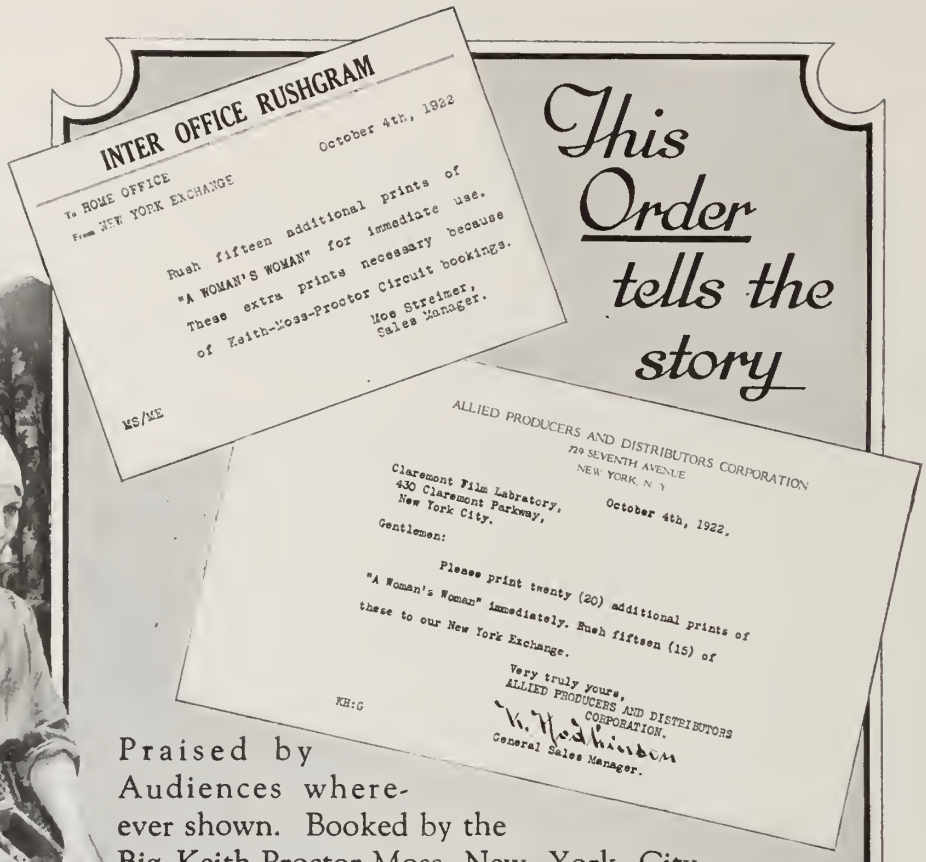

INTER OFFICE RUSHGRAM

To HOME OFFICE
From NEW YORK EXCHANGE

October 4th, 1922

Rush fifteen additional prints of "A WOMAN'S WOMAN" for immediate use. These extra prints necessary because of Keith-Moss-Proctor Circuit bookings.

Moe Streimer,
Sales Manager.

MS/ME

ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION
729 SEVENTH AVENUE
NEW YORK, N. Y.

Claremont Film Labratory,
430 Claremont Parkway,
New York City.

October 4th, 1922.

Gentlemen:

Please print twenty (20) additional prints of "A Woman's Woman" immediately. Rush fiftsen (15) of these to our New York Exchange.

Very truly yours,
ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION.
General Sales Manager.

KH:G

This Order tells the story

Praised by Audiences wherever shown. Booked by the Big Keith-Proctor-Moss New York City Circuit. A picture that pulls every class of picture-goer; that creates strong word-of-mouth advertising, and has big exploitation possibilities.

Albion Productions, Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

A Quail Every Day

For thirty days will sicken any man. The same kind of picture every day for a month will sicken any theatre patronage.

That's why exhibitors always seek something new, different and distinctly novel.

And that's what exhibitors get when they book

"The Glorious Adventure"

The first all-color feature-length photoplay.

This picture has everything any audience can want. It has spectacular melodrama—thrilling scenes of the great London fire—pirate ships—a midnight prison marriage—beautiful Lady Diana Manners—gorgeous gowns—glittering gems.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

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5th of the

COLLEEN MOORE

HODKINSON BIG 7

Distributors of Official Urban Movie Chats

"AFFINITIES"

from the popular story by
MARY ROBERTS RINEHART
presented by Ward Lascelle

JOHN BOWERS

The only *true* affinity in the motion picture business is the sincere attachment that ought to exist between *your* box-office and the public's pocketbook.

You can encourage this friendship, silver-rivet it, and cement it into a lasting one, by running " Affinities " on your first open playdates.

" Affinities " is a picture that will be chuckled over by those who *have been* affinities, hugely enjoyed by those who *are* affinities, and enthusiastically whooped up by those who *would like to be* affinities.

Some of the really important affinities in " Affinities " are worth your careful consideration:

MARY ROBERTS RINEHART—The Author, who has been a literary affinity of the 2,000,000 weekly readers of the *Saturday Evening Post* for the past fifteen years;

COLLEEN MOORE, The Star, whose screen affinities run into the millions, who have never gotten enough of her and her inimitable characterizations on the silver sheet; and

JOHN BOWERS, The Other Star, whose screen affinities are legion—but of a different sex from Colleen's.

Shake these up in your house, spell out " A-F-F-I-N-I-T-I-E-S " in your lights, and tell the property-man to put a new coat of paint on the S. R. O. sign.

That's " Affinities," in a nut shell, a rib-tickling comedy with a thousand laughs!

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

NOW BOOKING IN THE FINEST THEATRES THROUGHOUT THE WORLD

Carter DeHaven Comedies

JUST as Gibraltar towers above the blue waters of the sea—just as the Woolworth Building looms above the teeming streets of New York—just as a diamond outshines a lump of clay—so Carter De Haven Comedies excel the tawdry, knock-about reels that clutter up the screen.

If you want DOWNRIGHT CLASS, with the suave smartness of the country club and the most delicious hoakum that ever swept an audience into hysterics, NAIL DE HAVEN!

A brilliant young showman himself, with his finger ever on the pulse of the box-office. De Haven has jammed his two-reel comedies with enough laughs to stand the whole bally nation on its head!

First run theatres everywhere are playing De Haven Comedies. "Roxie" Rothafel, greatest of exhibitor-showmen, has BOOKED THEM SOLID FOR HIS GREAT CAPITOL THEATRE, NEW YORK.

Book and boost them yourself but BOOK ESPECIALLY HIS LATEST AND GREATEST TWO-REEL SMASH.

"Twin Husbands"

Distributed by FILM BOOKING OFFICES of America, Inc.

Main Offices—F.B.O. Bldg. 723-7th Ave., New York

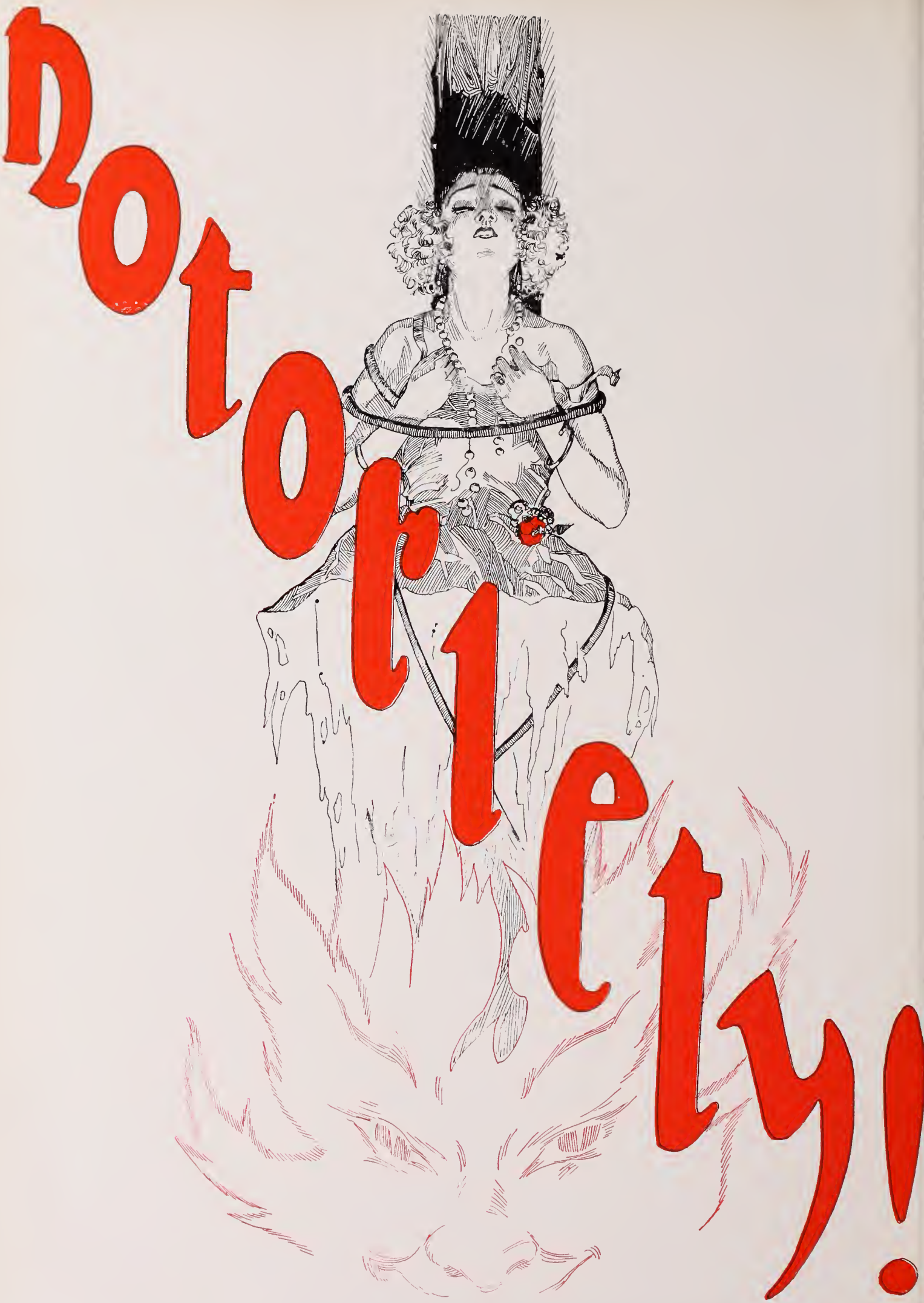
Exchanges Everywhere.

The woman whose name
is soiled with scandal
finds herself the idol
of the press and public

Women crowd about her
men fall at her feet

But the girl whose life
is innocent and unstained
is unknown and ignored

Why?


notoriety!

enthroned!
notoriety
discarded!

EIGHTY MILLION PATRONS

EIGHTY MILLION PEOPLE BUY ONE HUNDRED
AND FORTY MILLION PAPERS A DAY TO READ
THE LATEST SENSATION & SCANDAL

NOTORIETY IS THE BREAKFAST FOOD of the NATION

NOTORIETY in THE HEADLINES
NOTORIETY in CONVERSATION
and now Will Nigh has given them
NOTORIETY ON THE SCREEN

Eighty million human beings devouring
Notoriety as their daily diet will make
Eighty million picture patrons who will
Flock to see what they read and talk
About expressed on the screen by the
Foremost independent director of the
Day

WILL NIGH'S PHOTODRAMA

NOTORIETY

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PRODUCERS & DISTRIBUTORS

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J.A.PARTINGTON

Booked by J.A.Partington and E.H.Roth for San Francisco's Finest Theatre

THE GRANADA

LEWIS J.SELZNICK presents

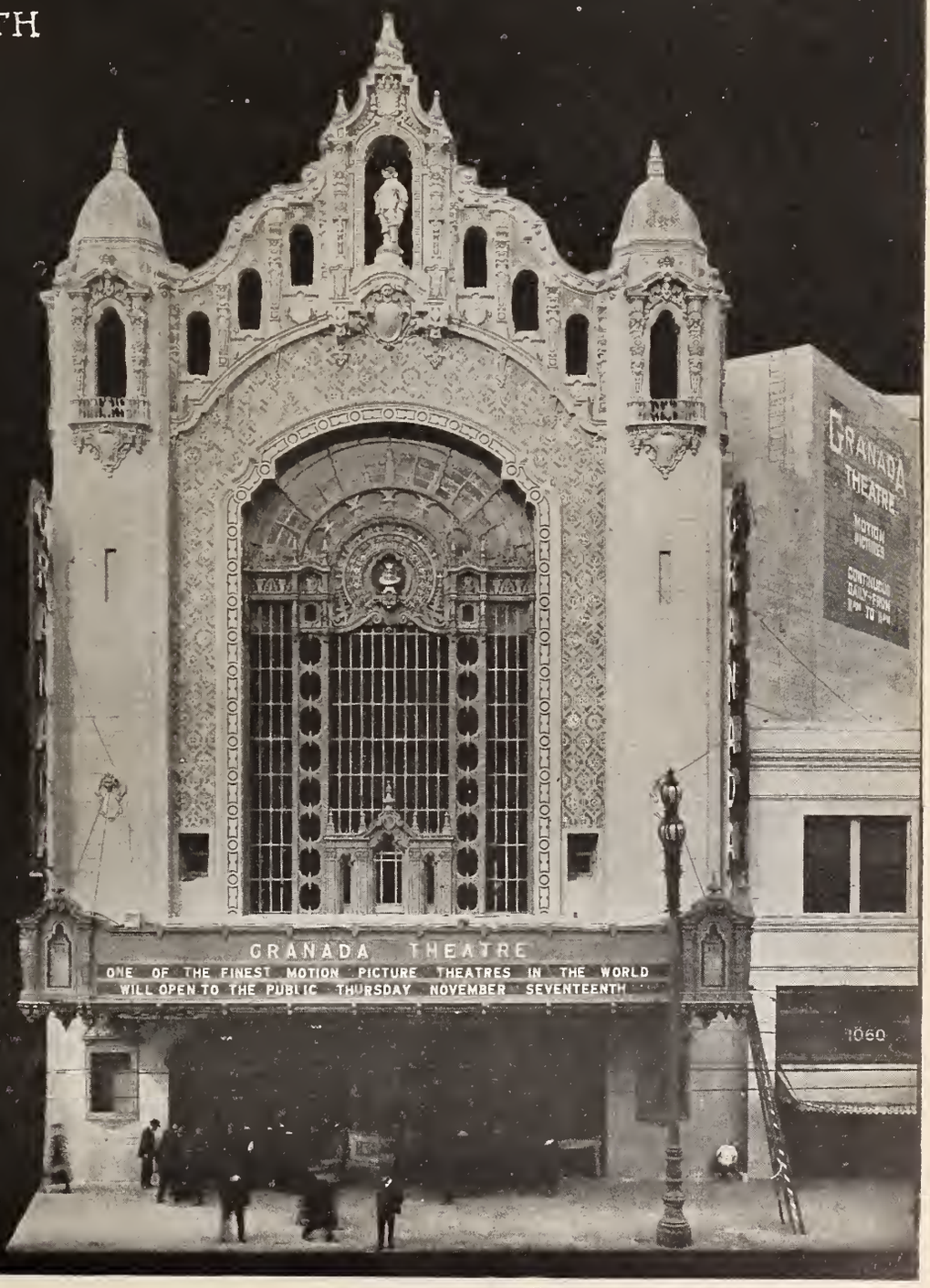
"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

A Victor Heerman Production

Cast Includes Marjorie Daw, Katharine Perry and Arthur Hoyt



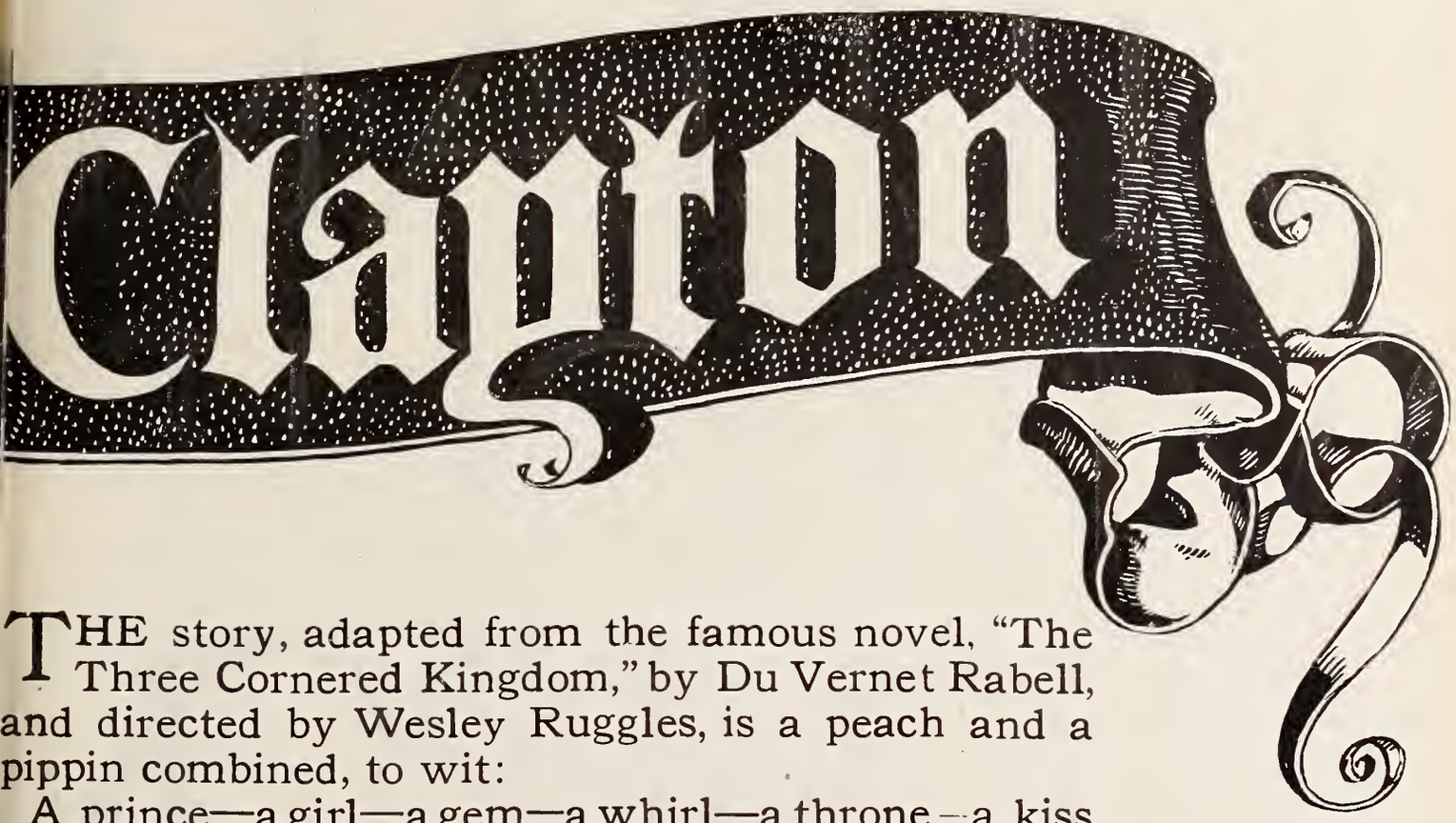
Ethel

AT the flood tide of glorious wo-
manhood, with her abundan
talents in full flower, Ethel Clayto
delivers the most spectacular hi
of her brilliant career—

Book this sumptuous romanti
drama, and BOOK IT NOW. Ro
mance is getting the money becaus
the whole teeming universe crave
romance and is willing to pay t
see it on the screen.

Here, in a vehicle with gorgeous scene
bewilderingly lavish costumes, exquisite
beautiful love interest and an incredibly fa
cinating star, F. B. O. offers a de luxe bo
office winner with which other romanti
productions simply don't compare.

"Ki



THE story, adapted from the famous novel, "The Three Cornered Kingdom," by Du Vernet Rabell, and directed by Wesley Ruggles, is a peach and a pippin combined, to wit:

A prince—a girl—a gem—a whirl—a throne—a kiss—a dance—Oh bliss—a train—a dash—a plunge—then CRASH—sit tight—some fright—good night!

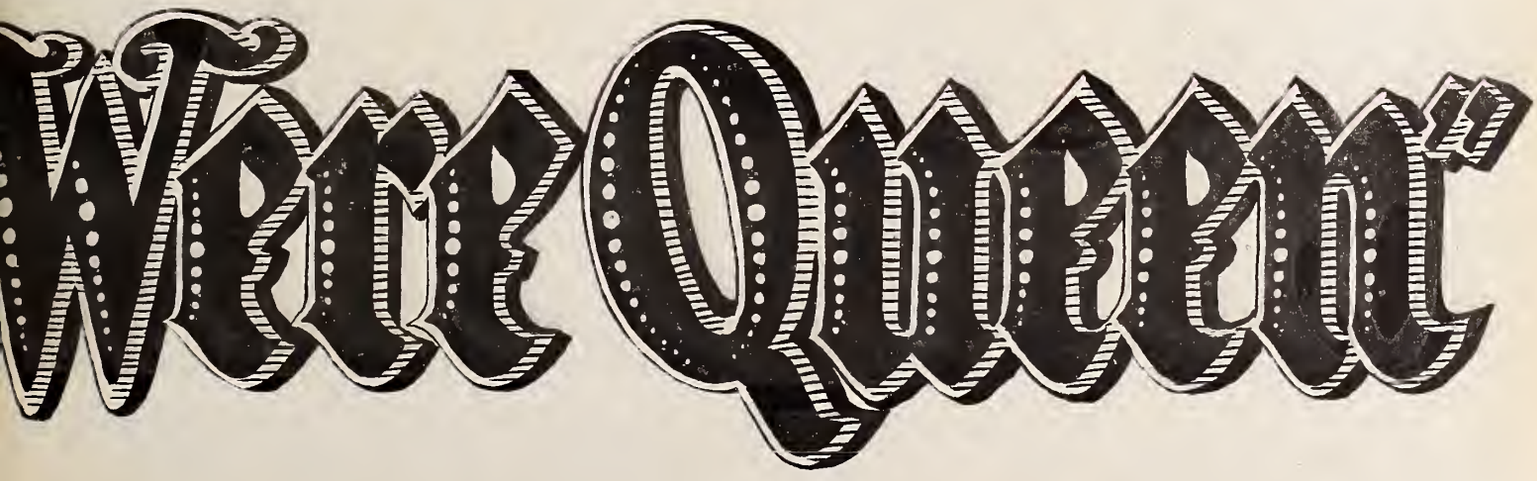
And a final rousing climax with Ethel Clayton in the arms of a stalwart Prince Charming, impersonated with true regal charm by Warner Baxter.

Imagine what a story to advertise!—Imagine what a story to exploit with F.B.O.'s special brand of exploitation and super-showmanship! A score of original ideas in the big press sheet—Posters rich in dignity and power—Everything the showman needs to whip "If I Were Queen" across to a bountiful clean-up.

Book it IMMEDIATELY. Write, phone or RADIO!

Distributed by **Film Booking Offices of America, Inc.**

Executive Offices: 723 SEVENTH AVENUE, NEW YORK CITY Exchanges Everywhere



WILLIAM FOX

WILLIAM

IN

WITHOUT COMPROM

DIRECTED BY

EMMETT J. FLYNN

COMING SOON

FOX FILM

PRESENTS

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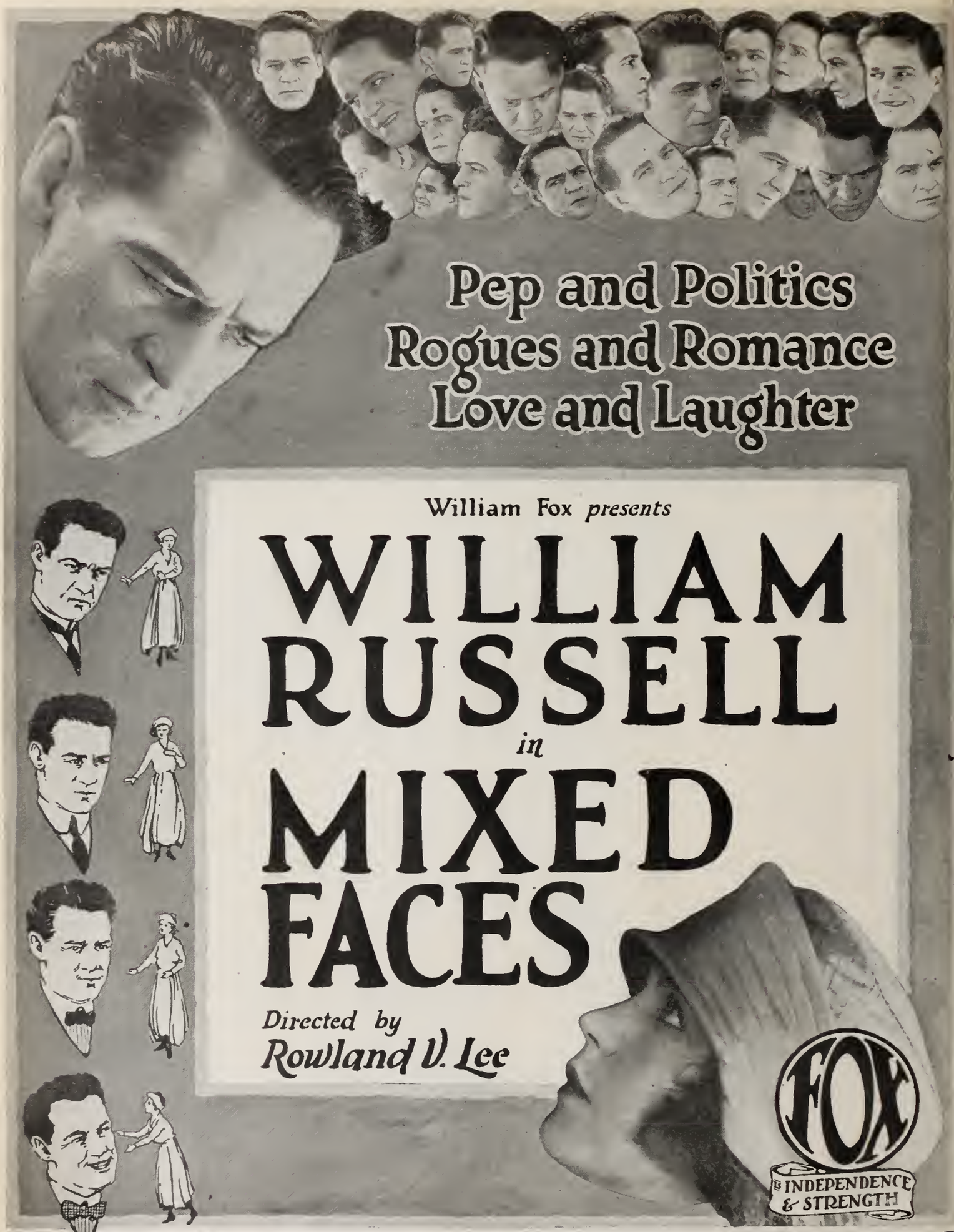

FOX FILM CORPORATION

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We Announce

Now *in preparation for release*

RICHARD BARTHELMESS

in

"Just a Song at Twilight"

with

EVELYN GREELEY & PEDRO de CORDOBA

Lest You May Not Know

This is *Not a re-issue*
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THE SEAL OF SECURITY
EST. 1919

BOOK DEPENDABLE PICTURES
ASSOCIATED EXHIBITORS
Dependable Pictures Corp'n
MORRIS KOHN PRESIDENT
presents
"Till We Meet Again"
A
WILLIAM CHRISTY CABANNE
PRODUCTION
Adapted By
EDMUND GOULDING
from a story by
WILLIAM CHRISTY CABANNE
Associated Exhibitors
ARTHUR S KANE PRESIDENT
With A Distinguished Cast Including.....
MAE MARSH
NORMAN KERRY
WALTER MILLER
MARTHA MANSFIELD
JULIA SWAYNE GORDON
J. BARNEY SHERRY
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

"Till We Meet Again"

A girl is loved by a rich young aristocrat, yet her heart is touched by the selfless devotion of a crook who had been her only friend in an hour of greatest need.

The stress of her indecision is experienced by the audience whose sympathies are equally divided.

Suspense reaches the breaking point when the two men meet and the drama ends with one of the most gripping climaxes ever screened.

Not one photoplay in a hundred carries the thought, power, beauty and sincerity of "Till We Meet Again," already declared by exhibitors a marvellous audience picture.

HAROLD LLOYD

IN

"GRANDMA'S BOY"

Five Reels and a Roar Every Foot of the Way

WEEK OF OCTOBER 8th

Is Now In

3rd Week	Plaza	San Diego, Cal.
2nd "	Germantown	Philadelphia
2nd "	Carman	"
2nd "	Old Mill	Dallas
1st "	Liberty	Kansas City
1st "	Hoyt's	Long Beach, Cal.
1st "	Loew's Greeley Square	New York City
1st "	" Orpheum	" " "
1st "	" Victoria	" " "
1st "	" Delancey	" " "
1st "	" Ave B.	" " "
1st "	" New York	" " "
1st "	" 42nd St.	" " "
1st "	" Circle	" " "
1st "	" 116th St.	" " "
1st "	" 7th Ave.	" " "
1st "	" Rio	" " "
1st "	" 83rd St.	" " "
1st "	" Lincoln	" " "
1st "	Metro	Greenport, L. I.
1st "	Poli's Plaza	Worcester, Mass.
1st "	Victoria	Altoona, Pa.
1st "	Hippo	Pittsburgh, Pa.
1st "	Strand	Woodlawn, Pa.
1st "	Community	Meriden, Conn.
1st "	Fulton	Union Hill, N. J.
1st "	Park	Newton, N. J.
1st "	Ditmars	Perth Amboy, N. J.
1st "	Fox Liberty	Elizabeth, N. J.
1st "	Victoria	Buffalo, N. Y.
1st "	Broadway	" "
1st "	Princess	Whiting, Ill.
1st "	Premier	Valpariso, Ill.
1st "	Lincoln	Sterling, Ill.
1st "	Central	La Porte, Ind.
1st "	Dixon	Dixon, Ill.
1st "	Grand	Pierre, S. D.
1st "	Ivanhoe	Toledo
1st "	Bijou	"
1st "	Overland	"
1st "	Apollo	Omaha
1st "	Mueller	"
1st "	Swan	Columbus, Neb.
1st "	Franklin	Omaha
1st "	Luna Light	Marion, Ind.
1st "	Colonial	Bucknell, Ind.
1st "	Huntington	Huntington, Ind.
1st "	Grand	New Castle, Ind.
1st "	Star	Decorah, Ia.
1st "	Amuzu	Muscatine, Ia.
1st "	Crystal	Plymouth, Wis.
1st "	Queen	Houston, Tex.
1st "	Palace	El Paso, Tex.
1st Week	Olympic	Wichita Falls, Tex.
1st "	Crescent	Austin, Tex.
1st "	Moffitt	St. Louis
1st "	Gravois	"
1st "	Webster	"
1st "	Shaw	"
1st "	Manchester	"
1st "	Lafayette	"
1st "	Hippo	Lancaster, O.
1st "	Opera House	Piqua, O.
1st "	Rialto	Chickasha, Okla.
1st "	Palace	Muskogee, Okla.
1st "	Royal	Atchison, Kan.
1st "	Isis	Augusta, Kan.
1st "	Zanim	Winfield, Kan.
1st "	Art	Kansas City, Kan.
1st "	Pickwick	Chapel Hill, N. C.
1st "	Crescent	Belzoni, Miss.
1st "	Jimmies	Union City, Tenn.
1st "	Palace	El Centro, Cal.
1st "	Regent	Riverside, Cal.
1st "	Verdi	San Francisco, Cal.
1st "	Haight	" "
1st "	Merced	Merced, Cal.
1st "	Sterling	Greeley, Col.
1st "	Jewell	Lafayette, Col.
1st "	Liberty	Chehalis, Wash.
1st "	Clinton	Portland, Ore.
1st "	Echo	" "
1st "	Alhambra	" "
1st "	Moro	Moro, Ore.
1st "	Lyric	Toledo, O.

Has Finished

19 Weeks	Symphony	Los Angeles
4 "	Heilig	Portland, Ore.
3 "	Bijou and Capitol	Atlantic City
3 "	Strand	San Francisco
3 "	Roosevelt	Chicago
3 "	Park	Boston
3 "	Apollo	Indianapolis
2 "	Temple	Toledo
2 "	Mark-Strand	New York City
2 "	Alamo	Louisville
2 "	Grand	Pittsburgh
2 "	Castle	Chicago
2 "	Sun	Omaha
2 "	Liberty	Seattle
2 "	Main	Uniontown, Pa.
2 "	Garden and Fox American	Paterson, N. J.
2 "	Majestic	Hartford, Conn.
2 "	E. Liberty Cameraphone	Pittsburgh, Pa.

No Picture Ever Received With Greater Enthusiasm

Presented by

HAL ROACH

Through

ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

Physical Distributors

Pathe Exchange, Inc.

Foreign Representative

Sidney Garrett

SUNSHINE HARBOR
Directed by Edward Hemmer
with
Margaret Beecher
A new screen beauty, and
an exceptional cast
Presented and Distributed by
Playgoers Pictures
Foreign Representative
Sidney Garrett
The adventures of a Southern beauty who ran away to escape a loveless marriage and matched her enthusiasm against the speed of New York's business swirl.
A VERY SATISFACTORY PICTURE THAT PLEASED, is the verdict of Mr. Harry Neptune of the Electric Theatre, Robinson, Kansas.
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

SYRACUSE MOTION PICTURES CO.

presents

WYNDHAM STANDING

in "The ISLE of DOUBT"

with

GEORGE FAWCETT *and* DOROTHY MACKAILL

Story by DEREK BRAM

Photographed by ARTHUR CADWELL

Directed by HAMILTON SMITH

Moving Picture World

"The Production Reveals an Unmistakable Knowledge of What Proves Interesting on the Screen."

Motion Picture News

"Several Original Twists and Situations are Injected into the Plot—The Direction of Hamilton Smith is Praiseworthy. The Photography is Uniformly Good Throughout.—Mr. Standing is an Ideal Type for the Adventure-loving Bachelor."

Exhibitors Herald

"With a Story of Absorbing Interest, 'The Isle of Doubt' is a Picture of Qualities that Make It Worth While Entertainment."

Exhibitors Trade Review

"Abundance of Thrills, Colorful Atmosphere and a Romantic Love Story Combine to Make 'The Isle of Doubt' a Picture Which is Likely to Please the Great Majority of Movie Patrons."

A PLAYGOERS PICTURE

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Four Remarkable
·J·P·McGOWAN·WESTERNS·

"DISCONTENTED WIVES"

Discontented Wives, with J. P McGowan.—Oh Boys! How they liked it. Grab it. You won't regret it.—Mrs. P. G. Maddox, Maddox theatre, Archer, Fla.

(*Exhibitors Herald*)

"THE RUSE OF THE RATTLER"

The Ruse of the Rattler, with a special cast.—A western with lots of action and good entertainment. The impossible and improbable stuff was left out of this one and I consider it an A-1 Western. So did all who saw it—W. P. Perry, Rialto theatre, Cheyenne Wells, Colo

(*Exhibitors Herald*)

"RECKLESS CHANCES"

Reckless Chances, with J. P. McGowan.—A corker! A wealth of thrills with a different story. Characters are the kind that are well liked. Will please all those who take to action pictures.—Harold F. Wendt, Rivoli theatre, Defiance, O.

(*Exhibitors Herald*)

"HILLS OF MISSING MEN"

Hills of Missing Men, with J. P. McGowan.—Good. Ran this to good attendance for two days. These McGowans have the stuff all right.—Luna theatre, Brooklyn, N. Y.

(*Exhibitors Herald*)

HERALD PRODUCTIONS

Foreign Representative
Sidney Garrett

Presented by
PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

The Gorgeous Eastman Theatre has booked Plum Centre Comedies

Keep Your Eye on F.B.O.

Why—certainly!

WHEN the great manufacturer, Mr. Eastman, of Rochester, wanted a series of comedies for his matchless new theatre, he selected the Plum Centers! He booked them SOLID because he saw in them the sort of entertainment that appeals to the most exacting audiences. Because they have a profound human appeal as well as that delicious slap-stick that starts a laugh way down in the pit of the stomach and brings it crashing out of the mouth in a crescendo of joy and jubilation! Because he saw in Dan Mason, as the inimitable and incredibly funny "POP TUTTLE," a character whose wholesome good nature would get under the skin of a hippopotamus—and an old one at that! Because he KNOWS THE PLUM CENTERS ARE THE ABSOLUTE LAST WORD IN HIGH CLASS COMEDY ENTERTAINMENT. That's why he featured

"Pop Tuttle's Grass Widow"

Produced by Paul Gerson Pictures Corp. Directed by Robt. Eddy

THE FOURTH OF THE REMARKABLE

Plum Center Comedies

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Irving Cummings Presents

LON CHANEY

in

"Flesh and Blood"

Supported by an all star cast, including

EDITH ROBERTS JACK MULHALL

NOAH BEERY — DEWITT JENNINGS

RALPH LEWIS WILFRED LUCAS

KATE PRICE

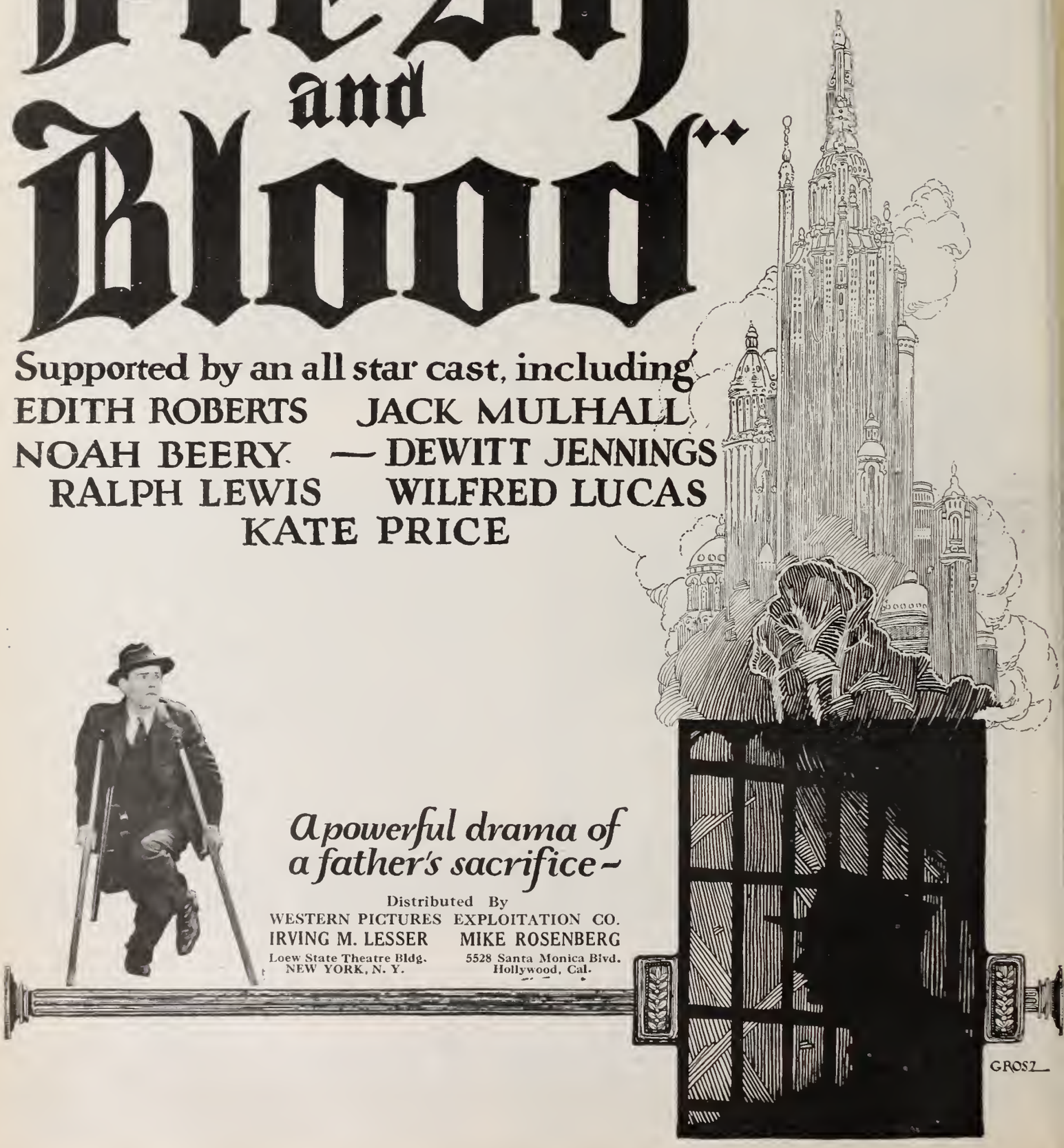
A powerful drama of a father's sacrifice—

Distributed By

WESTERN PICTURES EXPLOITATION CO.

IRVING M. LESSER — Loew State Theatre Bldg. NEW YORK, N. Y.

MIKE ROSENBERG — 5528 Santa Monica Blvd. Hollywood, Cal.



These Bookings Establish the Quality of This Stupendous Production

"FLESH AND BLOOD"

Among the Best Theatres Everywhere—

Chicago, Tivoli, Riviera, Howard — Chicago, Ill.
Avon, Decatur, Ill.
Loew's, Indianapolis
Rialto, Milwaukee
California, Los Angeles
Strand, San Francisco
Moore's Rialto, Washington
Entire U. B. O. Circuit, New York
Loew Circuit, New York
Poli Circuit, Pennsylvania
Modern & Beacon, Boston
Lynch Enterprises,—entire South
Rialto, Atlanta, Ga.
Strand, Birmingham, Ala.
Old Mill, Dallas, Tex.
Palace, El Paso, Tex.
A. H. Blank Circuit, Des Moines, Iowa and Nebraska
Liberty, Sacramento, Calif.
Liberty, Stockton, Calif.
Liberty, Seattle
Majestic, Portland
Mission, Santa Barbara, Calif.
Rialto Theatre, Long Beach, Calif.
Rialto Theatre, San Diego, Calif.
Bijou, Green Bay
Menominee, Menominee, Mich.
Temple, Sault Ste. Marie
Keith's Providence, R. I.
Graphic, Bangor, Me.
Majestic, Hartford, Conn.
Regent, So. Norwalk, Conn.
Plaza, Salem, Mass.
Capitol, Lynn, Mass.
Strand, Lawrence, Mass.
Strand, Lowell, Mass.
Bijou, Ventnor, Atlantic City
Capital, Atlantic City
Carman, Philadelphia
Germantown, Philadelphia
Astor, Philadelphia
Alhambra, Canton, Ohio
Hippodrome, Youngstown, Ohio
Waldorf, Akron, Ohio

You can obtain Lon Chaney in "Flesh and Blood" from these foremost Exchanges

Commonwealth Film Corp.	New York
First National	Chicago
Eastern Feature Film Corp.	Boston
Standard Film Service Co.	Cleveland
Midwest Distributing Co	Milwaukee
Enterprise Distributing Co.	Atlanta
" " "	Dallas
" " "	New Orleans
" " "	Oklahoma City
" " "	St. Louis
" " "	Kansas City
Enterprise Distributing Co	Omaha
De Luxe Feature Film Co	Seattle
H. Lieber Co	Indianapolis
All Star Feature Distributors	Los Angeles
" " " "	San Francisco
Strand Film Service	Wash., D. C.
Standard Film Service	Cincinnati
" " "	Detroit
Federated Film Exchange	Pittsburgh
Nu-Art Pictures Corp	Buffalo
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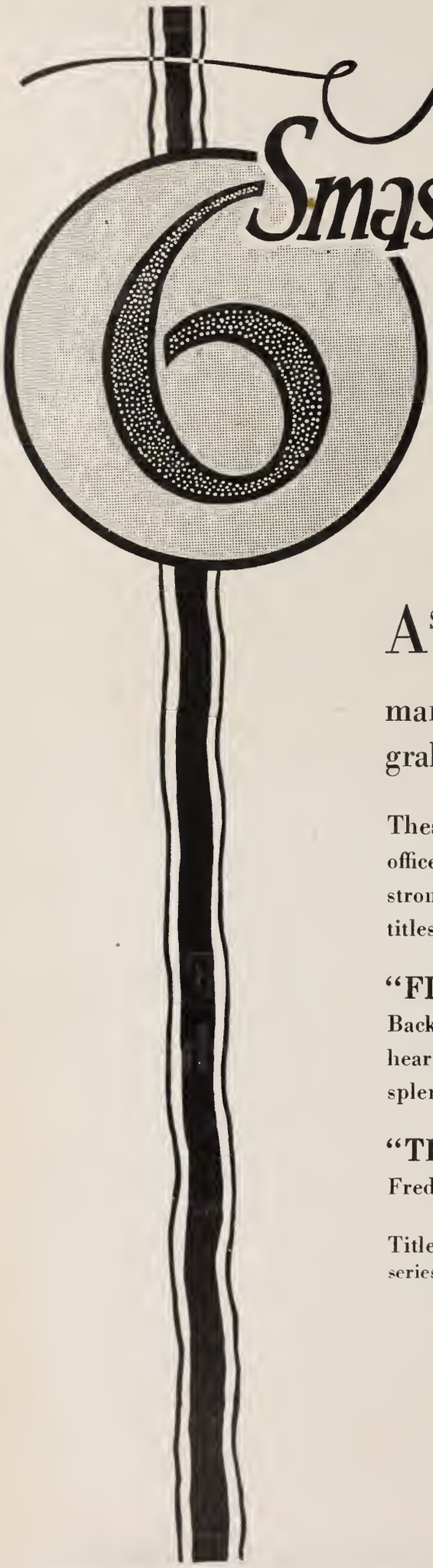


Announcing 6 Smashing Photo Dramas for Independent Exchanges

AS "SURE-FIRE" a group of productions as has ever been offered in the independent market. Six pictures, six punches—a money-grabbing knock-out.

These pictures have everything to recommend them as box-office smashes—high-class productions and casts, expert direction, strong stories by popular authors, big publicity and exploitation titles.

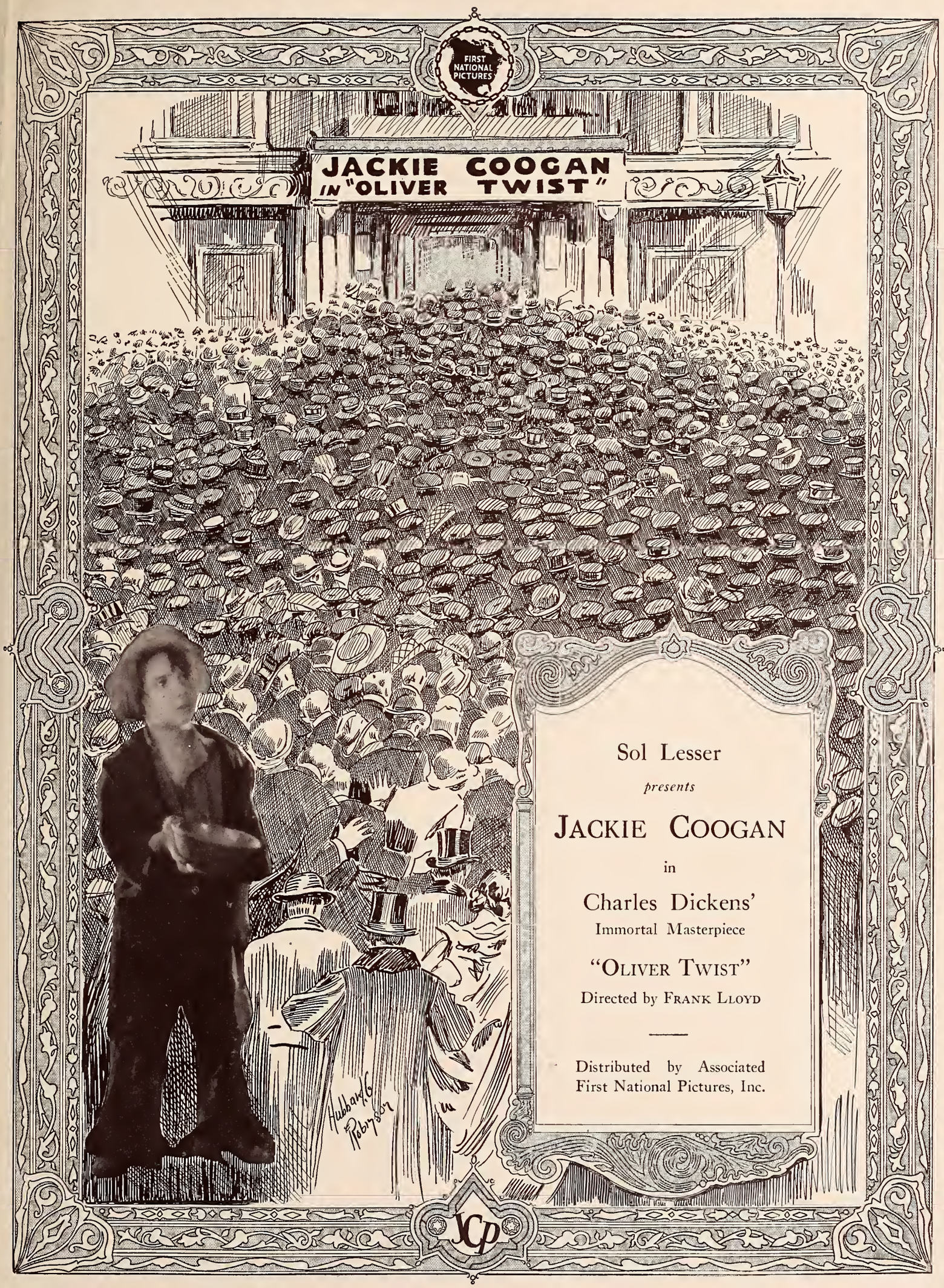
"FINGER PRINTS", the first of the six, is now ready. Back of its striking title is a picture brimful of action and suspense, heart interest and dramatic power. Joseph Levering directed its splendid cast, and Joseph W. Farnham edited it.

"THE SEVENTH NOON", from the famous novel by Frederic Orin Bartlett, is in preparation.

Titles and other details will be announced shortly of the rest of the series—

The Smashing Six

HYPERION
Pictures Corporation
220 West 42nd Street
New York City


FIRST NATIONAL PICTURES
JACKIE COOGAN
IN "OLIVER TWIST"
Sol Lesser
presents
JACKIE COOGAN
in
Charles Dickens'
Immortal Masterpiece
"OLIVER TWIST"
Directed by FRANK LLOYD
Distributed by Associated
First National Pictures, Inc.
Hubbard Robinson
JCP

Lionel Belmore

Lon Chaney

Gladys Brockwell

Lewis Sargent

James Marcus

Edouard Trebaol

Esther Ralston

JACKIE COOGAN
As
Oliver~the little boy
that craved more love.

Nelson Mc Dowell

George Siegmann

Joan Standing

Gertrude Clair

Taylor Graves

2 plus 2 equals 4

YOU KNOW THAT!

These pages are the producer's pledge of

SERVICE!

. . . not their venture into salesmanship.

The purpose of these pages is to give to exhibitors the assurance of the producer's cooperation and to convince them that service, ample in measure and abundant in suggestion and of money-getting power is theirs when they book

JACKIE COOGAN

in

Charles Dickens' Classic Masterpiece

"OLIVER TWIST"

JACKIE COOGAN
As *Oliver* ~ in the establishment of Mr. Sowerberry

Do These Scenes Invite Interest?

Charles Dickens'

"OLIVER TWIST"

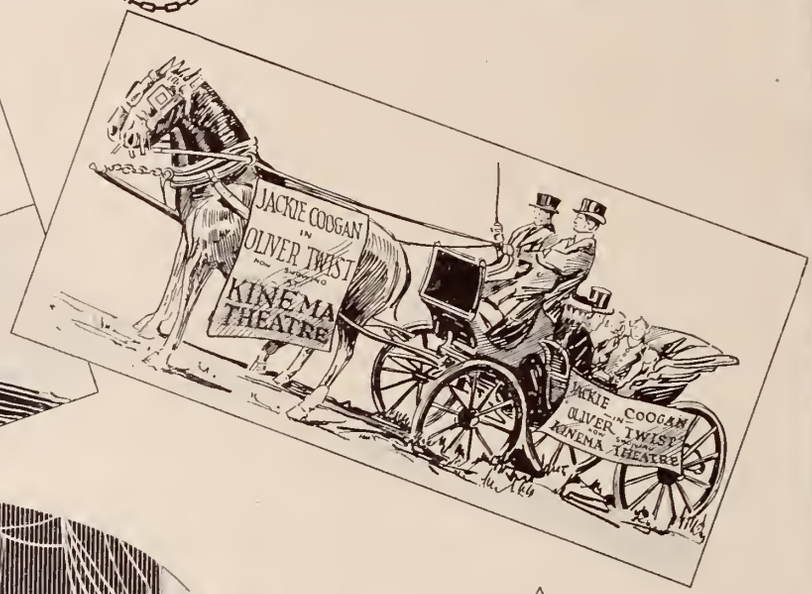
has been evoking like interest for nearly a century! Millions of readers have imagined these episodes; you will realize them when you project

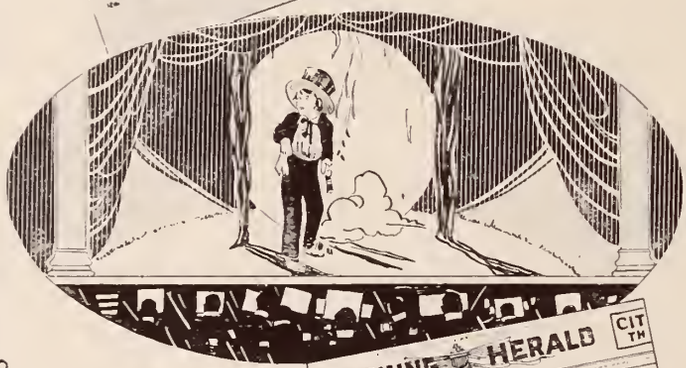
JACKIE COOGAN

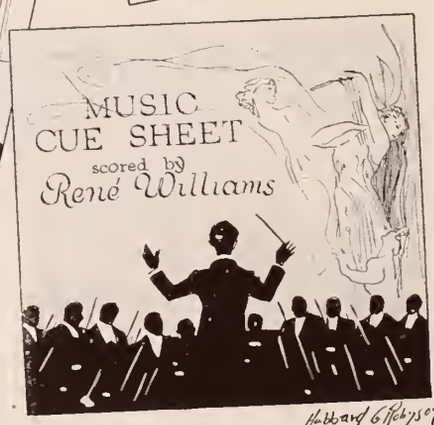
in

"OLIVER TWIST"

on your screen and your patrons will reward you with their tribute of laughter and tears . . . and money at the box office!







Exploitation!

On this and following page are but a few suggestions that are easily realized.

Your Street Exploitation!

A Dog Contest!

Appropriate Stage Settings!

The Walking Book!

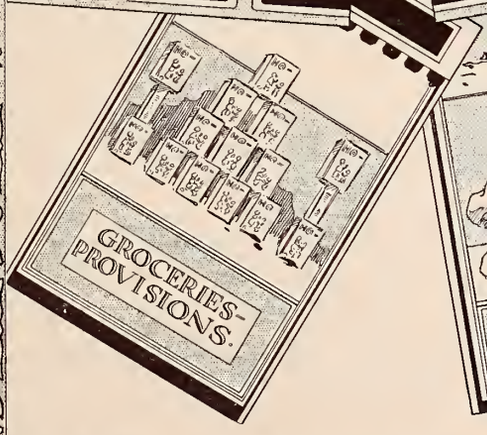
Old Clothes Matinee!

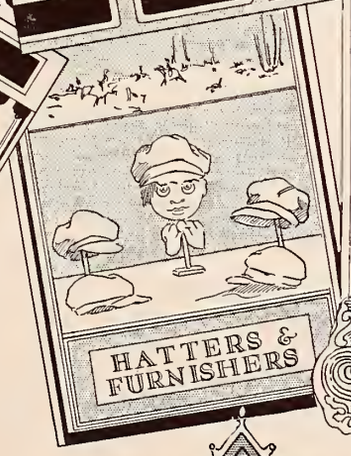
Accessories!

Music Cues!

A full description of these and many other new and novel stunts will be found in the Special Service Campaign book on "Oliver Twist" compiled especially for you, Mr. Exhibitor.

(Write for your copy today)





More Stunts That Will Get Money!

Your Lobby!

Your House Service!

Clothes Tieups!

Window Tieups!

Hat and Cap Tieups!

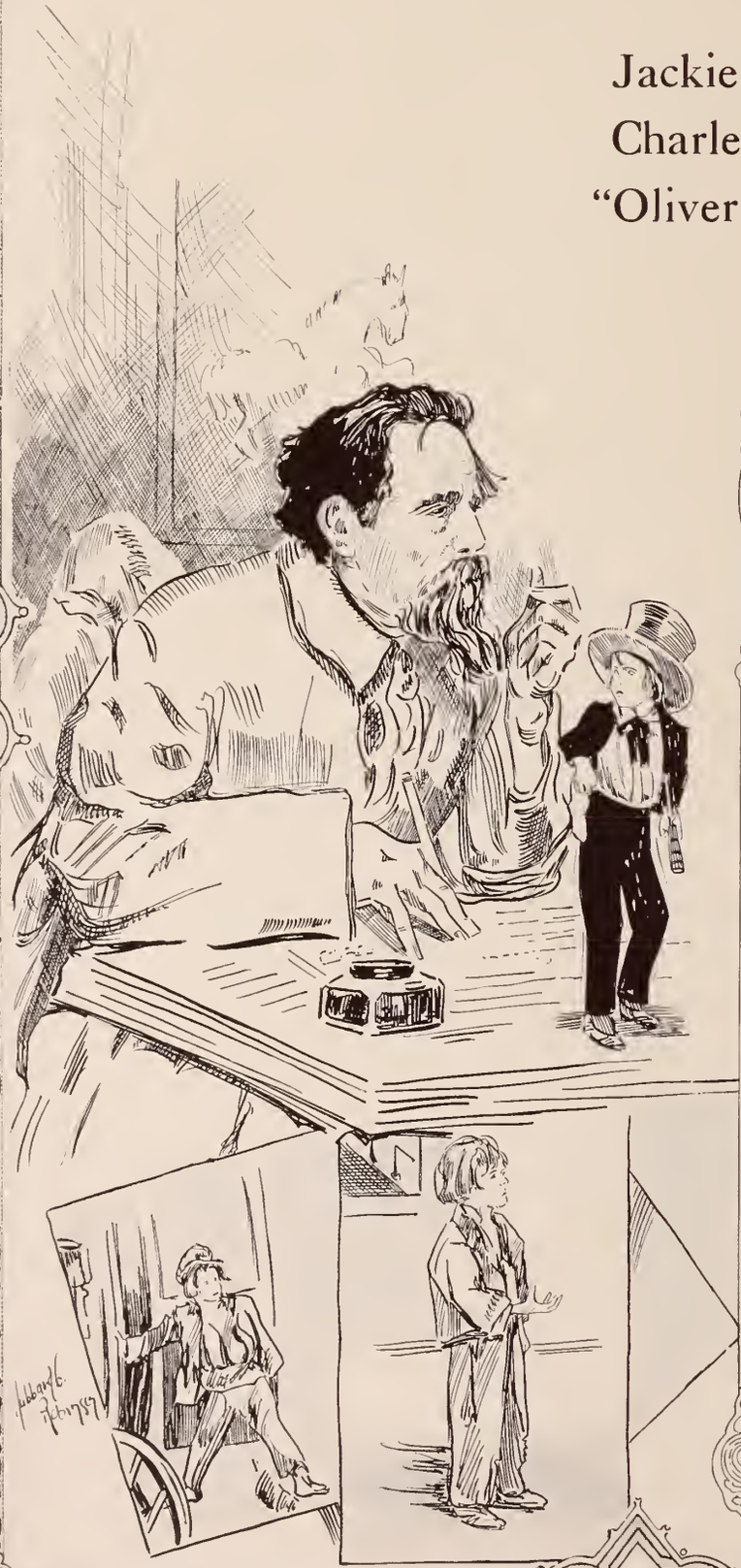
Grocery Store Displays!

These and many more are yours to command!

FIRST NATIONAL PICTURES

AN INVINCIBLE TRIO

Jackie Coogan
Charles Dickens
"Oliver Twist"



A Household Word!

The name of Charles Dickens' "Oliver Twist" has been a household word for a century. To the book and the story is now added the name of

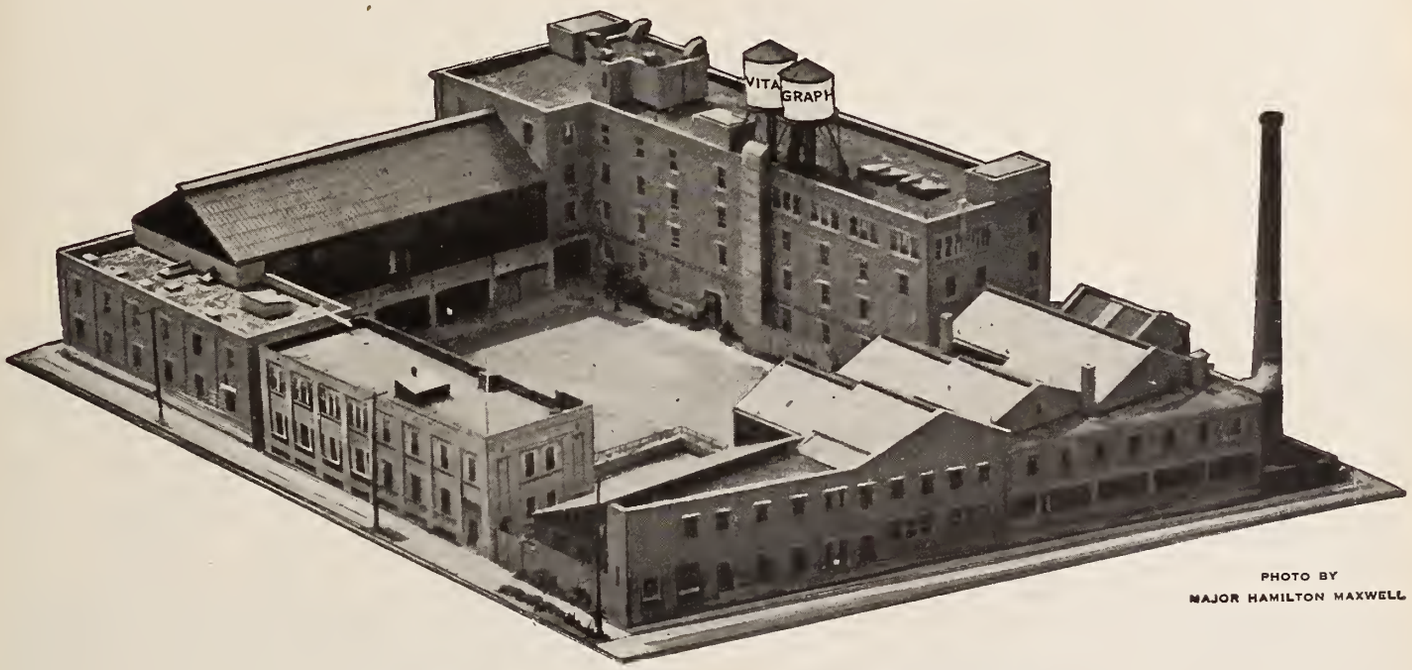
JACKIE COOGAN

who enters to give reality and spirit to the dream child of Dickens.

JACKIE COOGAN
CHARLES DICKENS
"OLIVER TWIST"
} *An Invincible Trio!*

JCP

Every Operator Will Tell You Vitagraph Prints are Best



Airplane View of Vitagraph Eastern Studio and Laboratories

East Fifteenth Street and Locust Avenue

Thirty-five minutes from Times Square

BROOKLYN, N. Y.

VITAGRAPH maintains the best appointed and most modern laboratory in America, we have over One Million feet surplus capacity per week at prices that will interest you, guaranteeing at all times the highest standard of Vitagraph quality. We invite requests for bids and an opportunity to show you what real laboratory service can be.

No job too large or too small to secure our careful attention.

Vitagraph Company of America

ALBERT E. SMITH, President

ESTABLISHED 1898

NATIONAL ADVERTISING CAMPAIGN

Ellis Parker Butler, author of "Pigs Is Pigs," and one of America's foremost writers, has written a series of six story advertisements for The Saturday Evening Post on "East Is West." Mr. Butler was invited to view the picture, and after seeing it, he was so enthused over its bigness and its fine entertainment value that he agreed to write a message to the American public on its merits. Think of the tremendous asset in having Mr. Butler write these messages under his own signature. No more capable writer could be engaged to undertake such a campaign. His high standing as a man of letters, besides his inimitable personal touch will make these advertisements convincing. This and other advertising direct to the public in fan magazines with a national circulation is creating an interest in the picture that paves the way for big audiences at your theatre.

DE LUXE POSTERS WITH PULLING POWER

To let you know what we think of "East Is West" we have put out the largest number and the most expensive posters ever issued on any First National picture. Where the ordinary poster carries four colors these posters are printed in six or more colors. They are on heavier and finer grade of paper which enhances their beauty and artistry. Special, high grade artists were engaged to design them. They have both artistry and pulling power. There is a 24 sheet, a 6 sheet, 5 styles of 3 sheets, and 2 styles of 1 sheet. Besides there is a mounted one sheet, an oil painting, beautifully lithographed in eight colors. The Saturday Evening Post advertisements written by Ellis Parker Butler have been enlarged and reproduced on half sheets, each of the six ads to a half sheet. This makes a most unusual lobby display and something that is sure to attract attention. Every one who has seen the ads in the Post, which has 10,000,000 readers, will stop to look at your lobby.

A SPECIAL EIGHT PAGE PRESS SHEET

"East Is West" is so unusual a picture and there are so many exploitation angles that a special eight page press sheet was required to give you all the news. You will find an exceptional line of advertising ready for use in your newspapers. They include besides reading matter, ad copy that will arouse tremendous interest, cuts, both line and half tone, in various sizes, for all requirements. You also will find an exceptional line of stories ready to clip for newspaper use—stories the editor will be glad to get. There are readers, reviews and prereviews of all lengths to suit every occasion. The accessories also are unusual. There are three styles of glass slides, a set of press stills for the photoplay page, a set of ad stills for your own advertising, a set of star stills for lobby card use, a special 14x36 rotogravure window card, a two color window card, regular size, a set of eight 11x14 and two 22x28 de luxe lobby display photos and a set of magnificent framed lobby paintings.

UNUSUAL OPPORTUNITY FOR EXPLOITATION

We have 30 experienced, live wire, go-get-em exploitation men at your command. You'll find them located in every key city ready at your call. Here is a picture that will make the money and add to your prestige, so it is worth while going to it hard. A little money expended to put it over means dollars at your box office. This is so colorful a romance that it lends itself admirably to special prologues. If you have room on your stage for a Chinese love boat, this is one of the most effective presentations. You can people it with beautiful girls arrayed in all the gorgeous colors of the Chinese costumes. A large flexible Chinese fan can easily be contrived. This with dancing girls dressed in Chinese costumes, with multicolor lights behind the fan give a beautiful and striking effect. Both these ideas are illustrated in the press sheet. The press sheet also gives a dozen or more suggestions for your lobby and special exploitation stunts that cost little money and add to your attraction.

Critics Call It Barthelmess' Best!

A swinging noose behind him! Bloodhounds baying in pursuit! And he on his knees to the girl whose honor he saved—asking now that she save him!

Read what the New York papers say of picture now playing to big success at the New York Strand:

"In 'The Bond Boy' Richard Barthelmess again enriches the screen. One indelible impression that stands out is the scene showing young Joe Newbolt wrongly condemned to death for murder, watching the shadow of the rope on the gallows swinging through the moonlight on his cell wall like the pendulum of destiny. It is a superb natural effect and one which alone could justify any picture for existing. Henry King, the director, could rest on his laurels after controlling this scene."—*New York Herald.*

"All the advantages of the screen are undeniably attained in 'The Bond Boy.' The picture has everything in its favor—Richard Barthelmess, discriminate direction, emotional appeal and an entire lack of bromidic banality."—*New York American.*

"Henry King, as director, has made many genuine motion pictures, and Richard Barthelmess, as the poor country boy who is bound out to an old skinflint and later accused of his murder, is true to his part."—*New York Times.*

"Richard Barthelmess scores again. 'The Bond Boy' is without question one of the finest motion pictures produced in many moons. It is the finest kind of drama. There are touches of deep pathos, expertly acted scenes that tug at the heartstrings and just enough of a let up in bits of comedy to relieve the tenseness of the excellent story. A decided credit to all concerned in its making. There have been very few pictures made that can compare with it, and this should go over to one of the biggest hits in the history of the screen. No one who appreciates real drama, a story that is of real life and acting that is real can afford to miss seeing this feature film. It cannot be recommended too highly. Richard Barthelmess has never done finer acting."—*New York Morning Telegraph.*

"Richard Barthelmess is a young actor from whom much is always expected on the screen. Yet the most ardent among his admirers must have been surprised yesterday by the excellence of his interpretation of the role of the bondboy. If it were merely written that this is the finest work Richard Barthelmess has ever done the statement would be the truth, but far from the whole truth. The actor revealed unguessed depths of sincerity and understanding and an ability to portray emotion that was astounding."—*New York Evening Journal.*

"That excellent alliance, Richard Barthelmess, the star, and Henry King, the director, has outdone itself with the production of 'The Bond Boy.' It cannot be told as effectively as Director King has pictured it, or as Barthelmess acted it. These two know how to express a thought or an idea graphically and they have the power to make a motion picture a vivid, real and actually fascinating thing." — *New York Evening Telegram.*

"Director Henry King has kept one more of his Southern stories on a very high level and Barthelmess again gives a performance that entitles him to a place among the screen stars who hold the altitude record for lofty acting."—*New York Sun.*

"'The Bond Boy' is another 'Tol'able David.' The big scene comes when Joe makes his escape from prison and is pursued by villagers and bloodhounds. If you don't grip your seat and pray for the success of that unhappy youngster you are a pretty hardened sort of film fan."—*New York Evening Globe.*

"Richard Barthelmess is stepping gradually upward with each succeeding picture. We think Barthelmess in 'The Bond Boy' has reached heights that even he did not dream of."—*New York Evening World.*

Directed by Henry King

Adapted by Charles E. Whittaker from the story by George W. Ogden; Photographed by Roy Overbaugh; Edited by Duncan Mansfield; Art Director, Charles O. Seessel.

Inspiration Pictures, Inc.
Charles Duell, President, presents

RICHARD BARTHELMESS
in "The Bond Boy"

A FIRST NATIONAL ATTRACTION

Motion Picture News

The Dollar Sign

A MAN came into our office the other day and put the reverse English on most every motion picture proposition we have ever listened to.

It is put down here for the constructive good it may do.

* * *

This gentleman wants to take a hand—in a practical, modest way—in motion picture production. He has been making quite an effort to do so. Just now he has received an offer—from the field of work in which he has been engaged for some time—of a two years' contract at a thousand dollars a week. He waves aside the offer and wants to get into picture work at any nominal salary.

* * *

The reader, perhaps, will put the man down as agreeably insane.

Or he may question our gullibility as to the man's earning power.

So we hasten to assert that he is an artist of recognized genius and wide reputation. And, in the season of his work, he earns fifteen hundred dollars a week.

* * *

We have no doubt that his determination will get him into production; and we are as confident that he will express his ability successfully in pictures as does every artist who feels the picture urge and puts other considerations aside.

* * *

The incident was illuminating to us.

* * *

For a matter of ten years our daily contact has been with the following majority:

Salaried men who confidently expected of this field a wage several times greater than they were earning elsewhere.

Directors who talked and thought in salary figures.

Stars and would-be stars who confidently expected money, money, money—or at least handsome employment and fame where other fields of expression offered nothing.

Men—often highly successful in other industries—who wanted to produce pictures simply because, in this field they expected dollars to flow as pennies elsewhere are fought for.

Authors—novelists, short story writers, playwrights who came with a sneer for the movie but with a demand for a return for their wares away ahead of anything the publisher or the stage can pay.

And so on—and so on.

* * *

An unending procession spurred on by the dollar urge.

* * *

It is human to want to make money; and in most instances it is laudable.

The dollar lure has brought a lot of bright minds into this industry—minds that have sent it whirling along.

* * *

But there is this to be said of any industry: the leaders in it and the capable workers generally are, without fail, men who work for the love of the game. Money follows their effort; it doesn't lead it. That's the truest thing we know of.

And, *more to the point,* there is this to be said of the peculiar industry we are engaged in, which is an *art*—industry that the money lure does *not* make good product.

And good product *must* be had:—or we perish.

Put the dollar sign on a studio and only one kind of pictures will come forth—imitations. They may be costly, they may be *perfect* imitations, but they will be imitations nevertheless of the work of some fellow who originated the successful pattern because he wanted to express himself in pictures.

* * *

The public is mighty hungry today for the work of the artist who puts the joy of expression above salary—mighty hungry.

Wm A Johnston

VOL. XXVI OCTOBER 21, 1922 No. 17

PICTURES AND PEOPLE

LET us pay tribute to Richard Barthelmess. This young actor has just about distanced the field through his expressive pantomime. That he has been fortunate in having stories which were rich in drama and characterization must not becloud the issue that he has made these same stories unusually appealing through his capital interpretations. Mr. Barthelmess is not a Griffith discovery, although it took D. W. to bring out his latent talent in "Broken Blossoms." Under Henry King's direction his art has been developed into a perfect representation of what he portrays.

Once again he duplicates his superb expression so noticeable in "Tol'able David," in his newest study, "The Bond Boy." The mute, dumb suffering of the youth bound over to a cruel farmer—his sensitive face denoting black despair as he awaits his execution, the manner in which he suggests nervous apprehension when the noose swings back and forth in the moonlight suggesting a pendulum of fate—thus, Barthelmess makes the character a living, throbbing thing. There is something of the "hurt dog" look in the actor's countenance. He extracts the greatest sympathy and leaves a memorable impression. And he accomplishes his work with an economy of effort.

* * *

EXHIBITORS faced by the censorship problem may well study the methods being used in the campaign now under way in Massachusetts, where a "Committee of Massachusetts Citizens Against Censorship" has been formed. This body is described in greater detail elsewhere in this issue. A particularly meritorious feature of the campaign is the fact that it extends into all walks of life, and is aimed to reach every political, religious and social group. Samples of the literature being distributed, which reached the office of MOTION PICTURE NEWS this week, are attractive in appearance and carry a powerful message against censorship and autocracy of every sort. Ridicule, the most powerful weapon in campaigns of this sort, is also used to good advantage.

* * *

ALL of those who are sticklers for realities need not feel disappointed over "The Old Homestead." The older generation has tucked Denman Thompson's memorable play away in its heart as a tribute to sentiment. Now that it has found its way to the screen, we must give credit to its sponsors for retaining its vital atmosphere and background—its plot and characterization. Some directors would have attempted a modernization of the play, replacing the old-fashioned properties with up-to-date conveniences. But James Cruze has kept faith with the original.

Do you see flivvers, electrical lights, modern costumes? You do not. Instead, the period of the late eighties and early nineties is reproduced in every detail. The limitations of the stage give way to the broad scope of the camera. The pastoral shots, the snug homestead, the scenes of New York in the day of horse cars—the magnificent wind storm—these are but samples of life of decades ago. The picture isn't saturated with sentiment. True, it has its place. But Cruze has had much ground to cover and he has worked with speed. Therefore the vital parts of the play are in their accustomed places and they've all been enriched by a superb interpretation.

Those spectators who might be skeptical that Uncle Josh, Aunt 'Tildy, Reuben, Ann, Happy Jack, Lem, Eph Holbrook, Ike and the other characters would not be reproduced with a genuine likeness need have no fear on that score. Theodore Roberts actually does the best, most varied and human work of his screen career. He is Uncle Josh to the life—patient, religious, kindly, generous—a soul kindled with humor. Perhaps the camera has not been kind to the false beards worn by Roberts and Fawcett. But on the other hand to carry out a real similitude would have meant weeks or months of preparation when their services were, in all likelihood, demanded in other roles featuring smooth shaven countenances. Fritzi Ridgway, as the orphan Ann, gives a performance marked by the utmost feeling and understanding. The awakening of young love and the bitter disillusionment are expressed in unforgettable scenes. T. Roy Barnes as Happy Jack is a tramp right off the broad highway—an easy-going, good-natured individual. These players never step out of character. All of them are correctly attired.

Yes, "The Old Homestead" lives again with all its sentiment, its kindly humor, its rustic romance and its homespun humanities. Truly, a distinctive achievement.

* * *

JAMES K. YOUNG, the director of Guy Bates Post's first two pictures, "The Masquerader" and "Omar, the Tent-Maker," is in New York this week making arrangements for a series of productions which he is to make on his return to the coast. It is understood that his mother will accompany him to the coast to make her home with him.

* * *

MOTION picture production is coming to the front in South America, and Argentina is beginning to lead the way, says Trade Commissioner Brady of the Department of Commerce, who has just returned to Washington. According to a New York World dispatch, the Commissioner goes on record in stating that there are a dozen established picture producers in Buenos Ayres, and there is considerable enthusiasm toward building up a local industry.

During the last year play production has been on a more business-like basis than what characterized it in the preceding years. It has passed beyond the "home talent" stage. Several companies are making efforts to train actors. Of late real Argentina film stars are being featured. Current events films are produced regularly by four or five companies who have exhibiting connections with picture theatres all over the republic.

This all indicates that Pictures and Progress go hand in hand. Film—positive and negative—is being carried to every port of the globe. And the universal language which it speaks may act as the medium which will eventually cement us into a real League of Nations.

* * *

WELL! Well!! Well!!! Here's "Manslaughter," the Cecil B. DeMille production, carrying on for a fourth week in the Reisenfeld theatres, the Rivoli and the Rialto, New York. This equals the record of continuous showing previously held jointly by "The Miracle Man," "Deception," and "Blood and Sand."

* * *

WATTERSON R. ROTHACKER, who has been in Chicago since his return from Europe, is in New York this week.

* * *

JAMES CRUZE has certainly peeked into Yesterday's Attic and carried away some impressions of a bygone day for "The Old Homestead." Remember the time when pap rode the high wheel? 'Member the time when your aunt or mother wore her hair in bangs and laced herself tightly? 'Member the lamp in the sittin' room which swung down

from the ceiling? 'Member the old keystone shaped gas lamp which lighted the village street? 'Member when the older boys wore short cutaway coats with the two buttons decorating the back? 'Member when you lolled back in comfort in a deep-sea hack?

These properties and decorations of an ancient vintage spread a sentimental flavor over the screen version of Denman Thompson's celebrated play. The older boys and girls, we cal'late, will respond to these scenes. The years will fly away. Youth and romance will be theirs for an hour. Their children will likely remark: "Gee, the old folks had a pretty good time after all."

* * *

IT seems to be an exploded fallacy that a screen author can think of only one idea at a time. Here is Bernard McConville writing with both hands and dictating "Quincy Adams Sawyer," "Without Compromise," "Miss Emmy Lou," and "The Golden God."

* * *

SAM RORK leaves for Los Angeles on Saturday.

* * *

RICHARD WALTON TULLY sailed last week for Paris, where he will remain long enough to make preliminary shots for his forthcoming production of "Trilby," in which Guy Bates Post will play the part of Svengali. Mr. Tully also intends staging "The Bird of Paradise" in Paris. When he journeys over to London to present "The Masquerader," the Londoners will have occasion to see one of those jolly old fogs so characteristic of the city on the Thames.

* * *

PROMINENT Hollywoodians on location in New York hotels include Doug and Mary, Buster Keaton, Douglas Gerrard, Allen Dwan, Tom Geraghty, Waldemar Young, Tom Meighan, Rodolph Valentino, Pete Smith, Charles Murray, Lawrence Trimble, Ward Crane, Lew Cody, Betty Blythe, Leatrice Joy, Lila Lee, May Collins, Edwin Carewe, Jack Dillon, Victor Fleming, Chester Withey and James Young.

* * *

HARRY L. REICHENBACK, premier press agent, has signed with Louis B. Mayer to handle special exploitation on two subjects for eight weeks.

* * *

WHAT wise crack did your little one spring? Here's one on Phil Spitalny, director of the twenty-five piece orchestra at the Allen theatre, Cleveland. A little girl in the audience watched the orchestra members file in their places. Everybody ready. Quiet. Spotlight. Enter Phil. Little girl's voice heard saying: "Papa, why do they keep that man, he always comes in late?"

* * *

FRED DESBERG, of the Loew Cleveland organization, is a New York visitor.

* * *

IT was a gala occasion last Saturday night when more than a thousand spectators witnessed the pageant-like presentation of "A Midsummer Nights Dream" in the Hollywood Bowl. The pageant was for the benefit of the Actors' Fund and presented under the supervision of the Directors' Association. The open air stage, with one hundred and twenty foot proscenium, enabled the use of hills in the background, on which a miniature Athens was built, to serve as scenery. An orchestra of fifty rendered a musical accompaniment, while the actors participating, numbered nearly a thousand. These players included practically every star and lead of pictures. Baby Paggy and Jackie Coogan were the only children featured in the show. Those directly responsible for the achievement were Frederic Sullivan, the pro-producer, William Parke, the stage manager, and Thomas Brierly, the technical director. Art is not so decadent in Hollywod as the moral uplifters and the screaming headlines of the yellow journals would have us believe.

Will H. Hays and George Eastman. Photographed during Mr. Hays' recent visit to the new Eastman theatre, Rochester, N. Y.

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MACK SENNETT has his dog, Teddy, bringing in the "jack." Every time the great Dane is loaned to other producers, Mack charges two hundred and fifty dollars a week for his services. If the size of an animal counts for anything Ringling should reap a fortune when he permits one of his elephants to sign on the dotted line.

* * *

THE little ebony asterisk which keeps a picture from harm has been awarded by the National Board of Review to the Paramount attractions, "Clarence," starring Wallace Reid, and "To Have and To Hold," starring Bert Lytell and Betty Compson. If "Clarence" lives up to its merit in the stage version it should prove a knock-out.

* * *

THE literary plum of the year has been grabbed by June Mathis. Which is to say that the adaptor of "The Four Horsemen," and "Blood and Sand," has been chosen to whip "Ben Hur" into shape for Goldwyn. We rise to remark that these are good sized plums. Miss Mathis has prepared a palatable recipe from two of them, dishes easily digested by everyone.

* * *

H. H. BUXBAUM, of Famous Players, is the recipient of a bronze medal given to him by the United States Shipping Board—Emergency Fleet Corporation, in recognition of his services to the country during the Great War. During the war, Mr. Buxbaum was directly under the supervision of the Secretaries of the Army and Navy.

* * *

HOLLYWOOD went righ down to the train and registered keen excitement upon Pola Negri's arrival. This looks like a sincere tribute to an actress and her art.

* * *

THE long awaited new title for the Fox picture, "A Little Child Shall Lead Them," which has kept screengoers on the qui vive because of the prize plum of a thousand dollars to the lucky winner, has been announced. The judges after wading through a mountainous collection of letters found one which made them stop and pause. They looked at it, marked it as Exhibit A, tucked it away for safe keeping and finally returned to it for their final selection. The title is "Who Are My Parents?" The name of the lucky winner has not been announced.

* * *

IT has taken years to bring Bebe Daniels and Lewis Stone together in a picture. Back in 1912 Miss Daniels played the role of "Little Hal" with Stone in "The Squaw Man."

Skouras and Paramount in Merger

Grand Central and Missouri Houses, St. Louis, to Consolidate Under Plan

NEGOTIATIONS have been practically completed between Famous Players-Lasky Corporation and the Skouras Brothers of St. Louis for the consolidation of the New Grand Central and Missouri theatres in that city. Under the new arrangement the Missouri theatre will come under the Skouras banner. The New Grand Central has been heretofore a Skouras house. The merger will make the two theatres permanent homes for the Paramount product, though, according to announcements made from the Famous Players-Lasky headquarters in New York and sources in St. Louis, pictures other than those of the Paramount brand will also be shown.

To carry out the provisions of the merger a new company will be formed, to be known as the Missouri-Grand Central Corporation, the stock of which will be equally divided between Skouras Bros. and the Famous Players-Lasky Corporation. The house management of the two theatres will be exclusively in the hands of Skouras Bros. In the general management of the combined properties, Herschel Stuart will be the representative of the Famous Players-Lasky Corporation.

The new company will have six directors, three representing Skouras Bros. and three representing the Famous Players-Lasky Corporation. Those who will serve for the first year are S. R. Kent, Spyros Skouras, Charles Skouras, Harold B. Franklin, Arthur Stickney and Ralph C. LiBeau.

According to word from St. Louis concerning the business arrangements, from the gross receipts would be taken $86,000 to be paid the Famous Players-Lasky for the use of the Missouri and $68,000 for Skouras Brothers for rent on the New Grand Central. After other expenses had been paid, the profits of the two houses would be split fifty-fifty.

Arrangements have also been made for the showing of Paramount Pictures in other of the Skouras theatres. In the operation of these theatres, however, the Famous Players-Lasky Corporation will not be interested.

The Missouri theatre is one of the finest picture houses in the country and seats 4,100 people. The Grand Central seats 1,800. Both are splendidly located along the principal thoroughfare of St. Louis.

Spyros Skouras and his brothers, Charlie and George, have had a wonderful career, rising to their present position of prominence in St. Louis' theatrical affairs from lowly beginnings.

Today Skouras Brothers Enterprises own the New Grand Central, Lyric, West End Lyric and Lyric Skydome. Spyros also heads the St. Louis Amusement Company, which operates Arsenal, Shaw, Pageant, Pershing, Shenandoah, Juniata, Novelty, New Lindell, Grand-Florissant, Lowell, Arco, Manchester, Lafayette and Gravois, Russell Airdome, Grand-Florissant Airdome, Crystal Airdome, Shenandoah Airdome. He is also interested in the Capitol theatre, owned by the Buena Amusement & Investment Company, and holds the lease on the Empress theatre, Olive street, near Grand boulevard.

The recent announcement from New York that William Goldman, managing director of the Missouri, had been promoted to assistant general manager of the theatre department of Famous Players-Lasky has been regarded as a step in the consummation of the deal with the Skouras Brothers.

The Famous Players Missouri Corporation in March, 1920, took over the Goldman, Koplar, Hamburg and Greater Amusement Company houses, eighteen in all, and Goldman was made managing director. The company opened the Delmonte in September, 1920; the Missouri in November, 1920, and the Criterion, Broady near Olive, that winter. Last year, however, it changed its policy and sold the neighborhood houses, fourteen, to the City Wide Amusement Company, since consolidated with the St. Louis Amusement Company. In June, 2,700 shares in the Missouri corporation held by St. Louisians were purchased by Famous Players-Lasky for $100 a share.

$250,000 Fire in S. F. Exchange Row

ONE person was killed and twenty were injured by fire and explosions in Film Exchange row in San Francisco the night of October 4. Many thousands of dollars of films were destroyed and many lives imperilled by flying debris which scattered over the streets when the shock from the explosions occurred. It is estimated the total loss may reach $250,000.

The cause of the conflagration is believed to be the explosion of chemicals in the building of the Independent Film Corporation, according to the police, although A. M. Bowles of the Tivoli Theatre said he saw the fire burst from a soft drink place.

The fire and explosions destroyed or damaged the Independent Film Exchange, The St. John Cooperative Film Exchange, The Alta Studio, slide manufacturers; American Photo Player Company, dealers in musical instruments; Sherman Clay & Co., organ department; Western Theatrical Supply Company, Clunie Film Exchange, J. M. Daniels Slide Company and the Western Poster Company.

Motion Pictures Are Trade Stimulator

Motion pictures as a trade stimulator with foreign countries are now being used extensively with the aid of the United States Government. Two government bureaus, the Bureau of Mines and the Bureau of Foreign and Domestic Commerce, have joined forces and are cooperating with American manufacturers in this respect.

The film is being made to act as a silent salesman for our product, according to an article by Morton F. Leopold, engineer in charge of motion pictures for the Bureau of Foreign and Domestic Commerce, in the magazine, "American Industries."

Atlanta Rialto Names New Manager

W. R. Bedell of the Exploitation Department, Southern Enterprises, Inc., Atlanta, has been appointed Manager of the Atlanta Rialto Theatre, replacing Mr. Gersdorff, who has joined the Goldwyn exploitation forces.

J. Wright Brown has been promoted to the Exploitation Department in the Home Office, replacing Mr. Bedell.

Pennsylvania Censor Board Said Unaccommodating

WASHINGTON, D. C., film executives are contrasting the eminently fair and efficient attitude of the Maryland and Virginia censor boards with the unaccommodating attitude of the one-man Pennsylvania censorship. Pennsylvania has much red tape about the filing of news-reels accompanied by the certified check for the full amount of the censorship fee, and the amount of return delivery charges.

A Washington news-reel producer is up against a case of this kind. Two releases in the hands of the Harrisburg board have caused serious delay, holding up play date contracts with exhibitors for over a week at the date of writing, Oct. 5. This producer is his own distributor, and his product circulates from New Jersey to Texas. He says this sort of delay applies to all news-reels shown in Pennsylvania.

When the certified check payable to the censor board instead of the State Treasurer was delayed in the mails, the censor would not pass nor reject the film, but referred to petty technicalities of the law creating his office, and sent back the film which was later returned to him at Harrisburg. A money order, another certified check, and currency were successively rejected and returned. So far as the Washington man knows his product has never been looked at, while legal tender has been refused, the censor quibbling meanwhile over the certified check required by their censor office rules.

"Seeing It Through" Contest Winners Announced

The "Seeing It Through" contest inaugurated by MOTION PICTURE NEWS during the recent depression of the industry, in which cash prizes of $100 (first), $50 (second) and ten third prizes of $5.00 each were offered to exhibitors for the best articles on how to weather the storm, has been decided and the following have been awarded prizes:

First Prize, $100.00—E. J. Herslip, Lyric theatre, Brownwood, Texas.

Second Prize—Ralph Lieber, Circle theatre. Indianapolis, Ind.

Third Prizes—

Fred C. Hinds, Cresco theatre, Cresco, Ind.
Peter Bylsma, Victoria theatre, Napoleon, La.
E. L. Byers, Lyric theatre, Terrell, Texas.
A. H. Dearinger and Sons, American theatre, Carthage, Ill.
Arthur E. Weld, Strand theatre, Waterloo, Iowa.
Reese B. Harrington, Opera House, Harrington, Del.
Bruce Fowler, Elmwood theatre, Buffalo, N. Y.
Phil Gerslof, Arcade theatre, Jacksonville, Fla.
George C. Schade, Schade theatre, Sandusky, Ohio.
Barnet Zuckerman, Nostrand theatre, Brooklyn, N. Y.

MOTION PICTURE NEWS expresses its thanks for the articles, and extends congratulations to the winners.

The series was of great interest to the trade and an inspiration to many exhibitors who found running a theatre at a profit a difficult task.

Laemmle Talks On European Conditions

By CHESTER J. SMITH

CARL LAEMMLE, president of the Universal Film Manufacturing Company, just back from a trip to Europe where he went to investigate conditions in general, has no fear of an immediate menace to the industry in the United States from any European source. At the same time he is not willing to admit the impossibility of such a menace some time in the distant future. In England he found the greatest possibility of producing films that will go in this country.

At present in Europe they are doing everything possible to imitate American pictures, according to Mr. Laemmle. The imitation is still a long way from the original. The ultimate success, according to Mr. Laemmle, lies in the ability of the actor and actress to so perfect the imitation of the American actor and actress on the screen as to make it undiscernable to the naked eye of the American audience. That's how remote the menace is from that quarter.

"The English are trying in every way to mimic us, and are having more success at it than any country in Europe," said Mr. Laemmle. "It is customary over there for the young men to wear moustaches or small beard. Not only is the English actor appearing clean shaven, but he is affecting the American style of clothing and carriage. He is not doing the latter with marked success, but he is trying. They just naturally do not carry themselves or wear their clothes as the American does.

"I do not think an English cast will be able to make pictures, for some time that will successfully compete in this country against American made pictures.

"If the time comes when any of these foreign countries can produce a modern story as it is produced in America, then it will be time to worry. In fact, at that time it will be a case of run for cover, for we cannot begin to produce pictures here to compete with costs of production there.

"As an indication of their production costs as compared to ours, stars in Europe get salaries of about one-tenth of what we pay our stars. At one plant in Europe, I do not care to say in what country, the president told me they were paying studio laborers thirty cents a day and that the men were glad to get it. For the same labor in this country we pay from six to eight dollars a day.

"In Germany they can make a production for $20,000 that we could not duplicate here for $100,000. We could not produce for the same costs there, of course, because of the salaries we pay our stars and the costs of getting them there and maintaining them while there. That would more than offset other reduced expenses."

According to Mr. Laemmle, Germany is going along at a great rate of speed in the matter of production and is doing its best to produce pictures that will appeal to the American market. Realizing that its modern pictures are not salable here, the German producer is turning his attention to costume plays in the hope that he might popularize them with the American people.

"I tried for three weeks in both Berlin and Vienna to make a picture," said Mr. Laemmle, "but found it impossible to get either a studio or a cast. Every studio is working to capacity and there are no actors or actresses available at the present time.

"While over there I heard of probably fifteen big spectacular costume productions which the Germans have made in the hope of disposing of in America, but I donbt if more than two or three of them at the outside will lever be see nhere."

Excessive tax conditions in Europe were reiterated by Mr. Laemmle, who declared that the tax was by no means popular with either exhibitors or the theatre going public.

"The French tax is almost prohibitive for for us to compete with any other country," continued Mr. Laemmle. "The French, of course, favor their own pictures, but their export business is not big enough for them to produce even enough to supply their own demand. Under these conditions there is no money in the production end of the game there. They like our pictures in France, as they do in every country in Europe, but we must think twice, of course, before sending our pictures over there, because of the excessive tax. The French make good pictures for their own people, but not until they learn to please Americans will they have achieved much in the industry.

"Because of the scarcity of pictures in France there has been a falling off in business. Good American pictures that are being shown go from the first run houses down to the little fellows and then are brought back again to the first runs.

"European producers, I believe, do not feel that they are being discriminated against by the United States. I think they have come to a realization of the fact that while their stories please their own people they are not suitable for the American moving picture house patron. They know we have bought their pictures whenever we thought they had a good market value here, and consequently they know we are not refusing to buy from them because we fear their competition. If they had that thought they would not now be trying so hard to please us in their productions.

"Everywhere I went the American picture was well patronized. Of course Universal was the earliest company organized there, and our pictures are naturally popular because the people know our product. But both Paramount and Fox are doing a nice business in England as well as on the Continent.

"'Foolish Wives' made one of the big hits of the London season. It is now playing at the Oxford theatre, one of the largest and the highest class of the legitimate houses. We played to a $2 top and the prices ranged from that down to 50 cents to the gallery seats. We are playing to capacity business.

"Just how nearly impossible it is to produce pictures in America for distribution in Germany may be judged when I tell you that the admission price for the first run German houses is 100 marks. That in American money is equivalent to about six cents. If we could pay for our productions in marks we might put the product on a money making basis in Germany, but under such conditions as these it is practically an impossibility.

"These first run houses are no larger than ours in the way of seating capacity. The average capacity, I should say, was about 1,200. Why, in some of the smaller houses the admission price is fifteen marks, or about one cent in American money.

"The trouble with the exhibitors on the other side is that they are not sufficiently progressive. I should say that the average theatre in Europe is about ten years behind the times as compared with theatres in the United States. They don't use our exploitation methods over there. In fact, they do very little i nthe way of exploitation. What usually is done is to run a little notice in the newspapers to the effect that such and such a picture is coming to such and such a house next week, and let it go at that. England is quite an exception in this respect.

"Italy, once among the producing centers of the world, is now very quiet in the way of production. Ten or twelve years ago it was right up with the leaders, and now it gets about 60 per cent of its pictures from the United States. It also imports from France and Germany."

Next year Mr. Laemmle proposes to produce a modern picture, or several of them, in England with an American and English company. Until that time Mr. Laemmle, like others of the leaders in picture production in this country, is not going to lose any sleep over foreign competition.

Municipal Amusement Tax at Moose Jaw Quashed

THE amusement tax by-law in force in the City of Moose Jaw, Saskatchewan, has been declared invalid and was quashed in a highly important decision handed down by Justice Ousley in the court at Moose Jaw on Oct. 3 in an application by Walter Clarke, a local exhibitor, to have the civic legislation declared ultra vires. In giving his decision, his Honor gave the municipality the right to appeal.

The case arose out of the action of the City of Moose Jaw in providing a scheme for a tax on tickets of admission to theatres, this tax practically duplicating the amusement tax which is collected by the Province of Saskatchewan. Justice Ousley, in his decision, declared that the civic tax was invalid because the municipality sought thereby to secure revenue by means of indirect taxation upon the people. In his opinion, the statute under which the city claimed to pass the by-law is also ultra vires. The Province did not have power to delegate to the city the right to impose an amusement tax through theatres. The tax should only be a Provincial tax.

The decision is highly important inasmuch as it affects the other cities in the province which had decided to collect an amusement tax or were contemplating doing so. The ruling stands as a complete victory for the exhibitors in the Province of Saskatchewan. There is no intimation that the City of Moose Jaw will appeal the case.

A State-Righter's Principles of Succe

Sidney Lust Offers Constructive Suggestions for Independent Exchangemen

THE state-rights field has been a fertile topic for film men to indulge in when beset by a trade-press representative, bent upon an interview. Not even the much celebrated "infancy of the motion picture industry" has been half as prolific as the well-known state-rights market. The state-righter and his domain have been digested, analyzed, and diagnosed into utter barrenness, until there is about as much chance of finding something novel in a discussion of the state-rights field as there is of locating a bona fide kick in a Volsteadian cocktail.

However, Sidney Lust of Washington has knocked that tradition into a semblance of last year's panama. Sidney has actually tackled the state-rights problem and threshed some new ideas, not heretofore seen in print, out of that much battered subject. This rather unusual feat took place during a recent interview with a representative of the NEWS. Of course, Sidney, being just ordinarily human, could not forego a word or two on the dominating evil of the state-rights field; but aside from that single weakness he offered some constructive bits of wisdom on the successful operation of a state-rights exchange.

First, be it known that Mr. Lust is a film veteran both as to time and diversity of activities. Recognized in his own particular territory as a progressive theatre owner, he has also achieved the reputation of being a shrewd state-rights buyer. The carnage among the state-righters has been unusually heavy during the past year, but Sidney still survives the fray without even a scratch. With these credentials of experience and accomplishments properly registered, Mr. Lust proceeds to grapple with the state-rights problem about as follows:

To begin with the dominating evil: The "sharpshooting" producer, who oversells his product to the state-rights buyer after the aforementioned product has been rejected by the national distributor: the selfsame producer, who is long on promises of cooperation but short, in fact entirely absent, on action. There you have the evil genius of the state-rights field, says Mr. Lust.

But he doesn't oblige the "sharpshooting" producer to bear all the responsibility for past failures among the state-rights fraternity. He says the buyers themselves are largely to blame by their lack of plain, common horse sense. Their failure to insist on a contract with the producer that shall entail his sharing present and future advertising, and their assent to a purchase price beyond that guaranteed by the market from which they must in turn derive their profit—these considerations, too, explain why so many state-righters have gone under.

Briefly, here's Mr. Lust's state-rights code:

(1) Know the first-runs in the territory available for independent product; know, too, those houses not tied up with regularly contracted service.

(2) Key city hookings should realize two-thirds of their gross to finance the picture expense; the small bookings should provide for the exchange overhead and show a margin of profit.

(3) The exchange man should be governed by the foregoing as to the purchase price he shall pay for product.

(4) In the contract guard against the omission of the words "exclusive rights."

(5) Watch the agreement to see to it that the contract covers more than merely "the right including one print."

(6) A state-rights buyer is entitled to five-year franchise. Three years is ordinarily not enough to enable an exchange man to get his money out of a territory before the territorial rights are up.

That is the Lust state-rights code, succinctly stated. Lest much of its force be lost in the brevity, Mr. Lust's remarks in full are quoted as follows:

"To my mind the great drawback in our business is the sharpshooting methods employed by many film producers, who make film or series of film product, at the present time. Before their product is offered to the independent exchange it is peddled to a releasing company. If they can't sew up the releasing corporation they then concentrate on the independent states-right man. What is the result? They come into the territory and find out what fellow or fellows have the sucker money. Finding him, they pat him on the back, tell him how good an exchange man he is, selling the idea to him that he can make thousands of dollars with the film dangled before him. Of course they feed him the line about the expensive publicity and exploitation they are backing the picture with. Overselling him, they get a good, fat deposit, and when they have shipped his film, C. O. D., Mr. States Right Man lifts it, anticipating a wonderful price from the exhibitor. In the meantime there are no big ads in the trade papers or no exploitation of any account. Consequently the film man can realize no big price. Next in order, after a couple more bad 'buys' have cleaned him, he goes out of business.

"The exchange man must know thoroughly conditions in the territory. Knowledge of first runs available for the independent product must be his stock in trade. Likewise he must know any other theatres that are not tied up with Paramount service, First National service, etc. He must have this survey in mind so that he can at least figure on getting a fairly good run out of the key citie then being able to book them into the h towns. It is axiomatic that the key cities be played first in the territory. Key bookings should realize at least two-thir their gross, just to finance the picture' pense; while the small bookings should care of exchange overhead and show a m of profit, as otherwise the independent not make any money. According to thi exchange man must take into calculation he can expect from key city bookings govern himself accordingly on his pur price.

"The producer must realize in selling exchange man that if he wants him to st business he must give him a square deal if the independent exchange man goes o business, to whom is the producer, that i independent producer, going to sell his

"Had I bought film in the past year some of the independent exchanges I w be out of business. But I know conditi I watch myself and try to be very ca in what I buy and what I pay. Although s of the producers sent their representa down to see me and I went to see them in New York, we could not get together, cause the prices they were asking were a lutely prohibitive. The result was that I not buy. While the sales talk they some of the other exchange men was suffi to sell them, results in our territory s for themselves. During the past sum quite a number have gone out of business

"I find in making contracts with som the producers that the words 'exclu rights' are omitted a great many times. Su the old-time exchange man will notice very quickly. Why this is left out of s contracts I don't know.

"I also notice in some contracts that w the producer sells an exchange a certain he sells them the rights including one p and he doesn't say anything in his cont about additional prints. The result is if Exchange Man wants additional prints he only pays for the print but pays ri besides.

"Some producers don't give a man a year franchise. They insist upon three ye Three years, in my estimation, is not eno as many times it will take an exchange they buy film in the summer time, at least months or a year to get the films started p erly, and before the film plays the terri the rights are up. We surely are entitle a five-year franchise.

"Another thing: After an exchange has some film a year or two, they are unabl get advertising matter. It is exhausted. Producer won't re-order. The result is the film is absolutely worthless.

"Under the above conditions how ca state-right exchange give the exhibitor at a fair value when the exchange has to such prices to obtain film. The exchange has to go out in the territory and get e dollar possible out of the exhibitor to 'c out' on film bought. The exchange man to advertise his own film in the territory s the producer does not help him advertise All this expenditure has to be borne by exchange man, and naturally, as far as p sible, it is passed on to the exhibitor."

Julian Replaces Stroheim on "Merry-Go-Round"

A WIRE from the coast this week stated that Rupert Julian had been assigned by Universal to complete "Merry-Go-Round," the Viennese story which Von Stroheim had under production, that company having severed relations with Stroheim.

Irving Thalberg, production manager at Universal City, declined to make any statement other than that "Merry-Go-Round," which is about one-third completed to date, has cost less than the same proportionate part of "Foolish Wives."

Julian had assembled a cast and was about to begin work on "Flesh," from an original story by himself. This has been postponed.

No information on either of these moves has been received at the home office of Universal in New York.

Massachusetts Anti-Censorship Fight Is On

Committee of Leading Citizens Waging Campaign Energetically and Intensively

AFTER a period of several months in which the anti-censorship forces of Massachusetts seemed to be basking in state of voluntary inactivity, these same irongs have been galvanized into sudden ac- vity by the danger confronting them in this atest inroad upon personal liberty in the Bay tate. They have organized systematically, nd are carrying the offensive into quarters hat count.

An impressive committee of distinguished itizens has been organized, state wide in cope, and headed by Brigadier-General Charles H. Cole, former commander of the American Legion, and a man who entered the war as a private and emerged after the armistice with his present rank. They are carrying the fight into every corner of the Commonwealth, great results already having been accomplished where it counts most, in the labor circles among the unions where the mass of voters are to be found.

Other members of the committee include Edward A. Filene, one of the world's most progressive merchants; former Congressman William H. Certes, nationally known manufacturer; the Rev. William B. Geohegan, New Bedford, president of the Anti-Tuberculosis League; Dr. Joseph Santosuosso, will known in medical and fraternal circles; Charles S. Ashley, for 20 years mayor of New Bedford; Richard E. Warner, Taunton manufacturer; Dr. Timothy J. Reardon, Boston specialist; Mrs. Randolph Frothingham, society matron; Simon Vorenberg and Bernard M. Wolf, Boston merchants.

The committee members have set forth their stand in the following statement:

"We believe that the institution of a state censor is a dangerous precedent against local regulation, and savors of an autocratic control that smacks more of Prussian bureaucracy than of American democracy. We condemn the giving of autocratic power to one man and his deputy to dictate what over 3,000,000 citizens of the state shall see upon the screens.

"We know that censorship of motion pictures is merely the opening wedge to censorship of all information, instruction, and amusement offered by books, magazines, drama, newspapers, and advertising, as such purpose was openly proclaimed from the floor of the State Senate Chamber by a supporter of this measure.

"We know that it is a physical impossibility for one man and his deputy to review sufficient films to supply the 5,000 exhibitors of this state, and that means curtailment of exhibitions, higher admission prices, and the forcing out of business of most of the smaller houses, resulting in a great handicap on instruction and entertainment which rightfully belongs to the public.

"We consider the taxpayers sufficiently burdened without instituting a new and expensive department for the suppression of individual rights and privileges, without any consideration of public taste, morals or pleasure."

The Citizens' Committee is officered as follows: Chairman, Gen. Cole, Boston; vice-chairman, Judge Edward B. O'Brien, Lynn; treasurer, William H. Carter, Needham; secretary, Mrs. Albert T. Leatherbee, Boston.

Other members of the committee, all active in the fight, are: Brigadier-General John H. Dunn, Boston; W. Irving Bullard, Boston; Majors Carroll J. Swan and Charles R. Cabot, Boston; and more than two score others from every corner of the state, that run the gamut of all trades, callings, and professions, as well as the army, navy, clergy (well represented), and many of the most prominent society leaders of the state.

It is a list to conjure with, and that the work they have already put in shows well is evidenced by a constant flood of letters that have been loosed on the Boston papers, coming from every conceivable walk of life, and to the last one condemning any censorship of what the people want in no uncertain terms. A hard fight is still ahead in the short month till Election Day on Nov. 7, however.

An official labor committee has already been appointed that will work with the Stage Employees Union Committee, and plans are complete for visits to every local in Massachusetts toward defeat of the proposed censor law.

Another significant fact is that a great many of the candidates for important public offices have come out flatfootedly against the proposal to censor the pictures, the Democratic candidates being against it almost to a man.

Attorney John F. Doherty, candidate for Lieutenant Governor, says: "In its modern development the motion picture has become the greatest medium in the world for the transmission of intelligence. To place in any one man's hands the authority to determine what may be seen or read by all the people of a state is inconsistent with the ideals of democracy."

George E. Curran, nominee for the Governor's Council: "Under the guise of reform it is a deliberate encroachment on personal liberty. It can, and has been used as a weapon to destroy organized labor."

Mrs. Alice E. Cram, only woman nominee on either party's ticket: "The National Board is quite sufficient, and I shall elaborate those views as the campaign continues."

Wendell Phillips Thorp said: "The motion picture is coming into more use every day as an educational medium. It will soon be used more than ever to illustrate the great principles in which the public is interested. If we cannot always have freedom of the press, at least let us have freedom of the motion picture."

Other lines in which the campaign is being waged include a letter contest in a leading paper with large cash prizes, resulting in thousands of letters daily, and the passing of resolutions condemning the law by veteran organizations and trade unions all over the state. At an enthusiastic meeting of the Lynn Central Labor Union, boasting more than 12,000 members from all trades, resolutions were adopted against state censorship of pictures, and all members were urged to do everything possible to bring about the defeat of the bill at the November election. Committees were formed and every one of Lynn's 42 precincts will have organized labor representatives at work Election Day to defeat the bill.

The Springfield Chapter, Disabled Veterans of the World War, has come out in strong opposition to censorship, Commander Charles A. Costello declaring that it believes the public the best judge of what it wants. The federation of theatrical workers in that city also has officially expressed its antagonism to the bill.

Speaking at the closing session of the Massachusetts Parent Teacher Association, meeting in Gloucester, Mrs. George A. Skinner, wife of a New York picture producer, convinced the large assembly that; "Censorship does not take what is wrong out of pictures." The way to be sure of better pictures is to support good pictures was another strong point made by her.

Brigadier-General Charles H. Cole, issued a statement Saturday, declaring that there is no place in Massachusetts for motion picture censorship, and calling on the men and women of the state to vote against the bill at the coming referendum. "There is no place in a free country in times of peace for censorship. The people of this state will resent having one man, a political appointee, telling them that they must see certain pictures and that they cannot see others," he said. He also declared that enough law already existed in Massachusetts to fine or imprison any theatre owner showing immoral or otherwise improper pictures.

A quantity of literature has been issued by the committee of Massachusetts citizens against censorship, including pamphlets, cards and the like. The booklets include: "The Motion Picture Problem," by Rev. Charles N. Lathrop, executive secretary, department of Christian Social Service, Protestant Episcopal Church; "A Square Deal for the Movies," "The Truth About the Motion Picture Situation in Massachusetts," "Editorial from National Catholic Welfare Council Bulletin Opposing Censorship," "What State Censorship Means," and "Labor versus Censorship."

The cards, which have been distributed extensively, carry a strong political message on one side and a series of cartoons on the reverse side, showing the Censor in an unfavorable light, gagging personal liberty, prying into other people's affairs, shackling Uncle Sam, dictating to citizens regarding what they shall see, and the like.

The Massachusetts Department of the Veterans of Foreign Wars has sent out a letter to all members, speaking in no uncertain terms of the censorship measure, and calling attention to the debt every ex-service man owes to the motion picture for what it did during the war.

Lumiere Wins Judgment Against Pathe

JUDGE MACK, in the United States District Court last week, rendered a decision against Pathe in the action brought by Lumiere, photographers, for infringement of copyright on photographs of Dolores Cassinelli.

Damages were awarded to the amount of $2,500, and in addition $500 attorney fees were allowed. Pathe has not yet decided whether an appeal will be taken from the decision.

Hays Visits Eastman at Rochester

Studies Film at Source of Supply and Inspects University - Owned Theatre

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., swept into Rochester last Thursday week with his first assistant, Courtland Smith, to study film at the source of supply. They left, just before midnight, after a day of strenuous sight-seeing and campaigning, with Rochester and a large part of western New York converted to their view that the entire theory of political censorship of motion pictures is a fallacy.

The distinguished visitors were joined in their work of propaganda by their equally distinguished host, George Eastman, and the message was driven home that in so far as usefulness is concerned motion pictures are in their infancy, and are destined to prove one of the greatest forces for good known to the world today. In fact, General Hays, in an interview given wide circulation, declared that the humble "movie" is likely to prove the factor that will bring universal peace and relegate the armies and navies of the world to the scrap heap.

The visit of Hays and Smith grew out of the fact that exigencies in their office prevented them from accepting Mr. Eastman's invitation to the opening last month of the magnificent Eastman theatre, which he presented to the University of Rochester. So many unique phases of picture presentation and so many scientific and sociological and psychological developments have grown out of operation of the great university-owned and university-managed picture palace that General Hays and Mr. Smith made the deferred visit to acquaint themselves with that institution as well as to study at first hand the production of raw stock.

On their arrival from New York the visitors were met by a local committee and escorted to the Eastman residence, where they were met by George Eastman. Following breakfast in the conservatory, advantage was taken of the glorious day to enjoy a visit in the gardens, where an army of camera men representing the various news reels swooped down upon the party. A visit to Kodak Park followed, and there the "Dictator of the Movies" followed cotton from the bale through its various processes until it finally emerged as film.

Jesse Lasky Strongly Denies Story of Quitting

UNQUALIFIED denial of published reports that Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, was about to sever his connections with that company was made yesterday both by Mr. Lasky and Adolph Zukor, president of the company.

Informed in Hollywood that a vaudeville paper had printed the report, Mr. Lasky sent the following telegram of denial to the editor of the publication and also to the New York World, which reprinted the story:

"I have just been advised that you have printed a story to effect that I contemplate leaving Famous Players-Lasky Corporation. As this story is absolutely untrue and without foundation I will appreciate it if you will correct your statement by printing my absolute denial. I have no thought of leaving Famous Players-Lasky Corporation and my relations with its chief executive and president, Mr. Zukor, are most cordial as they have always been in the past."

In making public his and Mr. Lasky's denial, Mr. Zukor was vigorous in his denunciation of the stories.

Convention of Ohio Better Film Clubs Held

The first Annual Motion Picture Convention of Ohio Better Film Clubs was held in Cleveland Friday and Saturday, October 6 and 7, at the Statler hotel, under the auspices of the Cleveland Cinema Club. One hundred and thirty-five affiliated clubs, representing 80,000 women of Ohio, were represented at the meeting.

Mrs. Elmer G. Derr, president of the Cleveland Cinema Club and an active worker for better films for the past ten years, presided.

Following the preliminary introductions and formal opening of the convention, the first subject to be discussed was, "The Motion Picture as a Legitimate Interest of Club Organization." Mrs. W. H. Sharp, president of the Ohio Federation of Clubs, said that if the women of Ohio want better films they have to show the producer what they want, not only by talking better films, but by paying money to go to the theatres to see better films.

W. D. McGuire of New York, chairman of the National Committee for Better Films, advocated a national board of review whose duty would be to mould public opinion and offer selected screen material. He was backed up in this suggestion by Mrs. A. R. Purmost, president of the Cleveland Federation of Women's Clubs.

"Children's programs have a distinct place on the motion picture program," said Mrs. J. C. Newman, "but they should not be shoved in on Saturday morning. Children attend picture shows in greatest numbers Saturday afternoon. That is the time the children's matinees should be presented.

Mrs. Elizabeth Richey Dessez, from the Educational Department of Pathe, threw a lot of light on the subject of educational films. Mrs. Dessez also answered questions from the floor, explaining the producer's attitude toward motion pictures.

M. J. O'Toole, Chairman of the National Public Service Committee of the M. P. T. O. A., arrived in Cleveland Saturday morning to make an address on "The Relationship of the Community to the Theatre." Mr. O'Toole wants the State Cinema Association to work in co-operation with the M. P. T. O. of Ohio and together solve all the problems that affect Ohio's 1,048 motion picture theatres.

E. C. Holah, local Hodkinson exchange manager, was elected by the Film Board of Trade of Cleveland to represent the exchange managers at the convention. In his remarks Mr. Holah went on record as pledging the support of the distributors for the Better Film movement.

The overlapping of theatrical and non-theatrical interests was debated with heat. Mr. Patterson, editor of the *Christian Herald*, said that he is forming a chain of exchanges for distribution of non-theatrical films, to overcome the continuous opposition of established theatrical exchanges to serve non-theatrical interests.

Exhibitors of Maryland to Aid School Loan Drive

THE Exhibitors' League of Maryland again will take an active part in civic affairs as the result of a resolution passed at the last meeting of the league under which all members will co-operate in laying before the voters details of the $15,000,000 School Loan to be voted upon in Baltimore in November.

Members of the league have offered to Mayor Broening the use of their screens and stages. It is anticipated that they will show special slides touching upon various phases of the loan campaign, and also that speakers will address the audiences on the loan.

The league has determined to delay action with regard to the disagreement on wage scales between exhibitors of Baltimore and the operators. The dispute has been for some weeks in the hands of an arbitration committee, and reports of progress from this committee led to the decision to withhold action for the time being.

Annual Wampas Riot Is Held on Coast

Members of that organization whose motto should be "We Tell the World," whose dignified name is the Western Motion Picture Advertisers' Association but nine times out of ten referred to as the Wampas, were hosts to Los Angeles newspaper dramatic writers, motion picture magazine and trade press representatives Wednesday evening, October 4, at Universal City Cafe, when the second annual Wampas riot was given.

This evening, the Wampas members agree is the one time in the year when they have the publishers' writers eating out of their hand. On this occasion they made the most of their opportunity.

Arch Reaves, president of the Wampas, was master of ceremonies and the evening's program of merrymaking moved swiftly, with the assistance of Mike Boylan and Ray Leek.

John C. Flynn, president of the A. M. P. A. introduced as one of the honor guests, responded to the hearty welcome extended him by the western association. Other members included a piano solo by Leo MacCarey, a vocal solo by Bessie Love, jazz songs and chatter by Chuck Reisner, Roy Atwell singing a parody on his famous bug song, and Nealy Edwards and associates staged a clever tramp sketch.

Italy Loses Hold in Picture Industry

Italy, which ten years ago was among the leaders in the motion picture field, has lost its hold and is suffering serious depression, according to an article published in the current issue of the *American Cinematographer* by Charles Rosher, who recently returned from there.

According to Rosher, lack of proper organization methods is largely responsible for the condition. He likens the Italian films to the champion pugilist who has been defeated, and though trying to come back, does not have the confidence in himself he once enjoyed.

He declares the American product and possibly the German have rushed ahead so rapidly and gained such a grip on the world market there is scarcely a possibility for Italian product to catch up.

Omaha Organizations to Join Forces

One of the most progressive steps taken by captains in the film industry in Omaha was outlined at a joint meeting of the Omaha Film Board of Trade and representatives of the M. P. T. O. A. of Nebraska and Iowa in that city recently. The conference was attended by representatives of every exchange in Omaha and by A. R. Pramer, and J. E. Kirke, president and secretary, respectively, of the M. P. T. O. A. of Nebraska and Iowa.

The keynote of the meeting was the question of co-ordination of the Film Board of Trade and M. P. T. O. A. that an association be formed of both exhibitors and exchange managers and that a special grievance committee be appointed to iron out the controversies between the separate organizations. The committee, it was announced, would be made up of two members from each organization.

Hope that the one large organization would be effected before the coming convention of the M. P. T. O. A. of Nebraska and Iowa in Omaha this month was expressed by Sidney Meyers, president of the Film Board of Trade.

Four Patents Granted to California Inventors

Patents granted to Southern California inventors recently, reported by Bradbury & Caswell, Los Angeles patent attorneys, include:

Film numbering machine, to Joseph Altschuler, Los Angeles. Mr. Altschuler has recently changed his name to Aller, and is a member of the Rothacker--Aller laboratories.

Magazine for kinetographs, picture studio, construction for motion picture cameras (three separate patents), to Lloyd Brown, Los Angeles.

Valentino Injunction Made Permanent

The temporary injunction against Rodolph Valentino was made permanent last week by Supreme Court Justice Wasservogel. Valentino is enjoined from appearing in any other picture than those produced by the Famous Players-Lasky Corporation.

The injunction grew out of an alleged breach of contract by the star, who must now accept the $1,250 a week from the company pending adjudication of the contract suit.

Babson Survey Results to be Published Soon

PUBLICATION of the results of the survey of the motion picture industry made by the Babson Statistical Organization in cooperation with MOTION PICTURE NEWS and Columbia University, will commence shortly in the NEWS.

Tabulation of the large number of questionnaires returned by exhibitors, and analysis of the figures obtained, has been proceeding for some time at Wellesley Hills, Mass., where the entire resources of the world's largest statistical organization have been made available, so that this survey might be thoroughly accurate and comprehensive.

The articles will be copiously illustrated with charts and diagrams, so that the information will be available at a glance.

Statistical work on the producing and distributing branches of the industry is now under way.

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Massachusetts Paper Against Censor

With the fight in Massachusetts over the question of the referendum on censorship daily drawing nearer with the coming of election day in November, one of the leading newspapers of the state has taken a decided stand on the question of censorship and has naively demanded in a lead editorial just why censorship in Massachusetts is necessary when a statute already exists that fully covers the situation.

The following is an excerpt from the editorial which appeared in the September 26 issue of the *Springfield Union*:

"One very great trouble with censorship in general is that the censor comes to see evil where no evil exists. He is always looking for something that is not there and his point of view in time becomes warped and narrow. Many things are much better left to the public taste and the prevailing good sense of the people than to some pet formula of a custodian of morals."

Four Companies Enter New York Field

Four companies incorporated in the motion picture business in New York State during the past week, the records in the Secretary of State's office showing the following capitalization and directors: Distinctive Pictures Corporation, $1,000,000, A. S. Friend, H. M. Hobart, C. S. Hervey, New York City; Revue Productions, Inc., $10,000, Harry Kendler, Fay Fisher, Edith Gordon, New York City; Empire Play Company, $20,000, Everett Moses, H. W. Wack, New York City; F. X. Bannon, Newark, N. J.; Criterion Theatre of Utica, Inc., $3,000, James D. Smith, Clarence E. Williams, Utica; Winford H. Linton, Little Falls.

No Head Censor as Yet to Replace Mrs. Snow in Ohio

Vernon M. Riegel, head of the Ohio State Department of Education, of which the Ohio censor board is a part, announces that he is entirely satisfied with the work of the two assistant censors, and does not know when he will name a chief to replace Mrs. Evelyn Snow.

Washington Operators Are Granted New Scale

The recent controversy concerning operators' wages for the coming year in Washington, D. C., has been amicably settled, an increase of five per cent over the scale of August 31 being granted. This is retroactive to September 1.

Acting for the operators were the local officials of the stage hands, musicians and operators' union, Local No. 224, and the international's representative, Harry Spencer, of the New York headquarters; while a Washington attorney, C. E. Linkins, represented the management end of the controversy.

Approximately all district playhouses are working under the agreement, as it was to cover all Class A playhouses. The four Class A houses—Metropolitan, Rialto, Loew's Palace and Columbia theaters, are all in this class, as they run continuously from 10:30 a. m. to 11 p. m. These are the old $60 scale houses which had paid $54, since last fall, when the $6 cut was agreed to due to the existent depression. In place of the restoration of the $60 basis, the year's contract now in effect is on a basis of some $57 per week for the first run houses.

New Companies Fewer During 1922

During the twelve months last year a total of 455 motion picture companies were formed and incorporated in New York state. These represented a capitalization that amounted to $28,373,400. During the nine months this year there have been 234 companies incorporated, with a capitalization of $9,688,100. Thus the nine months represent only about one-half of the total number of companies incorporated during the twelve months last year, and the capitalization is but a third of last year's total.

The largest single month this year occurred in March, when forty-one companies were incorporated in New York state with a capitalization of $1,712,000. The lowest month was April, which brought forth only fifteen motion picture companies, and these had a capitalization of only $274,000.

Survey of Newspapers Shows Better Times

HIGHLY optimistic reports as to the general business outlook for the coming fall and winter have been compiled by the Statistical Department of Associated First National Pictures, Inc., from data supplied direct from the editors and publishers of representative newspapers in all parts of the United states, at the request of First National.

Ninety-seven per cent of the replies received from 700 queries were that the 1922-23 business season would be marked by a sharp recovery from the post-war depression. With the Government's August crop report indicating a $7,134,654,000 crop—a record production—with the total building construction in the United States during the first nine months of this year having reached the unprecedented total of $3,000,000,000, the general business outlook was regarded as more than "highly encouraging."

"On the strength of this survey," says a statement issued by First National, members of the motion picture industry who have big pictures to show may feel assured of a big year for such productions."

Trade Sees "Notoriety" in Boston

Exhibitors, Reviewers and Other Guests At Premiere of Will Nigh Picture

EXHIBITORS, reviewers and others in the industry to the number of about 300 were the guests of Federated Film Exchange at a trade showing of the Will Nigh picture, "Notoriety," at the Copley Plaza Hotel in Boston last week. A reception and buffet luncheon preceded the showing of the picture, which was the first made by Nigh for Bobby North and L. Lawrence Weber.

Following the showing, dinner was served and several of the more prominent guests spoke, among them being Charles Pettijohn of the Hays organization, who urged strong opposition to the coming censorship referendum.

In charge of arrangements were Joseph L. Roth of the Federated Film Exchange, which is distributing the picture in New England, he having the executive end, while S. J. Davidson had charge of projection. The projection was by a special Motiograph De Luxe installation and was very good considering the trials of putting on a picture in any place other than that intended for such purpose. Lights from the orchestra dimmed the screen very badly at first, but after they were moved back of the audience the production was run off smoothly.

The story is in eight reels and is the tale of a girl of the tenements who seeks notoriety and gets it through the medium of a society murder, for which she later is arrested and tried.

Maurine Powers has the role of "Pigeon," the notoriety seeker. The balance of the exceptionally good cast is made up of Mary Alden, George Hackathorne, Richard Travers, Rod La Rogue, J. Barney Sherry, Mona Lisa, Ida Waterman, Bill Gudgeon and Anders Randolf.

The scenes are laid in the tenements and in and about the homes of the wealthy in both the city and country, many of the latter being artistically reproduced.

"Young Rajah" Is New Jazz Tune

They're whistling a new jazz tune around the Paramount offices these days, where advance copies of the new fox trot and song, "The Young Rajah," have just been received from the Coast. For the new composition words and music were written by Aubrey Stauffer, of the Lasky studio scenario staff, and has been published by Milton Schwartz Co., Hollywood.

Paramount exploiters are already making arrangements for tie-ups in connection with the forthcoming release of "The Young Rajah," starring Rodolph Valentino.

"The Christian" Is Given Preview

"The Christian," Goldwyn's production of Hall Caine's story, filmed largely in England and the Isle of Man, was shown in pre-view Wednesday night at the Paramount theatre, Hollywood, to an enthusiastic audience. The showing of the picture follows the custom of the company in exhibiting its pictures, as soon as completed, in a small theatre to get the reactions of an audience.

"The Christian" was directed by Maurice Tourneur, and the title role is played by Richard Dix. Mae Busch has the leading feminine role.

Scenes from the Universal picture "The Lone Hand" starring Hoot Gibson.

Brownell Made F. B. O. Scenario Chief

JOHN BROWNELL, for the past six years connected with Universal in the capacity of Eastern scenario chief, this week became associated with the Film Booking Offices of America in a similar capacity. Mr. Brownell will have his office in the Home Office building of F. B. O.

The enlargement of the F. B. O. scenario department to include an Eastern representative will permit the purchase of the best available stories for production at the studios in Los Angeles. Mr. Brownell is considered one of the best judges of the picture value's of stories in the industry and his long and varied experience in all phases of production and distribution work fits him perfectly for the work of selecting the stories for future releases.

Ruggles Starts Work on New Picture

Director Wesley Ruggles, who recently completed production of Ethel Clayton's initial starring vehicle for F. B. O., has started on a second picture with this star in the stellar role. Miss Clayton's first picture was a story of a mythical kingdom, titled, "If I Were Queen." This time the story is of the Orient and is an adaptation of Achmed Abdullah's story, "The Remittance Woman."

Director Ruggles is giving a great deal of time and thought to the beautiful Oriental settings and promises a big picture in every sense of the word.

F. B. O. to Release Ethel Clayton Picture

"If I Were Queen," the first Ethel Clayton production to be distributed through the Film Booking Offices of America, heads the list of October releases of that company. The F. B. O. advertising and publicity department has made elaborate preparations for the release of this production, and it will be issued with a complete service press book, and a number of attractive novelties.

Powers Buys Story for Harry Carey

"The Canyon of the Fools," a story by Richard Mathews Hallett, which appeared originally as a serial, has been purchased by P. A. Powers as a future Harry Carey production. The story was one of the most sensational of the outdoors tales which appeared in the Saturday Evening Post in some time, and caused considerable comment.

Gottschalk to Write Music Score

Louis Gottschalk has been engaged by B. P. Schulberg to write the music score for "Shadows," which starts its first run engagements this month. Gottschalk has been identified with the preparation of musical accompaniments on important pictures for a long time. Two of his recent scores were for "Little Lord Fauntleroy" and "The Three Musketeers."

Fox Makes Statement On "Scenario Wants"

Because numerous inquiries have been received by the Fox Film Corporation as a result of a "scenario wants" announcement printed in many national periodicals, an announcement has been made by the company that it has no connection in any way with the movement, nor is any of its executives connected with it.

The announcements were made by Charles Donald Fox Photoplay Institute of Chicago. The Fox Film Corporation does not assert that the announcements made any misstatement or misrepresentations, but merely denies any connection with the enterprise. The Chicago Institute is entirely an independent concern from the Fox Film Corporation.

Arrow Special Picture Inspires Song

Arrow's special production, "The Streets of New York," has inspired a song which is to be published by the Cameo Music Publishing Company, Inc., and released simultaneously with this production.

This song, "Dear Old New York," was written by Larry Urbach and Victor Nurnberg, and is said to possess an extremely tuneful melody and especially clever words. Arrangements have already been made by Mr. Mintz of the Cameo Company to have this song reproduced on phonograph records and piano rolls and at the time of the opening of the picture the song is to be broadcasted by radio.

Plan Distribution for "Chicago Sal"

Negotiations were completed this week with Irving Cummings, the Coast producer-star, whereby Principal Pictures Company, the new independent producing and distributing company formed by Sol Lesser, Michael Rosenberg and Irving Lesser, will distribute his latest special, which is tentatively entitled, "Chicago Sal."

Included in the cast are Irving Cummings, Milton Sills, Alice Lake, Baby Richard Hedrick, Ralph Lewis and Gertrude Claire.

Sales Indicate Opening of European Market

THE fact that the East European market for pictures is opening up despite the unfavorable rate of exchange, was revealed this week by the announcement from the Thomas H. Ince Studios of the sale to the Chicago Film Company of a series of Thomas H. Ince special productions, including "Hail the Woman," "Lying Lips," "Mother O' Mine" and "The Cup of Life."

At the same time the two Hobart Bosworth Productions, Inc., starring Hobart Bosworth, "Blind Hearts" and "The Sea Lion," as well as King W. Vidor Production, "Love Never Dies," were disposed of.

The territory included in the deal was Austria-Hungary, Czecho-Slovakia, Yougoslavakia, Poland, Greece, Turkey, Roumania and Bulgaria and was consummated with Rud. Vacek, the American representative of the Chicago Film Company.

Familiar scenes from "The Old Homestead," the screen version, featuring Theodore Roberts, a Paramount picture.

Exploitation Assignments Given

Goldwyn Announces Territories Given Staff for Assistance to Exhibitors

LAST week Goldwyn Distributing Corporation announced its list of exploitation men who would assist exhibitors in putting over its Big Twenty for 1922-23. Assignments of these men have been made as follows:

Atlanta—James Carrier, former general manager for the Harry Koplar theatres in St. Louis and later on the exploitation forces of Robertson-Cole and Selznick and most recently doing special work on the Pacific Coast in partnership with his brother.

Boston—John Wilstach, who comes of a family of famous advance men.

Buffalo—Irwin Zeltner, who for a number of years has been working on New York newspapers and in theatres, and more recently has been engaged in exploitation work for the home office, having assisted in work on "Remembrance" for its showing at the Capitol.

Chicago—Walter D. Nealand, whose experience includes exploitation work with Keith and Proctor, Savage, W. A. Brady, the Selwyns and the Sells-Floto circus, and who more recently has been engaged in exploiting big public events in Chicago, and the Wisconsin State Fair.

Cincinnati, Phil Gersdorf; Cleveland, Eddie Carrier; Dallas, James D. Stewart; Denver, Richmond Dorman; Detroit, Earl Payne.

Indianapolis—H. R. Snowden, who for two years was with the Robertson-Cole exchange in Detroit, for a year photoplay editor of the Indianapolis *Star*, press representative on the southern tour of "The Birth of a Nation" and more recently with the T. L. Kearse theatres in Charleston, W. Va.

Kansas City, William H. Branch; Los Angeles, L. W. Barclay; Minneapolis, Chas. C. Perry; New Orleans, Robert H. Clemmons; New York, W. R. Ferguson; Omaha, Howard J. Phillips; Philadelphia, Saul Silver; Pittsburgh, William Robson; San Francisco, Wm. A. Burke; St. Louis, H. H. Niemyer; Seattle, Frank Burns; Washington, R. J. LaVoise.

Toronto—Ben F. Wolcott, who has been with the Fox exploitation department, a veteran showman and advance man for legitimate attractions. He has handled many motion pictures in Canada and his wide acquaintance there makes him especially suited to the post.

"Shadows" Set for Special Showing in New York

"Shadows," B. P. Schulberg's second picture for the Al Lichtman Corporation, will be given its premiere showing in the grand ballroom of the Biltmore, New York, next Friday evening, October 20. The showing is set for 8:30 o'clock, with special music and presentation features.

The picture was made by Tom Forman and is the first of his series. The cast includes Lon Chaney, Marguerite De La Motte, John Sainpolis, Harrison Ford, Walter Long, Priscilla Bonner and Buddy Messenger.

Nolan in N. Y. to Serve on Committee

Harry T. Nolan, President of Associated First National Pictures, Inc., of Colorado, reached New York Monday and began serving as a member of the First National Rotating Committee. Mr. Nolan is a successful Denver exhibitor.

"The fall outlook for motion pictures is good in our section," he said. "This is because the general feeling in business circles is much better, and confidence is returning with renewed strength. There is a good crop outlook out our way. People are working."

Scenes from "When Love Comes," a Ray Carroll Production, starring Helen Jerome Eddy with Harrison Ford, in an important role. An F. B. O. release

Distribution Deal Is Completed

Associated Exhibitors Contracts for Handling of "A Bill of Divorcement

ANNOUNCEMENT is made that "A Bill of Divorcement," the Denison Clift production starring Constance Binney, has been placed with Associated Exhibitors for distribution. The picture is presented by Ideal Films. John C. Ragland, secretary of Associated Exhibitors, represented Associated in the negotiations which led to the signing of the contract.

"A Bill of Divorcement" is an adaptation of the play of the same name by Clemence Dane. Alan Pollock was the star in the play during its run at the Times Square theatre, New York, last year.

The screen adaptation was by Denison Clift, who also directed the production, and is said to follow the lines of the original play with extraordinary fidelity. Constance Binney is the outstanding figure, with Fay Compton, English beauty, playing a role of scarcely less importance, and Malcolm Keen impersonating the husband and father.

Denison Clift, besides being well known as a scenario writer and director, has won success and popularity as a short story writer, novelist and playwright. Among the picture stars whom he has directed in successful productions are William S. Hart, Louise Glaum, Henry B. Walthall, Sessue Hayakawa and Shirley Mason. During 1920 he devoted his time to the direction of Fox features exclusively.

Hodkinson Announces Personnel Changes

THE W. W. HODKINSON CORPORATION announces the following changes in the personnel of the organization throughout it's territorial offices.

Miss R. A. McNulty becomes Office Manager of the Boston Exchange succeeding J. M. Cummings who has resigned. C. M. Miller entered his duties as Office Manager of the Dallas Branch, while H. L. Bozeman becomes identified with a similar position with the New Orleans Branch. Mrs. F. Baker becomes Office Manager of the Oklahoma City Branch.

Vitagraph Working on Many Pictures

The Vitagraph studio at Hollywood, Cal., is actively engaged in the making of winter productions which include a special, several features and a number of comedies.

Work has been started on a David Smith production, "The Ninety and Nine," adapted from Ramsey Morris' play of the same name. This will be released in the late fall.

Larry Semon is hard at work on a comedy dealing with the Northwest.

Earle Williams has just completed final shots of "You Never Know."

Alice Calhoun who has been taking a much-needed rest after finishing five pictures in record time is preparing to start on another story shortly.

William Duncan is taking a brief respite after finishing a picture of the West, in which feats of horsemanship played important roles. This picture is entitled, "When Danger Smiles."

Jimmy Aubrey is about to commence work on another comedy.

Pyramid Buys Rights to "Tatiana"

Pyramid Pictures, Inc., announces the acquisition of the screen rights to H. S. Sheldon's "Tatiana," a story of Russia during the 1917 upheaval, which will be directed by Ray C. Smallwood.

May Allison Star In "The Broad Road"

WITH a cast headed by May Allison as star, Associated Authors, John Howard Carr, president, started work last Monday on the first of six productions which it has contracted to make for release through Associated Exhibitors.

The first picture will be an adaptation of Hapsburg Leibe's "The Broad Road," a novel which was printed originally in Collier's and created somewhat of a furore. May Allison in the star role, that of Rosemary, will be supported by Richard C. Travers as leading man, Ben Hendricks, Jr., as the heavy, Mary Foy, Elime La Croix, Joseph Flannigan and Charles MacDonald.

All the exterior scenes for the production will be shot near Orlando, Fla., where Associated Authors have begun the construction of commodious studio buildings. After a few weeks the company will return to New York for the taking of the interiors.

Universal Officials at Prosperity Dinner

Carl Laemmle, president of Universal, and his associate officials of the Universal home office, were feted in Philadelphia Monday at a Prosperity Dinner, given in honor of the recent record-breaking business being done by Universal's Philadelphia Exchange.

Prior to the Prosperity Dinner, held in the Arcadia Restaurant, following a theatre party attended by the entire Universal force in Philadelphia, Mr. Laemmle and the other Universal executives were the guests of Jules E. Mastbaum, president of the Stanley Company, at a small dinner held on the Ritz-Carlton roof.

The Mastbaum dinner was attended by many of Philadelphia's leading film figures, including Messrs. Boyd and Einstein of the Stanley organization. Among the Universal officials from New York were R. H. Cochrane, vice president; E. H. Goldstein, treasurer; Arl Schmidt, sales manager, and F. J. McConnell, serial manager. Jules Levy, district sales manager for the middle Atlantic division, and V. R. Carrick, executive manager of the Philadelphia exchange, also were among the guests.

New Organization in Coast Production

The latest organization formed to produce pictures independently is the Regent Pictures Company. It is headed by E. D. Newman, formerly special representative on the West Coast for Associated First National Pictures Inc.

The Regent Company has already purchased the first story which will go into production, "The Drivin' Fool," by William F. Sturm.

Announcement of studio, director and cast for the first production will be made within a week.

Two Added to Selznick Publicity Staff

L. F. Guimond, recently connected with Realart Pictures Corporation, has joined the Selznick ranks in the publicity and advertising department. He will edit the house organ and will have supervision over a number of special advertising campaigns.

Miss Blythe Sherwood has also been given an assignment on the publicity staff. She will devote her time exclusively to publicising Theda Bara.

Firemen Picture Presented by F. B. O

ANNOUNCEMENT comes from the Film Booking Offices of America of a companion picture to "In The Name of The Law," the police picture which is meeting with such success. The new picture is also an Emory Johnson production and is called, "The Third Alarm."

As the first picture presented an intimate home-life drama of the American policeman, "The Third Alarm" will offer a true picturization of the life of a member of the big city fire department, and will consequently offer the same exploitation possibilities.

The cast is made up largely of those players who appeared in "In The Name of The Law." It includes Ralph Lewis, Johnny Walker, Ella Hall, Richard Morris, and the youngsters, Josephine Adair and Frankie Lee.

Emory Johnson personally directed "The Third Alarm."

Charles Christie Heads Realty Company

Charles H. Christie, prominent motion picture producer, heads the latest real estate organization to be formed in Los Angeles. It will be known as the Christie Realty Company, and consolidates into one organization all of the realty activities in which Mr. Christie and associates have been engaged for the past two years.

The purposes of the new organization, capital of which is already subscribed and paid in, are to acquire and develop property in Hollywood and adjacent territory on a large scale.

Mr. Christie will be president of the realty organization. Fred L. Porter is secretary, and William S. Holman, treasurer.

Scenes from "The Egg," a Metro picture

Scenes from the Cosmopolitan Production "The Face in the Fog," in which the cast is headed by Lionel Barrymore, supported by Seena Owen, Lowell Sherman and directed by Alan Crosland

Picture Slump Over, Says Grainger

Goldwyn Executive Enthusiastic Over Conditions Found in Key Cities

"THE slump in moving pictures is over." This is the definite conviction voiced by James R. Grainger, of Goldwyn Pictures Corporation, on his return from a seven weeks' tour of the country.

James R. Grainger

Mr. Grainger visited every key city in the United States, talked with hundreds of exhibitors, came in touch with leading business men in all sections of the country and is back in New York fired with enthusiasm over the prospects for the new season.

His optimism is based on facts. He found:

First—A quickening of activity in almost every line of business.

Second—The settling of strikes.

Third—The assurance of western and southern bankers that more money is being placed in circulation every week.

Fourth—An increase in freight transportation to such a degree that railroads are being taxed beyond their capacity.

Fifth—A confidence on the part of exhibitors that did not exist a year ago.

Sixth—The emphatic success of the first of the big pictures released this year.

"Every exhibitor I met was on his toes and looking for smashing, big productions," said Mr. Grainger. "The talk about lying low and waiting for times to improve has passed. It is agreed that now is the time to go out and get business. The public has money to spend, and it will go to picture theatres if we give the right sort of entertainment.

"Instead of figuring the cost of a show down to the minimum, exhibitors are more interested in the box office quality of a picture. They have had their fill of mediocre programs and want to gamble on getting big patronage with big attractions. This is a healthy condition. It means that we are out of a rut and creating a demand for the very best that the producers can supply."

Associated Increases Sales Staff

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the addition of three new men to the organization's staff of sales representatives.

Charles A. Kuehle joins the Cincinnati forces and will cover several Ohio counties, with Columbus as his central point.

W. W. Rowland, who was Metro's Cincinnati branch manager several years, and lately has been with Universal, also has been named to Associated's Cincinnati office. He has been assigned to cover the whole of Kentucky except for a few cities just out of Cincinnati.

C. H. Stewart has been added to Associated's sales staff in St. Louis.

Kate Lester Signed to Long Contract

Goldwyn Pictures Corporation has just signed a long-term contract with Kate Lester, the grande dame of the screen.

The renewal of Miss Lester's contract with Goldwyn followed close upon the completion of Rupert Hughes' new picture, "Remembrance," in which she acted the role of old Pop Grout's wife, sharing acting honors with Claude Gillingwater, who was "Pop."

Schulberg Inaugurates New Plan

Co-operative Production Will Give Everyone Employed Financial Share

A CO-OPERATIVE plan of production has been inaugurated by B. P. Schulberg, president of Preferred Pictures, Inc., at his studio in Los Angeles. The new order of things will give everyone who shares in the actual production of various Preferred Pictures a financial share in the profits during the life of the productions.

Co-operative production has been discussed and experimented with by various organizations and individuals in the business for some time, but the exact measure of success attained by them is doubtful. Schulberg's extensive experience in all ends of the industry has brought him to the realization that production costs mount so high because of the unusual waste brought about by indiscriminate spending on the part of members of the working force.

"To accomplish anything properly there must be real co-operation, and with this thought in mind I worked out a plan for making my productions whereby not only the cost is minimized but everyone joins in with such a spirit that he gives us his very best efforts. Each person associated with the production is given a financial share in it. In this way his interest does not cease when he receives his last pay check but continues all during the picture's nation-wide run.

"I should like to point how, in one particular instance, the plan is working out. During the filming of 'Shadows' we struck very bad weather while taking our exterior scenes. We were way behind on our schedule and it was essential to speed things up.

"With many players I would not take a chance on making them hurry, but when I told Director Tom Forman and his company that we would have to work overtime they agreed without a murmur, and I knew that not a single scene would be slighted."

"The Shriek of Araby," recently completed Mack Sennett Comedy released through Associated First National Pictures, features Ben Turpin and Kathryn McGuire

Fox Announces Release Date Changes

CHANGE of release dates for "A Little Child Shall Lead Them" and "Lights of New York," two specials for the current season, were announced by Fox Film Corporation this week.

"A Little Child Shall Lead Them," Paul H. Sloane's screen version of the story by the mysterious "Mr. X," which is about to enter the seventh week of an indefinite run at the Lyric theatre, New York, and which was set for release on October 29, will not be ready for general distribution until November 26, accordto the announcement.

Publication of "Lights of New York" by the same author, has been set back from October 22 to November 12. This special was directed by Charles J. Brabin.

According to the present Fox schedule, another special, "My Friend the Devil," will be released November 19th. It was adapted from George Ohnet's novel, "Dr. Rameau."

Giblyn Will Direct in Holland

Producers' Security Corporation, which handles the productions of Hollandia Films, announces an acquisition to this organization in the person of Charles Giblyn, director.

Giblyn left Saturday on the S. S. Ryndam for Holland, where he will start production immediately on a feature titled "Hypocrites," by Henry Arthur Jones.

Scenes from the Rex Ingram production, "Trifling Women," Metro

Ballin Starts Casting "Vanity Fair"

Mabel and Hugo Ballin left for Los Angeles last Wednesday afternoon. Immediately upon their arrival on the West Coast Mr. Ballin will start casting for his new special production, "Vanity Fair," in which Mrs. Ballin will be seen as "Becky Sharp." This picture will be a Goldwyn release.

Many weeks of research work on this subject have been put in by Mr. Ballin.

"Vanity Fair" will be considerable of a screen spectacle, it is announced. Most of the scenes are laid in London in the very early part of the Nineteenth Century.

Famous London Music Hall Now Universal First Run House

A DISTINCT change in the English release policy of American Film Companies has just taken place with the completion of arrangements by the European Motion Picture Company, Ltd., distributors of Universal films in Great Britain, for the showing of Universal pictures in the New Oxford Theatre.

This is the first time pictures have been shown in this house, and its initial venture into the screen world, the recent presentation of "The Storm," Universal's Jewel production of Langdon McCormick's celebrated play, met with the greatest possible success, it is said.

"The Storm" will be followed by "Foolish Wives," and later by "Under Two Flags" and other Universal specials. This marks the first steps to be taken to carry out Carl Laemmle's recently announced policy of breaking the release dead-lock in England, and of showing American films in that country at approximately the same time they are presented in this country.

The Westminister Gazette, of London, commenting on the New Oxford theatre deal, said, in part:

"This change in the fortunes of the Oxford-street theatre synchronizes with the beginning of an important developmnt in the kinema industry. It is due to the determination of Mr. Carl Laemmle president of the Universal Film Manufacturing Company, (one of the largest moving picture enterprises in America) to show the British public the newest pictures almost immediately after they have been produced."

Goldwyn Employees Win Promotion

TWO employees in Gildwyn branch exchanges have just been promoted to be resident managers of exchanges.

Seth Perkins, for several years a salesman in the Los Angeles office, with an excellent record to his credit, has been appointed resident manager of the Los Angeles office succeeding M. Wolf.

Walter Eltries, booker at the Seattle office, has been promoted to the resident managership of the newly created Portland, Ore., branch exchange.

Harry Danto has been appointed resident manager of the Chicago exchange to succeed Harry S. Lorch who will take up other duties, the nature of which will be announced later.

Cast Is Announced for "Ghost Patrol"

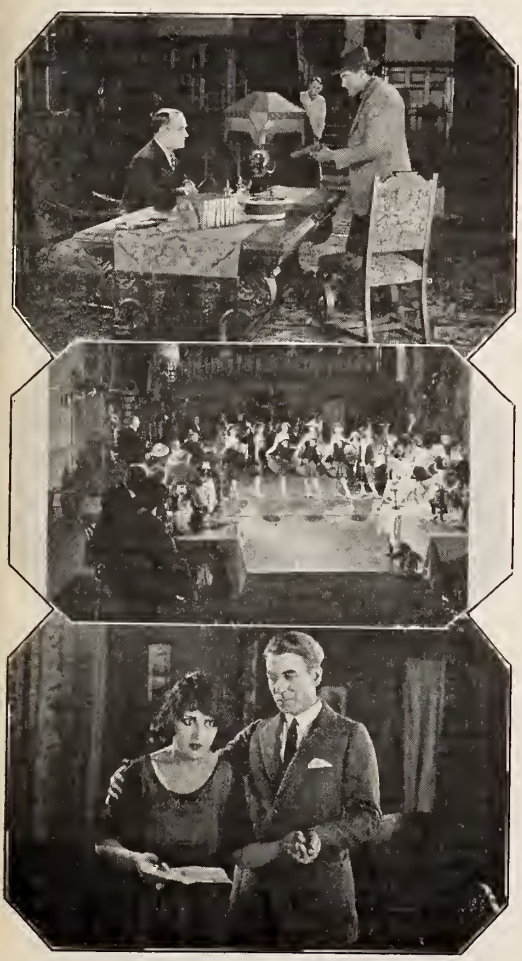
Ralph Graves, discovered by Griffith and developed by Universal, has been cast for the role of the boy in "The Ghost Patrol," by Sinclair Lewis.

Edith Roberts, starred in her own right by Universal in big productions and recently with Lasky, has the role of the girl.

George Nichols will play the character role; that of the New York cop who wouldn't retire.

Max Davidson will have a serio-comic role as the cobbler of the story. Lydia Titus will appear as the irrepressibly Irish "Mrs. Murphy" while Dan Crimmins, of Crimmins and Gore, will be Murphy.

Scenes from the Vitagraph picture starring Earl Williams, entitled "You Never Know."



Scenes, top and bottom, from "Over Here"; a shot from "The Challenge," centre; both produced by John Jasper

Paramount Releases Due October 15

Strong Casts Will Be Seen in "Burning Sands" and "The Ghost Breaker"

PARAMOUNT will release on October 15 the George Melford production, "Burning Sands," with Wanda Hawley and Milton Sills; and Wallace Reid in "The Ghost Breaker."

"Burning Sands" is being advertised as "A Man's Answer to 'The Sheik.'" It is taken from the novel by Edward Weigall, the scenario being by Olga Printzlau and Waldemar Young.

This picture, according to Paramount, is even more picturesque in settings and costumes than was its predecessor. There are hundreds of Arabs in their brilliant flowing robes, with scenes representing Cairo and desert oases offering beautiful backgrounds.

With Miss Hawley and Mr. Sills in the leading roles, a fine supporting company is seen. Jacqueline Logan is captivating as a French dancer; Robert Cain has the chief heavy role and Albert Roscoe, Cecil Holland, Winter Hall, Louise Dresser, Fenwick Oliver, Harris Gordon and Joe Ray are prominent in the supporting cast.

"The Ghost Breaker" might aptly be called a comedy-melodrama, for thrills are interspersed with fun in a most satisfying degree. It is an adaptation by Jack Cunningham of the stage play by Paul Dickey and Charles W. Goddard. Alfred E. Green was the director.

Wallace Reid's role is that of a young American who undertakes to rid a Spanish castle of some undesirable ghosts who have taken up their abode there for reasons of their own.

Lila Lee is again seen as a Spanish senorita. Walter Hiers, in the comedy role of Rusty Snow, a negro valet, plays in black face for the first time, while Arthur Carewe, J. F. McDonald, Frances Raymond and Snitz Edwards complete the cast.

Feinman Joins Warner Publicity Staff

A. L. Feinman, motion picture publicist and exploiteer of a number of big screen successes, this week joined the Warner Brothers' Exploitation Department, where he has been assigned to the direction of publicity, advertising and exploitation of the W. B. Exchange, which controls the rights to the Warner Brothers' product for physical distribution in the Greater New York territory.

This announcement comes simultaneously with the announcement of Feinman's resignation from the Fox Film Corp.

Sam Morris Becomes Warner Executive

Sam E. Morris has been engaged by the Warner Brothers, according to an announcement by Harry M. Warner. Morris will occupy an executive position with the organizaiton.

Mr. Warner declared that the selection of Mr. Morris was made after a thorough canvass of the entire industry had been made to find a suitable person to occupy a responsible position in this fast growing Warner Brothers concern.

Three-Day Convention for Missouri

PLANS for the M.P.T.O. Missouri convention, at which Will Hays, President Sydney S. Cohen and M. J. O'Toole will be present, have become so extended that it has become necessary to make the meeting a three-day affair, two of work and one of "play." The convention will be held at Excelsior Springs, Mo., October 18, 19 and 20.

Scores of men of national importance, including Senators James Reed and Seldon Spencer, in addition to the presidents of numerous state exhibitor organizations, novel athletic stunts, including a uniquely arranged golf tournament and baseball game, and innumerable other features will combine to make what it is believed will be Missouri's greatest convention since the formation of the M.P.T.O.M.

Brilliant Audience Attends Premier of "Knighthood"

On Wednesday, October 11, "When Knighthood Was in Flower," had its initial showing in Chicago. The occasion was held in Balaban and Katz Roosevelt theatre, and was the most pretentious affair of its kind ever known to Chicago.

A great audience packed the theatre to the doors and crowds were held out throughout the evening. Among those witnessing the performance were State officials, Mayor Thompson, Superintendent of Police Fitzmorris and many of the City Council. A large number of society people were in attendance, the social aggregation being headed by Mrs. Kellogg Fairbanks and numerous prominent people in Chicago business life.

Splendid stage setting and lighter effects had been prepared by Joseph Urban and a special orchestra rendered the musical setting used at the Criterion theatre, New York.

"Timothy's Quest" Will Have Coast Run

For the Los Angeles premiere of "Timothy's Quest," Kate Douglas Wiggin's story, distributed by American Releasing Corporation, Miller's theatre has booked the picture for three weeks beginning October 16.

Directed by Sidney Olcott with a cast including Joseph Depew, Baby Helen Rowland, Marie Day, Margaret Seddon, Vivia Ogden, Bertram Marburgh and Gladys Leslie, the quaint story of New England life has received unstinted praise from the trade press.

John Jasper to Re-Enter Ranks of Producers

JOHN JASPER, general manager of Hollywood Studios, Inc., is en route for the East for the purpose of concluding arrangements for the production of five specials. While in New York, Mr. Jasper will conduct trade showings of two five-reelers recently completed under his supervision.

The first of these two features is titled "Over Here" and presents an all-star cast which includes Estelle Taylor, Tully Marshall, Wilfred Lucas, Snitz Edwards, Jean Perry, Ben Deely, and Kate Price. Bertram Bracken directed the subject. The other feature, titled "The Challenge," was produced by Charles J. Hall from an original story by Warner Van Valkenburg. Jack O'Brien directed.

Hilyer Is Directing "Miles Brewster"

Lambert Hilyer is directing "Miles Brewster and The Super-Sex" at the Hollywood Studios for distribution by American Releasing Corporation. The story is by Frank R. Adams and originally appeared in the *Cosmopolitan Magazine.*

The screen adaptation was made by Hilyer and the cast is headed by Robert Gordon. Other important roles are in the hands of Tully Marshall, Lydia Knott, Gertrude Claire, Charlotte Pierce and Kenneth Gibson.

"The Black Domino" is F. B. O. Release

Film Booking Offices of America this week announces "The Black Domino," a society drama directed by Harry Revier, as a future release. It is interpreted by a cast including Jack Connolly, Dorothy Revier, Harry Van Meter, Juanita Hansen, Eugene Burr and Lee Willard.

"The Black Domino" tells the story of an unscrupulous doctor who uses his beautiful wife to find subjects for blackmail. F. B. O. has not yet announced a release date on this production.

Bert Ennis Given New Assignment

Through a special arrangement entered into between Louis Weiss and Herbert Lubin, Bert Ennis has been loaned to Associated Pictures Corporation for the purpose of handling a special exploitation campaign in the interests of "Quincy Adams Sawyer," the first of a series of S-L special productions being made by Herbert Lubin and Arthur H. Sawyer for Metro Pictures Corporation.

This work will be in addition to Ennis' duties as director of publicity for Weiss Brothers' Artclass Pictures Corporation.

Beban Combination Is Doing Well

The first three of George Beeban's season of thirty weeks in his novel combination of screen and spoken drama, "The Sign of The Rose," have met with pronounced success, according to the American Releasing Corporation, distributors of the picture.

At the California theatre, Los Angeles; The Miller at Wichita, and the Delmonte in St. Louis, four performances daily are said to have totaled an immense weekly business.

Publicity Concern Has New Affiliation

Harold C. Howe and B. M. Conlon, who conduct an advertising and publicity bureau in New York, announce that Rufus W. Gaynor, newspaper and magazine man, will be affiliated with their offices commencing next week.

Gaynor was for several years on the staff of the New York *Evening Sun* and later was on the editorial staff of the MacFadden publications. For two years he was confidential secretary to his father, the late Mayor William J. Gaynor, of New York City.

Lichtman Exchanges Are Opened in South

THREE new Al Lichtman Exchanges are now operating in Atlanta, New Orleans and Dallas. These are the offices which are to be conducted under the joint partnership recently entered upon between E. V. Richards, Jr., vice-president and general manager of the Saenger Amusement Co. of New Orleans, and Al Lichtman, president of the Al Lichtman Corporation. Henry Ginsberg, general salesmanager of the Lichtman organization, is back in town after spending some time in the South getting the Lichtman service under way. While in Atlanta he appointed R. A. Davis local manager.

In New Orleans, Ginsberg started the operation of the exchange to serve Mississippi and Louisiana. C. J. Briant will handle the business in those two states.

"Are You a Failure" Cast Selected

Lloyd Hughes, Madge Bellamy, Tom Santschi and Hal Cooley have been selected to portray the principal roles in "Are You a Failure?" which B. P. Schulberg placed in production last week on the coast.

The production is being directed by Tom Forman and will be the second of his series for releases through the Al Lichtman Corporation.

Remick Will Publish "Shadows" Song

"Ching, Ching, Chinaman," a song based on "Shadows," the new Preferred release through the Lichtman Corporation, will be published by the Jerome Remick Co., music publishers. The lyrics were written by Eve Unsell, head of the story department at the Schulberg studio, and the music by Louis Gottschalk.

Selznick News Reel Made Part of Eastern Unit

THE Selznick News Reel has been definitely made a part of David O. Selznick's Eastern production unit. This arrangement put the news reel together with the Theda Bara special production under David Selznick's sole supervision. While the current events pictorial unit was at first jointly supervised by Myron and David Selznick, for some time past it has been entirely in the hands of the latter as managing director. The arrangement has been made permanent and given official approval.

The staff of the Selznick News is continually being enlarged, the latest addition being Agnes Smith, formerly of the New York Morning Telegraph and recently engaged in production work of the West Coast. Miss Smith is exceptionally well equipped for the position of associate editor and is expected to enhance the value of the Women's Supplement as well as the reel in general.

Lawrence Darmour, editor-in-chief, has given the matter of foreign service close attention and the Selznick News now has one of the best foreign staffs in news reel circles, every civilized country in the world being covered.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

Among the Exhibitors

CHARLES J. SCHAEFER has purchased the Garfield Theatre Building, for a cash consideration of $60,000. The house, which is located at 2844 W. Madison Street, has a seating capacity of seven hundred and two stores adjoining. The lot is 125 x 72 feet. Mr. Schaefer has been the lessee and has paid rent for this house for thirteen years. The Garfield was one of the first movie houses on the west side, having been erected in 1909. Manager Charles F. Ryan reports that no change in policy is contemplated.

D. Frisini has purchased the Gem theatre at Litchfield, Illinois, from W. B. Kneedler. Mr. Frisini is already interested in houses which he operates at Taylorville and Kincaid.

The opening of "When Knighthood Was in Flower," for an extended run at the Roosevelt theatre, brought several representatives of Cosmopolitan Productions to Chicago, including H. B. Carver, in general charge of the production; Joe Urban, who arranged the stage settings and lighting effects, and Publicist Richardson, who is collaborating with the Balaban & Katz publicity staff in putting the picture over. A special orchestra director and a number of musicians, who will augment the regular Roosevelt orchestra, also were brought on from New York for the run.

L. H. Gumbiner, who is interested in the De Luxe, Bertha, Parkside and other Chicago theatres, has left for Los Angeles, where he owns the Garrick theatre. Mr. Gumbiner has been in Chicago since last Spring and expects to spend several months on the west coast before returning.

Manager Sparr is again running the Village theatre at Wilmette, after a year's absence in Florida. Jim Salter, who has been manager during his absence has gone east and it is understood may accept a position there.

Frank Thielan is recovering from the effects of injuries received recently when a heavy stone fell from a building, fracturing his skull. He was able to go to his office for the first time last Saturday. While it will be necessary for him to go slow for a while, his friends will be glad to know that all danger of serious complications seems to be past, and it is expected that he will progress until he is again as strong and well as ever.

A party of Chicago exhibitors left to attend the convention of the Michigan Motion Picture Theatre Owners, at Flint, Michigan, on Monday night. Those making the trip were Messrs. Fitzpatrick, McElroy, Louis Frank and John Silha. President Al Steffes of the Minnesota Motion Picture Theatre Owners, made the journey from the Windy City to Flint in company with the Chicago exhibitors. The Flint convention was expected to be the largest and most important meeting of Michigan exhibitors ever held and among national celebrities expected to be present were Will Hays and Sidney Cohen.

Mrs. Pearce has sold her New Brookline theatre at South Chicago Avenue and Cottage Grove Avenue to Karb & Lang, who will continue operating it as a high-grade house.

Director Eddie Laemmle and Production Manager Martin Bendheim, stopped off at Chicago for several days last week, en route to the coast where Mr. Laemmle will start work on a new serial. They had just returned from Europe, where Mr. Laemmle was to direct a picture but was incapacitated from going through with the schedule by illness. This young director was kept busy receiving congratulations on the splendid success of his "The Days Of Buffalo Bill," in the Chicago territory, and many hopes were expressed that his next big serial or feature will have the same Americanization and entertainment value which he incorporated into "The Days of Buffalo Bill."

C. D. Siegler is putting the finishing touches on his eight hundred seat Eastside theatre, which is located at 10555 Ewing Avenue, and expects to open it at an early date.

The admission prices for the run of "Robin Hood" at Cohan's Grand, will be fifty cents to two dollars, according to a decision arrived at early this week. Douglas Fairbanks and Mary Pickford, as well as many notables prominent in political business and social life, are scheduled to be present at the opening performance on Sunday night, October 15th.

Around the Exchanges

CRESWELL SMITH, manager of the United Artists Chicago exchange since its opening, has been called to the New York headquarters of this organization and will leave shortly to assume his new duties. The post made vacant by his promotion will be filled by E. J. Eichenlaub, also widely known in the central west film circles, who recently severed his connection with Associated First National, with which organization he had been associated for the past three years, latterly as manager of the exchange. Mr. Smith has been actively engaged in the motion picture business in Chicago for seven years and has a very large number of friends in the industry, who regret to see him leave, but unite in congratulating him on his advancement.

Manager Maynard Schwartz of Educational's Chicago exchange, reports business good and that his salesmen have brought in many desirable contracts recently, including one for the entire Educational product to be shown at Ascher Brothers houses, and another lining up Balaban & Katz, and a third with Lubliner & Trinz, to show the Sherlock Holmes two reelers every other week. Educational now has its bookkeeping and film distributing departments located on the same floor as its offices at 831 S. Wabash Avenue and is in better shape than ever before to give first-class service to exhibitors.

Frank P. Ishmare, star Metro salesman, is back on the job after being ill for a week, and showed us a list of new contracts signed up. The total runs well up into five figures and brings the total far past his best previous record for a like period.

A trade showing and lunch was held at the Blackstone on Tuesday with Manager Rozelle of Metro as host and Max Graf, producer of "The Forgotten Law," and who recently signed up to distribute his pictures through Metro, guest of honor. "The Forgotten Law" was screened and very well received by the large party of exhibitors and representatives of the trade and daily press, who were present at the luncheon.

Herman Stern, sales manager of Universal's Chicago exchange, put on a special midnight pre-view of "The Kentucky Derby," heralded as "the greatest racing picture of the age," for members of the theatrical profession now appearing in the city, and motion picture exhibitors, at the Randolph Theatre on Thursday night. A large and appreciative audience, including many prominent in theatrical circles were present and gave the picture a great reception. Reginald Denny, whose Leather Pushers series has won public favor, is star of the new feature and does excellent work throughout.

Line-and-halftone art ad used by Colonial theatre, Indianapolis, on "Mr. Barnes of New York"

L. A. Rozelle, manager of Metro, and for a long time one of the eligible bachelors of film row, stole a march on his friends last week when he was quietly married. Mrs. Rozelle, before her marriage, was a resident of Baltimore, Maryland, which accounts for several hasty trips which the popular Metro manager has recently made to the home of the diamond back terrapin and the mallard duck.

Film Booking Offices of America held a pre-release showing, with de luxe orchestra accompaniment, of "In the Name of the Law," at Aryan Grotto on Monday of this week. A large and representative audience of exhibitors attended and comments on the feature were decidedly complimentary.

Lee Woodyatt, well known film salesman, is again connected with Select Pictures and will cover Illinois and Indiana territory for Manager Eddie Silverman.

At the annual meeting of the Chicago Film, Board of Trade which was held at 804 S. Wabash Avenue last week, officers for the ensuing year were elected as follows: Eddie Silverman, president; Joe Friedman, vice-president; J. A. Steinson, secretary; and Maynard Schwartz, treasurer.

M. M. Hirsch has been promoted from sales manager of Paramount's Milwaukee exchange, to manager of the Peoria exchange, which has just been opened. Mr. Hirsch is well known around Chicago, where he was connected with the film business for several years.

Exchange Manager Clyde Eckhardt, has appointed George Oldfield sales manager for Fox Educationals in this territory. Mr. Oldfield is well qualified for this position having had valuable experience both in the amusement and educational fields.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Pink Gods—

Bebe Daniels' popularity sufficient to carry it through. Theme too far fetched some patrons said. Excellent receipts. (Middle West.)

Favorably received at my house. Good business. (West.)

Bebe Daniels is popular here and this one went over big for a week. (Middle West.)

Manslaughter—

Extensive exploitation made this picture go over big with us. Holding it over a second week. (Middle West.)

Started on Thursday, it did a lockout business. Next day was rainy but business was good just the same. It hasn't broken any house records but might yet. Meighan's pictures take and the story seems to have been widely read. (Middle West.)

Lacks story but brimful of gorgeous stuff that pulled well with women; held up fairly well for two weeks. (Middle West.)

One of the best made and acted features that we have had. Great audience film with sustained interest. Great business. Best Thomas Meighan has had. (East.)

The Old Homestead—

This picture has some great photography, but seemed below average and brought fair business only. A too obvious attempt to spread a 3-act stage production into feature film length. (East.)

While Satan Sleeps—

Good story but no particular drawing power. Held up fair for one week. (Middle West.)

Very interesting picture. (Middle West.)

The Man Unconquerable—

Business not so good. The title seemed to be puzzling. No other special reason except that the picture wasn't strong enough to pull them in. (Middle West.)

Burning Sands—

Good picture and box office bet. (West.)

The Bonded Woman—

A good attendance for a week's run. (Middle West.)

The Face in the Fog—

Splendid mystery picture marked by fine acting of Lionel Barrymore. Good box office puller. (Middle West.)

Appropriate ad copy used by Walnut theatre, Cincinnati, on "The Eternal Flame"

FIRST NATIONAL

Kindred of the Dust—

A week of good attendance with this one. (Middle West.)

The Eternal Flame—

Proved a very profitable attraction. Norma Talmadge has an immense following and they all wanted to see her first of the new season. (Middle West.)

The Bond Boy—

Pleased my patrons and good business resulted. (West.)

The Woman He Married—

Very good picture. (Middle West.)

The Silent Call—

Went over big for one week with special exploitation. Fine outdoor picture. Drew big with young folk. (Middle West.)

The Cave Girl—

Just ordinary. Held up three days. (Middle West.)

Lorna Doone—

Beautiful picture. Recommended by Better Films Clubs. Photography fine. Educational and entertaining at the same time. Business fair. (Middle West.)

FOX

A Fool There Was—

Those who saw it seemed to like the picture which has been given good production. But the manager's opinion is that people expected something spicy and found this too moral to suit. (Middle West.)

Matinees fair, nights capacity for week run. Great attraction for class that attends this house. (East.)

For Big Stakes—

A Tom Mix of not unusual kind. Did pretty good business. Nothing to kick about. (Middle West.)

The Fast Mail—

Very good picture of the melodramatic type. Did not draw so well because of hot weather and possibly because it is altogether different from the kind of features the house has been running. (Middle West.)

Excellent melodrama, that did fairly well considering a week of 80 degrees temperature at this time of year. (Middle West.)

Monte Cristo—

Opened to capacity, but fell off last half of week. An attraction that interests a certain class only. (East.)

The Yosemite Trail—

A great scenic picture and one that holds them to the last. Did very good business here.

Nero—

This proved one of the biggest audience pullers of the season with an increased admission. Packed with thrills. (East.)

Just Tony—

Up to the good things said about it. Entire families came to see. Great business. (Middle West.)

METRO

Broadway Rose—

Spectacular feature in which Mae Murray does good work. Played to good business. (Middle West.)

Knocked box office records for a goal. S. R. O. all week. Patrons enthusiastic. (East.)

I Can Explain—

A very pleasing picture with humorous touch. Drew very well. (Middle West.)

The Five Dollar Baby—

Fairly good entertainment and box office value. (West.)

Youth to Youth—

The first starring vehicle of Billy Dove. It had its world premier here and if success here is a criterion it will succeed everywhere. (East.)

The Prisoner of Zenda—

This picture did not do as well as was expected. The advanced prices may have had their effect. Anyway it did not seem to strike the heart chord of the public. (Middle West.)

Hate—

This one held up fairly well, but not very strong as a box office attraction. (East.)

SELZNICK

Love Is an Awful Thing—

A real comedy that is packed with true laughter. Best liked here of anything that Owen Moore has done, and played to very good business. (East.)

Fine picture with good business. (West.)

Star hasn't drawn so well in former picture, but this one seemed to be better liked. Did satisfactory business, (Middle West.)

Comedy in which Owen Moore makes good. Holding for second week on account of big business. (Middle West.)

John Smith—

Picture drew satisfactory business with nothing rushing about it. Star seems well liked. (Middle West.)

UNIVERSAL

Human Hearts—

This one drew well for a week's run and won favorable comment. (Middle West.)

Homespun drama which our patrons liked. Business good. (Middle West.)

The Storm—

Played to consistently big business all week. This is a picture that cannot fail to make a hit. (Middle West.)

The Long Chance—

Fair production and average box office receipts. (West.)

ALLIED PRODUCERS AND DISTRIBUTORS

The Glorious Adventure—

Tremendous advertising campaign created unusual interest in the star, and brought big business. Picture was only fair, but curiosity to see Lady Diana Manners crowded the house. (Middle West.)

Seemed to be well liked. At any rate business was good. (West.)

VITAGRAPH

A Rogue's Romance—

Did so well the first week that it was held over for a second week's run. (Middle West.)

AMERICAN RELEASING

The Sign of the Rose—

The biggest sensation of the season. Not widely advertised in advance but played to capacity throughout the week. (Middle West.)

EAST AND WEST COAST PRODUCTION NOTES

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

Irving Cummings' next production for Principal Pictures Corporaton will be "The Last Days of Pompeii." Cummings is now editing "Chicago Sal."

Charles Seeling has completed "The Purple Dawn" for independent release and will shortly go to New York to complete distribution arrangements.

Henry McCarty is directing Lester Cuneo in "The Devil's Ghost," with a cast including Thelma Worth, Lafayette McKee, Clark Comstock, Olin Frances and Phil Gastrock. Production is under supervision of Charles Mack.

Jess Robbins has begun his third comedy drama for Vitagraph, featuring Edward Horton, at the Fine Arts studios, from an original story by Alfred Goodrich, temporarily titled, "The Trouble Buster." The cast includes Edith Roberts, leading woman; W. E. Lawrence, heavy; James Corrigan and Lloyd Ingraham, character leads. It is a story of small town newspaper life.

Dick Hatton and players are filming "Playing Double." Ethel Shannon is the feminine lead and Dick Rush is directing.

Joe Rock has completed his fourth two-reel comedy for Federated, titled, "Shipwrecked." His previous comedies have been titled, "Little Red Riding Hood," "Aladdin," and "Ali Baba."

Myrtle Stedman will play the name part in "The Famous Mrs. Fair," the first Fred Niblo production at the Mayer studios. Carmel Myers has been added to the cast.

John Stahl left Tuesday for New York with "The Dangerous Age."

Reginald Barker continues editing "Hearts Aflame."

Victor Schertzinger, directing Katherine MacDonald in "The Scarlet Lily," and a company including Orville Caldwell, Stuart Holmes, Edith Lyle, Adele Farrington, Russell Gordon and Grace Morse, has gone to Arrowhead for exteriors.

The Tom Forman company is at Eureka, Cal., making lumber camp scenes for "Are You a Failure?" by Larry Evans.

Gasnier is now filming "The Hero," from a continuity by Eve Unsell. The cast includes Gaston Glass, Barbara La Marr, David Butler, Doris Pawn, John Sainpolis, Martha Mattox and Ethel Shannon.

B. P. Schulberg is at Kansas City for a conference with Al Lichtman.

The J. K. McDonald Productions, Inc., announces the engagement of "Little Ben" Alexander for the company supporting the youthful star of the Johnny Jones comedies.

Irene Rich has been cast for one of the leading feminine roles in "Michael O'Halloran," the first of a series of adaptations of her popular novels which are being produced by Gene Stratton Porter at the Thomas H. Ince studios. Miss Rich plays the role of Nellie Minturn. Other members of the cast include Josie Sedgwick, Charles Clary, Charles Mailes, William Boyd, Claire McDowell, Hariette Laurel and Ida Schumaker. Leo Meehan is directing, under the personal supervision of Mrs. Porter.

The Arrow Film Corporation is in receipt of a telegram from Dell Henderson who is at the present time in Maine engaged in the production of "Jacqueline" for the Pine Tree Pictures, Inc., to the effect that, owing to the forest fires which are raging in that state, he has engaged the services of four additional camera men for the obtaining of such scenes as under different conditions it would be absolutely impossible to get.

Philip Hatkin, cameraman, has just returned from England after an absence of over two years. He went over with Harley Knoles to photograph "Carnival," and has remained in England and Germany since that time, working for Alliance and other companies.

Research work and costume designing have begun for Charles Ray's most ambitious photoplay production, "The Courtship of Miles Standish," which will follow "The Girl I Loved," a film version of James Whitcomb Riley's poem, cutting of which is now well under way.

Ruth Stonehouse has finished work in "The Flash," a newspaper story, produced by Premium Pictures in Portland, Ore. She has accepted the offer to appear in another Premium production, "The Firebrand," filming on which will begin at once.

Madge Kennedy, following her stage appearance in the Little theatre in "Spite Corner," last Friday evening, sat in at the first showing of the completed print of "The Purple Highway," her first motion picture production in over two years.

With nine production companies now at work at the Fine Arts studios in Hollywood, Cal., the management of the plant has announced that present indications are that the studios will soon be filled to production capacity. Among the producers working there are G. M. Anderson, Charles Mack, Charles R. Seeling, Jess Robbins, Finis Fox, Victor Halperin and others.

G. M. Anderson's latest two-reel comedy, starring Stan Laurel, is a burlesque on the recent success, "Blood and Sand." The story has been titled, "Mud and Sand," and is being directed by Gil Pratt.

Work is progressing steadily on the first of the new Frankie Lee two-reel comedies. It is believed that production will have been completed by the latter part of October. The title of the first Frankie Lee production is "Last Night When You Kissed Blanche Thompson," an adaptation of the American Magazine story by Bess Aldrich.

Production has actually started on the first Fatty Karr comedy. In an interview recently sent out by a large newspaper syndicate Fatty Karr told of his ambition to fill the gap left by Roscoe Arbuckle. He stated that he had an opportunity to imitate Arbuckle about three years ago but would not stoop to mere imitation.

Unity Pictures, Inc., producers of the society and domestic drama "Why Do Men Marry?" announces that the Unione Cinematografica Italiana, its parent organization, has approximately forty big special film productions ready for release. Its second production now in preparation is called "A Woman's Story." It is something of a screen novelty, being told in diary form.

Mary Alden will leave San Juan, Porto Rico, the latter part of next week and immediately upon arriving in New York will start a new motion picture production.

Ward Lascelle has completed his production of Mary Roberts Rinehart's "Mind Over Motor," starring Trixie Friganza.

It is reported that the title of Charles Chaplin's comedy will be, as originally planned, "The Pilgrim." Many comedy novelties are presented in the course of the action. A fire scene, it is said, reaches the very height of absurdity and hilarious burlesque.

When Norma Talmadge returns to Hollywood, she will find waiting for her the completed script and continuity for "Within the Law" which Director Frank Lloyd is busy with just now.

Mack Sennett has selected Roy Del Ruth to direct the next Ben Turpin comedy special. Director Del Ruth is at present busy with the scenario staff, under the supervision of Mr. Sennett, preparing the script for this Turpin picture.

Teddy, the Mack Sennett comedy dog, in company with his trainer, Joe Simpkins, took leave of the big comedy lot in Edendale, for a brief period, during which he will appear in vaudeville, on the Orpheum circuit.

Richard Jones, the director, is back from spending a month in New York, where he made tests of leads in several stage successes for Sennett. He reports several contracts signed, which will be announced upon the termination of the players' present contracts in New York. Jones will direct Phyllis Haver in her first multiple reel feature.

Mabel Normand is expected back this week.

Harry Garson is now editing "An Old Sweetheart of Mine," from the James Whitcomb Riley poem of the same name.

Warner Brothers Items

The cast for "The Little Church Around the Corner," adapted by Olga Printzlau from the novel by Marion Russell, to be directed by E. Mason Hopper, will include Claire Windsor, Kenneth Harlan, Bessie Love, Walter Long, Winter Hall and Carl Harbaugh. Production starts this week.

Monte Blue and Marie Prevost will be the leads in "Brass," under the direction of Sidney Franklin, from a continuity by Julian Josephson. Production will commence on Oct. 23.

William Seiter has completed shooting all scenes for "The Beautiful and Damned."

After a week's try-out in Long Beach, Wesley Barry, Warner Bros. popular boy star, has taken his brand new vaudeville act and hied himself to the San Francisco Orpheum, where he will play a week. He comes to the Orpheum, Los Angeles, next week.

An informal preview of Wesley Barry's latest starring vehicle, "Little Heroes of the Street," which is a Harry Rapf production, will be given about the middle of next week. The cutting and titling has been completed.

On the Goldwyn Lot

Kate Lester has been put under contract by Goldwyn.

"The Christian" was given its initial try-out preview at the Paramount theatre, Hollywood, last Wednesday.

Frank Urson, director, of the Neilan staff, is recovering from a major operation at the Good Samaritan hospital.

At Universal City

"The Madonna of Avenue A" will be Gladys Walton's next vehicle. The story is an original by Bradley King, adapted by Hugh Hoffman. King Baggot will direct. The picture is now being cast.

The complete cast for "The Ghost Patrol" includes Bessie Love, Ralph Graves, George Nichols and Lydia Yeamans Titus. It will be directed by Nat Ross.

Edward Kull has completed "Tales of the Fish Patrol," from the Jack London stories, with Jack Mulhall and Louise Lorraine.

The Lumberjack series, starring Roy Stewart, and "The Leather Pushers," starring Reginald Denny, have been completely filmed.

Robert Hill, directing the serial, "Wolves of Society," has Jack Mulhall and Margaret Livingston as leads, and Robert Anderson, Lucille Rickson and Wade Boteler as principals.

William Worthington has completed "Kindled Courage," starring Hoot Gibson.

(*Continued on page* 2066)

PROGRAMS FOR THE WEEK OF OCTOBER 1ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Tannhauser," Capitol Grand Orchestra.
Current Events—Capitol Magazine.
Prelude to The Old Homestead, introducing songs and dances.
Feature—The Old Homestead—Paramount.
Recessional—Organ.

Rivoli Theatre—
Overture—Concerto.
Novelty—The Mirror, presenting films of San Francisco earthquake, disaster of 1906.
Current Events—Rivoli Pictorial.
Vocal—"In the Gloaming," duet.
Feature—The Face in the Fog—Cosmopolitan-Paramount.
Specialty—Brahms Waltz, interpreted by Desha.
Comedy — Felix the Cat, in Fifty Fifty.

Rialto Theatre—
Overture—"The Force of Destiny," Riesenfeld Classical Jazz.
Feature — Manslaughter — Paramount.
Recessional—Organ.

Cameo Theatre—
Overture — "Favorite Melodies," Cameo Concert Orchestra.
Current Events—Cameo News Pictorial; Topics of the Day.
Musical—Cello Solo.
Comedy—365, "Snub" Pollard.
Feature—Under Two Flags, Priscilla Dean—Universal.
Recessional—Organ.

Astor Theatre—
Feature—Trifling Women—Metro—Second week.

Forty-fourth Street Theatre—
Feature—Monte Cristo—Fox—Indefinite.

The Isis theatre, Topeka, used this to advertise "Monte Cristo."

The Strand, Omaha, used this striking display to announce "Manslaughter"

Lyric Theatre—
Feature—A Little Child Shall Lead Them—Fox—Indefinite.

Criterion Theatre—
Feature—When Knighthood Was in Flower—Cosmopolitan—Indefinite.

Mark-Strand Theatre—
Overture — "Fantasie Espanol," Strand Symphony Orchestra.
Novelty——Sport Review.
Specialty—"Lilies of the Field," Dance Travesty.
Current Events — Mark-Strand Topical Review.
Prologue—"A Little Town Nearby," Tenor.
Feature—The Bond Boy, Richard Barthelmess—First National.
Cartoon—A Tony Sarg Almanac—The First Flivver.
Recessional—Organ Solo.

BROOKLYN

Mark-Strand Theatre—
Overture—Puccini Excerpts from "La Boheme" and "Mme. Butterfly," Mark-Strand Symphony Orchestra.
Vocal—Eldora Stanford, soprano, "I Hear You Calling Me."
Dance — "Dresden China," by Grace and Alma, a pantomime.
Current Events—The Mark-Strand Topical Review.
Vocal—"Three For Jack"—basso.
Specialty—The Original Piano Trio, "Song of India" and "Yankee Doodle Blues."
Feature—The Man Who Played God — George Arliss — United Artists.
Comedy—Home Made Movies, Ben Turpin—First National.
Recessional—Lemmens' "Fanfare"—Organ.
Next Week—The Bond Boy.

NEWARK

Branford Theatre—
Overture—"Gems from the Manhattan Opera House"—Symphony Orchestra.
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Comedy—Rapid Fire.
Musical—Piano Solos.
Serial—Fifth Episode of the Bible Pictures, "Abraham."
Specialty—"Little Town in the Ould Country Down"—Tenor.
Feature—The Bond Boy, Richard Barthelmess—First National.
Recessional—Organ.

SAN FRANCISCO

California Theatre—
Overture—"Irene" and "Teddy Bear Blues"—Orchestra.
Current Events—California Topical Review.
Vocal—Old Fashioned Songs.
Feature — Remembrance — Goldwyn.
Comedy—Bobby Bumps.
Recessional—Organ.

Granada Theatre—
Overture—"It Happened in Nordland" and "Are You Playing Fair?"
Musical—Violin Solo.
Current Events—Granada News.
Novelty—Selections from Pathe Review.
Feature—Under Two Flags.
Comedy—Felix Finds a Way.
Vocal—Tenor.
Recessional—"Norma."

Loew's Warfield Theatre—
Overture—"Mignon."
Current Events—Pathe News and Topics of the Day.
Musical—Violin Solo
Feature—From Rags to Riches—Warner Bros.
Comedy—A Ladie's Man.
Recessional—Organ.
Next Week—Forget-me-not.

Strand Theatre—
Overture—"Kiss Me Again," Orchestra.
Musical—Trombone Solo.
Current Events—News Weekly.
Novelty—Screen Snapshots.
Feature—Rogue's Romance, Vitagraph.
Comedy—365 Days.
Vocal—"Don't Bring Me Posies."
Recessional—Organ.

Tivoli Theatre—
Feature—Kindred of the Dust, First National, second week.

Imperial Theatre—
Feature—Manslaughter, fifth week.

SEATTLE

Coliseum Theatre—
Overture—Slavische Rapsodie.
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix Finds a Way.
Feature—Burning Sands, Paramount.
Recessional—Organ.
Next Week—The Bond Boy.

Columbia Theatre—
Overture—Selections from "Faust."
Current Events — International News.
Comedies—The Radio Hound and Love Drops.
Music—"Are You Playing Fair With Me?" Orchestra.
Feature—The Long Chance, Universal.
Recessional—Organ.
Next Week—Confidence.

Strand Theatre—
Overture—"The Swan."
Current Events—Kinograms.
Specialty—Song and dance interpretation of "The Sneak."
Feature—Manslaughter, Paramount.
Recessional—Organ.
Next Week—Same feature.

Two-column ad on "Pink Gods" and "The Sleuth," prepared by the Royal theatre, Kansas City

Blue Mouse Theatre—
Overture—"Irish Love."
Current Events—Fox News.
Comedy—Tin Broncho.
Feature—Love Is An Awful Thing.
Recessional—Organ.
Next Week—Silver Wings.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Novelty—Ballad of Fisher's Boarding House.
Comedy—The Blacksmith.
Feature—The Five Dollar Baby, Metro.
Recessional—Organ.
Next Week—The Siren Call.

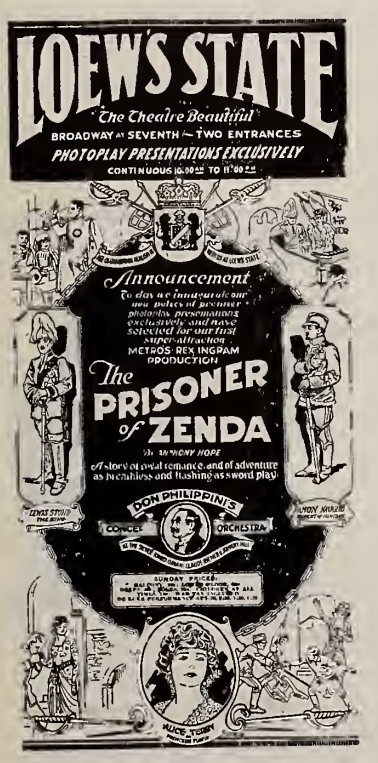
Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—His First Job.
Feature—Little Miss Smiles.
Recessional—Organ.
Next Week—Iron to Gold.

ST. PAUL

Capitol Theatre—
Overture—Capitol Symphony Orchestra.
Current Events—Capitol Digest, Daily News, Pictorial Weekly and International News.
Musical Novelty—"Sweet Indiana Home."
Comedy—Fresh Fish.
Vocal—"O, Dry Those Tears," Soprano.
Feature—The Eternal Flame, Norma Talmadge—First National.
Recessional—Organ Recital.

DALLAS

Palace Theatre—
Overture—Symphony Concert, selections.
Current Events—Palace News.
Scenic—Palace Tours.



Hand-drawn display ad on "Prisoner of Zenda" used by Loew's State, Los Angeles

Cartoon—Aesop Fable.
Prologue—"'Way Down on the Farm."
Feature—The Old Homestead—Paramount.
Comedy—The Advisor.

Old Mill Theatre—
Overture—
Current Events—Fox News.
Feature—Golden Dreams.
Comedy—Any Old Port.
Specialty—Old Mill Melody Men.
Recessional—Organ.

BOSTON

Loew's State Theatre—
Overture—Selection of Sibelius' "Finlandia."
Feature—Youth to Youth.
Current Events — Pathe News, Loew's Local News.
Comedy—Look Out, Below.
Feature—The Old Homestead—Paramount.
Recessional—Organ selection.

Loew's Orpheum Theatre—
Overture—Orchestra.
Comedy—Look Out, Below—Educational.
Current Events — Pathe News Weekly, Loew's Local News.

One Entire Week, Starting Today

Large space ad on "Her Gilded Cage" used by Midway Theatre, Rockford, Ill.

Feature — Manslaughter — Paramount.
Recessional—Organ.

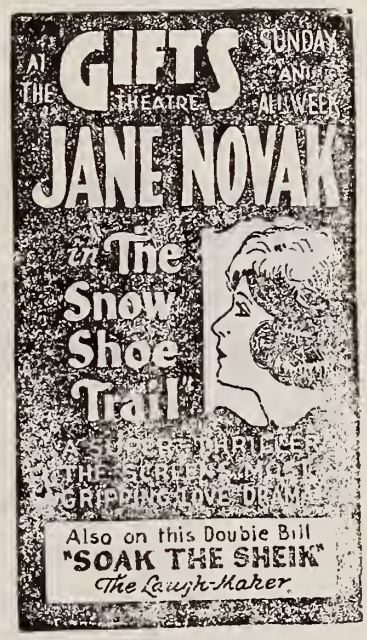
Park Theatre—
Overture—Park Orchestra.
Novelty—Movie Chats.
Current Events — International News.
Comedy—Mutt and Jeff, Riding the Goat—Fox.
Feature—Nero—Fox.
Recessional—Organ Recital.

Modern and Beacon Theatres—
Overture—Organ Recital.
Novelty—Fire Fighters—Pathe.
Feature — The Yosemite Trail, Dustin Farnum—Fox.
Current Events — International News.
Novelty—Topics of the Day.
Feature—Love Is an Awful Thing, Owen Moore—Selznick.

PITTSBURG

Cameo Theatre—
Current Events — International News.
Feature—Under Two Flags, Universal.
Comedy—Century.

Olympic Theatre—
Current Events—Pathe News.
Feature—The Old Homestead, Paramount.
Comedy—Torchy Steps Out.
Novelty Review—Pathe.
Added Attraction—Keystone Trio.



One-column ad used by Gifts Theatre, Cincinnati, on "The Snow-Shoe Trail"

Alhambra Theatre—
Current Events—Pathe News.
Feature—Remembrance, Goldwyn.
Comedy—Oh What a Circus.

Kenyon Theatre—
Current Events—Pathe News.
Feature—Remembrance, Goldwyn.
Comedy—Oh What a Circus.
Next Week—Heroes and Husbands.

State Theatre—
Current Events—Kinograms.
Feature—Broadway Rose, Mae Murray-Metro.
Comedy—Waffles and Wallops.
Next Week—Rags to Riches.

Liberty Theatre—
Current Events — International News.
Feature—The Old Homestead, Paramount.
Comedy—Torchy Steps Out.
Next Week—Rags to Riches.

Regent Theatre—
Current Events—Kinograms.
Feature—The Bond Boy, Richard Barthelmess—First National.
Comedy—Let Her Run.
Next Week—Pink Gods.

Blackstone Theatre—
Current Events—Pathe News.
Feature—Do and Dare.
Comedy—Dandy Dan.
Next Week—Pink Gods.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—The Bond Boy, Richard Barthelmess—First National.
Comedy—Let Her Run.
Special Attraction—World's Series Returns.
Novelty—Movie Chats.
Next Week—Rags to Riches.

Liberty theatre, Kansas City, ad on "Human Hearts"

PHILADELPHIA

Stanley Theatre—
Overture—Selections from "The Girl in the Spotlight," Orchestra.
Current Events—Fox and Pathe News—Kinograms—Topics of the Day.
Cartoon—Felix Gets Revenge.
Scenic—The Blanket Stiff.
Musical Feature—Victor Herbert as guest conductor of the Stanley Orchestra, in a program of his own music.
Feature—The Bond Boy, Richard Barthelmess—First National.
Next Week—The Face in the Fog.

Stanton Theatre—
Feature—Manslaughter, DeMille—Indefinite run.

Aldine Theatre—
Current Events—International and Pathe News.
Novelty—Starland Review.
Comedy—Look Out Below.
Next Week—Kindred of the Dust, First National.

Karlton Theatre—
Current Events—Kinograms and Pathe News.
Comedy—Devilish Dragon.
Scenic—Pelican Island.
Feature—Burning Sands, Paramount.
Next Week—The Sin Flood.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—The Pirate, Fox.
Feature — Human Hearts — Universal.
Next Week—Pink Gods.

Regent Theatre—
Comedy—Roars and Uproars.
Feature—Lights of the Desert—Fox.
Next Week—Heart's Haven.

Palace Theatre—
Current Events—Pathe News and Topics of the Day.
Comedy—Fresh Fish.
Feature—Sherlock Holmes—Goldwyn.
Next Week—The Masquerader.

Victoria Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—The Pirate—Fox.

How "Caught Bluffing" starring Frank Mayo, was advertised by the Superba, Los Angeles.

Feature—Human Hearts—Universal.
Next Week—Monte Cristo—Fox.

Capitol Theatre—
Current Events—Kinograms.
Comedy—Look Out Below.
Feature—How Women Love
Next Week—The Ghost Breaker—Paramount.

CHICAGO

Chicago Theatre—
Overture—"Il Guarany."
Specialty—Garden of Illusions.
Novelty—Literary Digest—Scenic.
Music — Organ Solo — "Yankee Doodle Blues."
Current Events—News Weekly.
Specialty—Hail Chicago—Chorus of 48.
Feature—Remembrance—Goldwn.
Comedy—Look Out Below.

Tivoli Theatre—
Overture—Selections From La Boheme.
Specialty — Waring's Pennsylvanians in Eskimoland.
Novelty—Literary Digest.
Musical—Organ Solo—"Story Of A Song."
Current Events—News Weekly.
Specialty—Laces And Graces.
Feature — Broadway Rose, Mae Murray—Metro.

Riviera Theatre—
Overture—Diavolo.
Specialty—Bartran & Saxton in Harvest Time.
Current Events—News Weekly.
Novelty—Literary Digest.
Specialty—Benson's Dance Orchestra.
Feature — Broadway Rose — Mae Murray—Metro.
Cartoon.

Roosevelt Theatre—
Feature—Prisoner Of Zenda—Metro.
Coming Feature—When Knighthood Was In Flower.

Woodlawn Theatre—
Overture—Woodlawn Grande Organ—Selected.
Current Events — Pathe Review, Fun From the Press Topics.
Comedy — The Two Explorers—Aesop Fable.
Musical—"Babes in Toyland," by Victor Herbert—Orchestra.
Feature—Blood and Sand, Rodolph Valentino.
Recessional—Organ.
Next Week—Pink Gods, with Bebe Daniels.

Randolph Theatre—
Comedy—The Kicking Fool.
Feature—Under Two Flags, Priscilla Dean—Third Week.
Next Week—The Kentucky Derby.

Astor Theatre—
Current Events—Pathe Weekly, Literary Digest.
Organ Solo—"Buddy."
Feature—Love Is an Awful Thing, Owen Moore—Selznick—Second Week.
Next Week—In the Name of the Law.

Barbee's Theatre—
Feature — Broadway Rose, Mae Murray.
Musical Number by Alice and Betty Thorsen.
Next Week—A Rogue's Romance.

Attractive display employed by the Terminal, Newark, to advertise its three-feature program.

ST. LOUIS

Missouri Theatre—
Overture—Symphony Orchestra.
Current Events—Missouri News and Views, Giants - Yankee World Series.
Musical Novelty — Yerkes' Jazz Band.
Comedy—Salome vs. Shenandoah, Ben Turpin.
Feature—The Ghost Breaker, Wallace Reid.

William Fox Liberty—
Overture — Liberty Concert Orchestra.
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Local—Who's Who in St. Louis, intimate views of leading St. Louis business men.
Feature—A Fool There Was—Fox.
Comedy—All Wet, Al St. John.

New Grand Central—
Overture — "Nobody Loves Me Now."
Current Events—News and Views, Topics of the Day.
Musical Novelty — Rodemich's Brunswick Orchestra playing latest record hits.
Comedy — Look Out, Below, Jimmy Adams.
Feature—Kindred of the Dust—First National.
Cartoon—Aesop Fable.

West End Lyric and Capitol—
Overture—
Current Events—News and Views, Topics of the Day.
Music—Organ Solo, "Whenever You're Lonesome."
Vocal Solo — Lewis Williamson, Tenor.
Comedy—Look Out, Below, Jimmy Adams.
Feature—The Bond Boy—First National.
Cartoon—An Aesop Fable.

Delmonte Theatre—
Overture—Delmonte Concert Orchestra.
Current Events—News and Views, Fun From the Press.
Added Attraction—Six Jolly Jesters, Saxophone Sextette.
Feature—The Storm—Universal.

Columbia Theatre—
Overture—Columbia Orchestra.
Cartoon—Mutt and Jeff.
Serial — Fourteenth episode, The Timber Queen.
Comedy—All Wet, Al St. John.
Feature—A Girl's Desire—Vitagraph.

BALTIMORE

Century Theatre—
Overture—"The Bat," Century Symphony Orchestra.
Current Events—Century Topical Review.
Novelty—Views in Mexico, scenic.
Comedy—Look Out, Below.
Interlude—Serenade, Titl.
Prologue—Warren Quartette.
Feature—The Old Homestead, Theodore Roberts—Paramount.

Rivoli Theatre—
Overture—"The Only Girl," Rivoli Symphony Orchestra.
Current Events—Rivoli News, selected.

"Her Gilded Cage" was advertised this way by the Missouri theatre, St. Louis.

Vocal—"Vesti La Gubba," Gasper Santo.
Feature—The Bond Boy, Richard Barthelmess—First National.
Comedy—'Twas Ever Thus, Viora Daniel—Christie.

Parkway Theatre—
Overture—Nessul's Parkway Orchestra.
Current Events—Pathe News.
Interlude—Vocal solo.
Feature—The Prisoner of Zenda—Metro.

New Theatre—
Overture—Esser's New Theatre Orchestra.
Current Events—Pathe News.
Comedy—The Old Sea Dog, Snub Pollard.
Prologue—Cabaret a la carte.
Feature—Broadway Rose, Mae Murray—Metro.

OMAHA

Rialto Theatre—
Overture—Orchestral selections.
Current Events—Kinograms.
Comedy—Love's Outcast.
Feature—Kindred of the Dust, —First National.

Sun Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Feature—In the Name of the Law, —F. B. O.

Strand Theatre—
Overture—"Il Trovatore."
Current Events—Selznick News.
Comedy—The Steeple Chaser.
Feature—The Bond Boy—First National.

Moon Theatre—
Overture—Orchestral selections.
Current Events — International Weekly.
Comedy—Special.
Feature—The Cup of Life.

KANSAS CITY

Newman Theatre—
Overture—"La Boheme."
Current Events—Newman News and Views.
Musical—Organ selections.
Comedy—Pardon My Glove, Bobby Vernon—Christie.
Novelty — Coon-Sanders novelty singing Orchestra.
Specialty—Mlle. Ollivotti, Arthur Burckley singing song hits from "Sari," and personal appearance of George Beban.
Feature—The Sign of the Rose, George Beban—American Releasing.
Next Week—The Old Homestead.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ selections.
Feature—Grandma's Boy, Harold Lloyd—Pathe.
Next Week—Remembrance.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ selections.
Comedy—One Terrible Day.
Feature—The Bond Boy, Richard Barthelmess—First National.
Next Week—The Ghost Breaker.

An attractive display used by the Rialto, Omaha, to advertise "Broadway Rose," starring Mae Murray.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Christie.
Serial—The Empty House, Adventures of Sherlock Holmes.
Feature—The Top of New York, May McAvoy—Paramount.
Next Week—Domestic Relations.

CLEVELAND

Stillman—
Overture—"March Slav."
Cartoon—The First Barber, Tony Sarg.
Feature — Manslaughter — Second week.
Next Week—The Eternal Flame.

Allen—
Overture—"La Forza Del Destino."
Vocal—"Cavatina del Leila" from Bizet's "Pearl Fishers," sung by Pauline Dreusike.
Current Events — International News—Literary Digest—Plain Dealer Screen Magazine.
Comedy—Look Out Below, Mermaid.
Feature—The Bond Boy, Richard Barthelmess—First National.
Next Week—East Is West.

Park—
Overture (a) "Jolly Fellows Waltz," with novely presentation; (b) "Rigoletto," featuring quartette.
Current Events—Literary Digest—Kinograms.
Comedy — Bow-Wow—Mack Sennett.
Feature—The Ghost Breaker, Wallace Ried—Paramount.
Next Week—Pink Gods.

Standard—
Current Events — International News.
Comedy—Some Family, Lee Moran.
Western—Giants of the Open, Roy Stewart.
Feature—Confidence, Herbert Rawlinson—Universal.
Next Week—The Long Chance.

Strand—
Feature—Nero—Fox.
Next Week—Same, continued.

Hippodrome—
Current Events—Pathe News.
Feature—A Woman's Woman, Mary Alden—Allied.
Vaudeville—Ten vaudeville features.
Next Week—Love Is An Awful Thing, Owen Moore—Selznick.

BUFFALO

Shea's Hippodrome—
Overture—"Raymond."
Vocal—Selections—soprano.
Feature—The Old Homestead, Theodore Roberts—Paramount
Comedy—Golf, Larry Semon.
Current Events—Hippodrome Review.
Next Week—The Eternal Flame.

Loew's State—
Overture—"The Blue Kitten."
Current Events—Pathe News.
Feature—West of Chicago, Charles Jones.
Comedy—365 Days, "Snub" Pollard.
Cartoon—Mutt and Jeff in Court Plaster.
Next Week—The Five Dollar Baby, Viola Dana.

Lafayette Square—
Overture—Selections on Wurlitzer by C. Sharpe-Minor.
Current Events—Fox News.
Feature—Pink Gods, Bebe Daniels—Paramount.
Comedy—"Snub" Pollard.
Next Week—More to be Pitied Than Scorned.

Mark-Strand—
Overture—"Aida."
Current Events—Kinograms.
Feature—Blood and Sand, Rodolph Valentino—Paramount.
Next Week—I Can Explain.

Olympic—
Features—Rose of the Sea, Anita Stewart—First Natonal. The Soul of Man—a Wm. Nigh production.

Shea's North Park—
Feature—The Old Homestead, Theodore Roberts—Paramount.
Comedy—Golf, Larry Semon.

Palace—
Feature—Other Women's Clothes, Mabel Ballin—Hodkinson.

DES MOINES

Des Moines Theatre—
Current Events — International News.
Special music — Novelty Musical Act.
Comedy—The Speeder.
Feature—Rich Men's Wives—Litchman.
Next Week—East is West.

Strand Theatre—
Current Events—Educational Kinograms.
Special music—"I Hate To Go Home Alone."
Feature — Manslaughter—Paramount.
Next Week—Kindred of the Dust.

Garden Theatre—
Current Events — International News.
Feature—The Fast Mail, Charles Jones—Fox.
Next Week—Nanook of the North.

Rialto Theatre—
Current Events—Fox News.
Feature—The Queen of Sheba, Betty Blythe—Fox.
Next Week—The Top of New York.

INDIANAPOLIS

Circle Theatre—
Overture—"March Slav."
Current Events—Kinograms and Pathe News.
Novelty—Literary Digest.
Scenic—The Mecca of Francis.
Comedy—Riding the Goat, Mutt and Jeff.
Music—Organ Solo, "Prelude in C," Rachmaninoff.
Specialty—Carter and Clemens.
Feature—From Rags to Riches—Warner Bros.
Next Week—The Bond Boy.

Apollo Theatre—
Current Events—Fox Weekly.
Comedy—365 Days, Pollard.
Novelty—Fun From the Press.
Feature—The Fast Mail—Fox.
Next Week—Love Is an Awful Thing.

Palace Theatre—
Current Events—Pathe News.
Novelty—Grantland Rice, Sport Review.
Novelty—Literary Digest.
Comedy—Aesop Fable.
Feature—The Woman He Married—First National.
Vaudeville—Six Acts, Keith Family.
Next Week—Heroes and Husbands.

Colonial Theatre—
Current Events—Pathe News.
Comedy—Face the Camera.
Cartoon—The Rivals.
Feature — While Satan Sleeps — Paramount.
Next Week—Pink Gods.

LOS ANGELES

Grauman's Theatre—
Overture—"Pique Dame," Grauman's Orchestra.
Current Events—Pathe News.
Novelty—Organ with Slides, "Tomorrow Will Be Brighter Than Today."
Comedy—Chuck Reisner's son, "Dinky" in Peck's Good Boy.
Added Attraction—Chuck Reisner and son, make personal appearance and feature "Songs and Chatter."
Feature—Pink Gods—Paramount.
Recessional—Organ.

Symphony Theatre—
Overture—"The Country Flapper," Symphony Orchestra.
Current Events—Fox News.
Short Subject—The Adventures of Beryl Coronet, Sherlock Holmes.
Novelty—Review, Horkinson.
Short Subject—Hope.
Comedy—Cops, Buster Keaton.
Feature—The Country Flapper.
Recessional—Organ.

Clune's Theatre—
Overture—Clune's Orchestra.
Current Events—Selznick Weekly.
Novelty—Starland Revue.
Comedy—Hear 'em Rave—Lloyd Reissue.
Added Attraction—Personal appearance of world's first goat gland baby and father, in connection with Herman Brown Educational film, How Human Life Begins and Rejuvenation by Gland Transplanting. Separate shows for men and women.
Recessional—Organ.

California Theatre—
Overture—Symphony Concert.
Curent Events—International and Fox News.
Cartoon—Aesop Fable, The Hated Rivals.
Feature—The Glorious Adventure.
Recessional — Sherlock Holmes, John Barrymore-Goldwyn.

Loew's State Theatre—
Feature—Broadway Rose, Mae Murray—Metro, second week.

Rialto Theatre—
Feature — Manslaughter—Paramount, fifth week.

Alhambra Theatre—
Feature—The Fast Mail, third week.

Pantages Theatre—
Feature—My Dad.
Serial—The Timber Queen, Ruth Roland.
Five Acts of Vaudeville.

Kinema Theatre—
Overture—Orchestra.
Current Events — International News; Topics of the Day.
Novelty—Organ with slides, "Who Loves You Most, After All?"
Vocal—"Maggie Blues."
Cartoon—Felix Finds a Way.
Feature—The Bond Boy, Richard Barthelmess—First National.
Recessional—Organ.

Hill Street Theatre—
Overture—Hillstreet Orchestra.
Serial—In the Days of Buffalo Bill—Universal.
Comedy—Cured.
Current Events — International News.
Feature—Evidence, Elaine Hammerstein—Selznick.
Five acts of vaudeville.

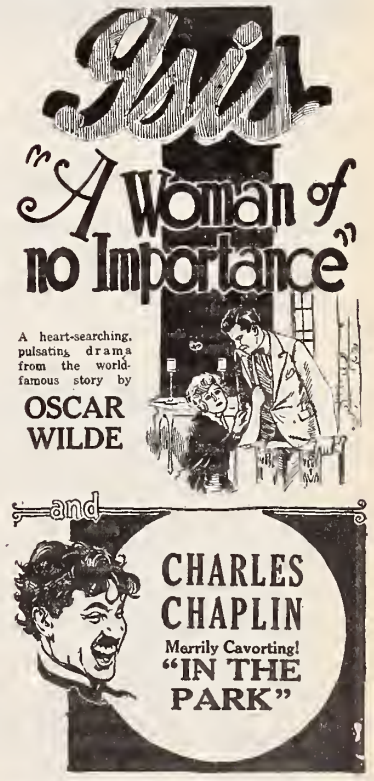
ATLANTA

Howard Theatre—
Overture—"The Chimes of Normandy," Howard Orchestra.
Current Events — Howard News and Views.
Special Prologue — "The Old Oaken Bucket," a rural scene with Geo. McNulty, tenor, and Howard Quartet, with new electrical effects.
Feature — The Old Homestead, Theodore Roberts—Paramount.

Metropolitan Theatre—
Overture — Carl Friedemann's "Rhapsodie Slavische," Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Special — Verdi and Foretich, piano fiends, playing an original version of "Dancing Fool."
Comedy—
Prologue—"In the Gloaming."
Feature—Remembrance—Goldwyn.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Comedy—Tin Broncho.
Feature—The Bonded Woman, Betty Compson—Paramount.

Strand Theatre—
Overture—Selections.
Current Events—Selznick News.
Comedy—Nations Dreams.
Feature—Flesh and Blood, Lon Chaney.



Two-column ad with strong attention value, employed by Isis, Indianapolis, on "A Woman of No Importance" and "In the Park"

Exhibitors' Service Bureau—Pages 2024-2036

Lobby on "The Storm" prepared by Manager Flader of the Frolic theatre, San Francisco, Cal.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

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F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

"It's All Prepared"

If you find the press book has failed to arrive—or you have misplaced it and you must get your newspaper advertising exploitation out in a limited time without immediate means of securing the information you most need—what a wonderful relief it would be to you to have a competent assistant tell you "It's all prepared. I have 'doped' out several ideas. Take your pick. I know they are good because they have proven successful in localities similar to this."

You would congratulate yourself on having such a man in your employ.

THE BOOKING GUIDE is that kind of an assistant. Use it in connection with your NEWS files and do away with your exploitation worries.

THE NEXT ISSUE WILL BE READY SOON.

Sidney Grauman, Grauman's theatre, Los Angeles.

Lonis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

Beaver board lobby display over front of Beacham theatre, Orlando, Fla., prepared by Manager Vincent on "Grandma's Boy."

Fire-Trucks Aid Campaign on "The Storm" at Frisco

San Francisco, Cal.—Manager F. A. Flader of the Frolic theatre caused great excitement during the showing of "The Storm." The first day he had fake telegrams from prominent men all over the United States posted on the front of the house. The Postal Telegraph Company fixed these up. For Saturday and Sunday nights a permit was obtained from the city to run fire-trucks blowing sirens down the street at approximately forty miles an hour. However, as the policeman across the street had not been advised of this permission, he arrested the manager, but it was soon fixed up and taken as a joke. That "stunt" caused a great deal of comment and attracted attention. Just as the truck arrived in front of the Frolic, a large sign slowly dropped from the roof which read, "'The Storm' Is Here."

Cut-outs were used in the marquise and when the trucks arrived smoke was shown in the lobby. This, together with the special lighting effects, caused still more excitement and comments. Manager Flader stated the idea paid well.

W. A. Doster, manager of the Strand theatre, Montgomery, Ala., built this miniature stage in the lobby for "The Understudy"

Girl Journalist Gives Boost to "Hurricane's Gal"

MILWAUKEE, Wis.—"Downey Downer," Milwaukee's expert girl journalist, who tackles a different job every day as a novelty feature writer for the Wisconsin News, became a combination aviatrix-exploitress in one when "Hurricane's Gal" played the Strand theatre, Milwaukee.

Manager Weisfeldt conceived the bright idea of sending this journalist, whose articles have been a fad in Milwaukee, up with an aeroplane artist who was to drop passes from the sky. "Downey" had been a shoe black, newsboy, ballyhoo artist, conductress and policewoman the first five days of the week and the sky had no terrors for her. Her articles in each of her temporary employments created a sensation and made her writings a fad in Milwaukee.

In addition to the publicity on the flying stunt, Manager Weisfeldt, in this manner secured a follow up in "Downey's" article that was good for comment as long as "Hurricane's Gal" ran at the Strand.

"Eternal Flame" Exploited by 'Rickshaw at Boston

Boston, Mass.—Manager Hookilio of the Olympia theatre took the angle of exploiting by contrast in putting "The Eternal Flame" over recently. The obvious thing, of course, for a street ballyhoo was a French, horse-drawn cabriolet, but there were none available in the city.

Refusing to be beaten, the resourceful manager went to the other extreme and decided upon a ballyhoo which, if it didn't express the story, would attract attention by contrast. He engaged a 'rickshaw and had it drawn by a coolie dressed in the costume of 1820. The sign on the coolie's shirt read:

Norma Talmadge never rode in a 'rickshaw but she is wonderful in "The Eternal Flame" now playing at Gordon's Olympia theatre.

Famous Boardwalk Sees "In the Name of the Law" Stunt

Atlantic City, N. J.—The famous Boardwalk—stringently guarded against advertising—was the scene of exploitation on "In the Name of the Law" when that picture played the Criterion theatre here. Charlie Giegerich, exploiteer, won the co-operation of the police, and the picture was brought to the attention of all who promenaded the famous avenue.

The special novelty, police hats, which were issued by the department of publicity and advertising of the F. B. O. did the trick. These hats were distributed to hundreds of newsboys and other youngsters of the city, with instructions that the wearer "do" the Boardwalk during the entire day. Five thousand of these youngsters brought the attention of the picture to five hundred thousand on the Boardwalk. This is believed to be a proof of the value of such inexpensive novelties, inasmuch as any more ostentatious form of advertising would have been tabooed by the authorities.

Mr. Giegerich also was able to plant the three-sheet cut-outs, which decorated the Grand Central Terminal during the New York run of the picture, in all the railroad terminals in Atlantic City. This was done with the permission of the police officials, and visitors to the famous resort were all apprised of the coming attraction.

Ladies of the American Legion auxiliary wore these costumes to exploit "Cardigan" at the Circle theaatre, Indianapolis, Ind.

Poli's Bijou theatre, New Haven, Conn., arranged for this interesting window display on "The Dictator," made up of a large cut-out, two miniature figures, and 11 x 14's

House Dressed Elaborately For "Blood and Sand"

Baltimore, Md.—With a special stage setting, costumed house attaches, a lobby orchestra and a decorated front, the Century theatre, largest of the Whitehurst chain, put over "Blood and Sand" with a loud bang.

The entire front was draped with yellow and red streamers reaching fro mthe roof to the top of the marquee. The marquee lights were alternate yellow and red. Outside the theatre throughout the performances were stationed two employees in toreador costumes whose task it was to keep the patrons properly lined up for the box office. Inside the lobby was a four piece string orchestra, also in Spanish costume.

Doorkeepers and ushers were garbed as Spaniards, even to the dashing little "sideboards" for the men and combs for the girls, and a special prologue, in which Bobby Tremaine, Spanish dancer, and Joseph Parsons, baritone, singing the "Toreador Song" from "Carmen," were featured, was put on just before the feature was shown.

The stage setting arranged for the production consisted of rich draperies of rose hue, on which strong rose lights were thrown. The set was erected under supervision of George A. McDermit, general manager of the chain.

Window display which played a part in the exploitation campaign on "The Fast Mail," launched by the Blackstone theatre, Pittsburgh, Pa.

Ford Converted Into Trackless Engine for Ballyhoo

PASADENA, CAL.—Manager N. J. Fleming, of the Pasadena Theatre, desired a vehicle for a street ballyhoo exploiting "The Crossroads of New York." So he secured some beaver board, and a sign painter. These were all that were necessary to turn a Ford coupe into a smoking engine, the hood serving for the boiler, with a smoke stack, bell and cord attached, while the body was painted gray with dots to represent the rivets. Mr. Fleming managed to get artificial smoke from the stack, and the incongruous mass was enough to attract attention, and according to the management the contrivance served as one of the best ballyhoos yet.

Messenger Boys Get Quincy, Ill. All Excited Over "The Storm"

Quincy, Ill.—The Star theatre, Quincy, Ill., put over "The Storm" big, playing to capacity crowds for five days. H. E. Nelson, owner of the house, aided and abetted by Maurice Engel, publicity sleuth of the St. Louis Universal office, had the town dizzy for a day or so. They were wondering what was going to happen until Nelson relieved the suspense by telling them that "The Storm" would break at the Star on August 21.

Here's the plot: A few days before the opening a number of lads togged in messengers' uniforms, dropped in on busy merchants and handed them a telegram which read: "Warning! 'The Storm' is coming. Star theatre." About 5,000 of the messages were distributed.

The first night the street cars couldn't get by. They kept coming until the last reel was shown.

In addition Nelson put on a contest on the Quincy *Herald* and got some real space. Prizes were given for the best answers to the query: "Which should she choose, a city or an outdoors man?"

Baby Contest Film Aids "Five "Dollar Baby" in Milwaukee

Milwaukee, Wis.—By tying up with the *Wisconsin News*, the Strand theatre recently put over a baby contest stunt in connection with the showing of "The Five Dollar Baby" that brought extensive publicity.

A week before "The Five Dollar Baby" was booked to be shown at the Strand the *News* carried a front-page story about the contest. It announced that it would take motion pictures of babies in Washington Park on Thursday afternoon and on Friday afternoon at the Lake. These pictures, showing the children in action, would be flashed on the screen the following week at the Strand, along with the feature, "The Five Dollar Baby."

Upon entering the theatre each patron received a blank ballot. After the film showing the baby contestants was run off each spectator filled out the ballot giving the number of the child which he considered the "cutest" baby.

Five prizes were awarded to the five leading contestants in the final rating. The first received a savings account of $5 each month for six months. The baby given second prize received $5 a month for three months, and the next three babies were presented with savings accounts of $5 each. All five savings accounts were opened with the American Exchange Bank in Milwaukee.

Street ballyhoo lined up beneath the marque of the Rivoli theatre, La Cross, Wisconsin, waiting for the signal to go on their march to exploit "One Clear Call"

Attractive lobby displays prepared by Manager F. K. O'Kelly of the Main theatre, Uniontown, Pa., despite handicap of bowling alley entrance in middle of lobby. Left, "The Storm," and right, "Grandma's Boy"

Complete Campaign Promotes "Great 8" at Columbus, Ga.

Columbus, Ga.—Major I. C. Holloway of the Rialto theatre put over a campaign recently that is applicable to any "Great Pictures Season," "Better Pictures Month" or any such special series. Holloway called his group "The Great 8," all to be played during the month of September. The object of booking and grouping eight big attractions at this time was to make a decided effort to stimulate business at the beginning of the new season.

The campaign was started about two weeks in advance by teasing over the phrase "Great 8." Small cards, about 6 x 6, with just this phrase printed on were tacked all over town, attached to automobiles, left on store counters, etc. Several large beaver board 8's with the word "Great" painted across were cut out and displayed in prominent places. Mr. Holloway mounted one on his car.

Special one-sheets were printed and posted all over town, announcing the "Great 8" season. Three of these were posted with each 24-sheet used on the various attractions as they come along.

Three thousand large size blotters were printed with a calendar for September on the face. Each three days, except Sunday, was boxed in with a light line and the name of the attraction for that three days included in the box. On one side of the calendar was an announcement of the "Great 8" at the Rialto. Now instead of following the line of least resistance and distributing these blotters in offices and banks, a number of young ladies were secured to go from house to house, tell the people something about the attractions, and leave a blotter as a souvenir. And incidentally the young ladies secured information that will be of value to the theatre. This included names and addresses and birthdays.

This old time stagecoach was paraded through the streets of Brooklyn for the opening of "In the Days of Buffalo Bill" at the Parthenon and Belvedere theatres by Manager Herbert Weingarten

Novelties Tied Up with Song to Aid Police Picture

WILLIAMSPORT, Pa.—The distribution of novelties was handled in a new way by Charlie Giegerich, Philadelphia exploiteer, recently, when "In the Name of the Law" ran here.

One of the novelties issued by F. B. O. on this picture is a police whistle, and Giegerich tied up with a burlesque show which was playing in the town at the same time by having the chorus distribute the novelties from the stage during the singing of a number called "Whistle." The audience was invited to blow the whistles as an accompaniment to the song.

This unique way of distribution not only helped to advertise the picture but proved of equal benefit to the burlesque show, putting the song over in a bigger way.

"Grandma's Boy" Put Over by Stunts at Orlando

Orlando, Fla.—Manager M. F. Estes, of the Beacham theatre, with an attractive, flashy lobby display and a couple of stunts, put "Grandma's Boy" over to the best business of the summer.

Slides were run calling for fifty boys who wanted to earn free admission to be in front of the theatre at 10:00 a. m. on opening day. More than a hundred showed up, but that made it all the better. Fifty of these were given Harold Lloyd spectacles and two large banners reading, "On our way, etc.," and told to march about town until 1:00 p. m. About fifty other boys decided that, even if they couldn't get free admission, they wouldn't miss all the fun, so they joined in the parade.

A special appeal was made to grandmothers by announcing that every grandmother accompanied by two paid admissions would be admitted free. Quite a few took advantage of this offer.

For the lobby display the front was closed in with beaver board except for entrance and exit doors on the sides. Against this background cut-outs from both styles of 24-sheets were posted. The blank spaces were filled in with hand lettering and a decorative painting of a picket fence. On the sidewalk at each side of the lobby stood 6-sheet cut-outs of Lloyd.

Another large cut-out was mounted on a construction fence directly across the street from the theatre.

Kansas City Police Act to Aid "In the Name of the Law"

Kansas City, Mo.—With the aid of the police department and a movie camera, Dave Harding, manager of the Liberty theatre, and Hal Horn, exploiteer, succeeded in obtaining highly valuable publicity for the showing of "In the Name of the Law." The stunt is best described by the following, from the Kansas *City Journal:*

"Stop! In the Name of the Law!"

As the sharp command rang out on the air yesterday afternoon, near Ninth and Walnut streets, pedestrians turned in alarm to see a man, revolver in hand, fleeing down the street with a policeman in close pursuit.

The man turned and aimed the revolver at his pursuer and snapped the trigger, but the weapon missed fire. The man darted ahead with renewed speed as the officer reached for his own weapon.

As the fugitive reached Ninth street there was a quick rush of whirring motors as several motorcycle policemen rounded the corner from the east. At the same moment an automobile filled with policemen came up the Ninth street hill and turned into Walnut street. In an instant eight policemen armed with riot guns jumped out and with motorcycle policemen quickly captured the fugitive.

Pedestrians lined the curb and crowded all the windows along the street. There was much excitement coupled with anxiety, as a fusillade of bullets was momentarily expected.

But the only shooting that occurred was the shooting of a scene for a motion picture. The film is being made under the supervision of the Film Booking Offices of America.

The scene will be shown in conjunction with "In the Name of the Law." The first showing will be in the Liberty theatre next week. The various phases of the police work in the capture of the bandit who attempted to hold up the Liberty theatre will be shown.

Street ballyhoo on auto used by Manager R. W. J. Bettis of the Broadway theatre, Muskogee, Okla., on "Bob Hampton of Placer"

Tie-up with beauty parlor made by the Liberty theatre, Pittsburg, Pa., consisting of a window display of cosmetics

Beauty Parlor Makes Tie-Up on "Skin Deep" at Pittsburgh

Pittsburgh, Pa.—The title of "Skin Deep" offered an attractive possibility of a tie-up to the manager of the Liberty theatre, so he arranged for a co-operative window display with a beauty parlor.

The result was a seven-day display on the attraction. The window featured cosmetics, powder, paint, hair bobbing and other kinds of hair, around a huge sign that announced the store's "make up" to be unexcelled and then featured the fact that Milton Sills was playing in "Skin Deep" at the Liberty theatre.

The fact that the featured player has the role of the ugliest man ever created as Bud Doyle in this production prompted the store to add: "Don't be a Bud Doyle."

Lets Uncle Sam Bring in Picture Patrons

Sabetha, Kans.—An inexpensive and practical methods of reaching country people with advertising is being used by the Royal theatre. One-cent government post-cards bearing printed announcement of the current picture and one or more small illustrations are mailed to country patrons of the house.

The theatre management reports that this scheme is effective and was especially successful during a recent showing of the Vitagraph picture, "The Prodigal Judge."

"Put and Take" Program Issued by Kirksville, Mo., House

KIRKSVILLE, Mo.—A program that is novel and original has been issued by the Liberty theatre and will come out regularly hereafter. It is called a "Put and Take" program, and the cover reads:

"Put me in your pocket.

"Take me out every day from Sept. 4 to 9 and I will tell you what's going on at 'The Home of Perfect Pictures.'

"Put away all care.

"Take the whole family there."

Series of Numbers Make Odd Teaser Campaign

LIMA, O.—Howard Phillips, manager of the Sigma theatre, used a teaser campaign recently that is applicable to almost any picture, and which he reports as highly effective.

For four days before announcing the feature, Phillips inserted in the newspapers daily a list of numbers, placed each day in different formation. The numbers read "1-3-5-7 9." The first ad contained the numbers and the words "Watch" and "Wait." The second ad in which the numbers were differently arranged said "The same numbers—what does it mean?" Three and four were similar.

The numbers it was explained finally were the hours at which the feature picture would begin to be shown at the theatre.

Old and New Dances Given as "Nice People" Prolog

BALTIMORE, Md.—One of the most picturesque prologs staged in a local theatre for some time was shown at the Century theatre when "Nice People" was the feature. The number was called "Fifty Years Ago and Today," and consisted of two dances.

The first was a minuet, of course in appropriate costume, danced by Doris Stanley and Thomas J. Tobin, and the second was the jazziest of modern jazz, performed by Theodora Loper and Ferdinand Frush. An added point of interest was the fact that Miss Loper only a short time ago won second prize in a contest for the most beautiful girl in Baltimore.

The prolog was arranged by Eugene N. Daley, new manager of the Century theatre, under supervision of C. E. Whitehurst, president of the company.

Plunkett Gets Original Dancer for "Two Flags" Prolog

New York, N. Y.—Joseph Plunkett, managing director of the Strand theatre, by luck was able to obtain the services of Wilberta Babbidge, the dancer, who appeared in "Under Two Flags," to do the same dance as part of the prolog for the showing of the picture at the Strand. Dressed in colorful fez, jacket, skirt and boots of the Ouida heroine, Miss Babbidge looked not unlike Miss Dean.

The prolog was laid in an Algerian courtyard. More than a score of persons were used in the set, dressed as Algerian natives or French soldiers. The scene opened with a whirling dervish, followed by the dance by Miss Babbidge, applauded by natives and soldiers. Then followed a bit of coquetry between the dancer and the man representing the hero of the picture. The prolog ended with a baritone solo by this character, played by Joseph Martel. He sang "Less Than the Dust," with appropriate lighting effects.

This prolog expressed to an unusual extent the theme of the picture and prepared the audience for the exotic sequences of the film which followed immediately.

"Under Two Flags" prologue staged by Joseph L. Plunkett, managing director of the New York Mark Strand theatre, New York City, in which Miss Wilberta Babbidge, the original dancer in the picture appeared

Special lobby display used by O. L. Meister, manager of the White House theatre, Milwaukee, on "In the Days of Buffalo Bill." Mr. Meister exploits each episode. The pictures at left and center are on the first episode, the right one is on episode six

Police Parade Staged to Aid Picture at Augusta, Ga.

Augusta, Ga.—Manager F. J. Miller of the Modjeska theatre arranged an unusually thorough campaign on "In the Name of the Law," an important feature of which was a police parade. The police department, including the mounted squad and motorcycle division, and preceded by a band of 40 pieces, held a parade on Wednesday evening. After parading the main streets, they halted in front of the theatre, where the band gave an hour's concert.

The police department gave the theatre the privilege of billing the city as it saw fit, and for two weeks in advance of the showing all of the traffic towers were plastered with one and three-sheets. The police patrol was also decorated with a large banner reading, "See 'In the Name of the Law' at the Modjeska theatre." At all of the main street intersections were placed cut-outs made from the three-sheet. These cut-outs were made solid by placing them on heavy iron bases, which were loaned by the police department.

On the first day's showing, a band of 30 newsboys was corralled. These were turned loose near the local newspaper offices with the heralds on this picture, which were printed in the shape of a newspaper marked "Extra" and bearing the bold headline, "Bandits Rob Bank." The public scrambled for a copy of this "extra" and the stunt created much excitement.

For the first time in the history of the city, mounted twenty-four-sheets were stretched across the sidewalk, immediately in front of the theatre. A small passageway was cut in each, so that all passersby were forced to walk directly through the posters.

Ten per cent of the gross receipts were donated to the police benefit fund.

The police of St. Joseph, Mo., staged some real raids, of which motion pictures were taken, as part of their co-operation on "In the Name of the Law" at the Colonial theatre, W. M. Reinke, manager.

Masquerade Dinner Dance Used as "Masquerader" Stunt

LOS ANGELES, Cal.—Masquerade dinner-dances were introduced at the Plantation Club, near here, to coincide with the playing of "The Masquerader" at the Kinema theatre. A personal appearance by Guy Bates Post, who gave a loving cup to the best dancers on the floor, drew a big attendance and warranted abundant newspaper space on both the club and the dance.

A masquerade dinner-dance is an effective tie-up on the picture, regardless of whether Guy Bates Post is available for a personal appearance.

Even further reaching in its radius was the tie-up made with Florient Face Powder, as the result of which an artistic window was put in the Owl Drug Store and 30,000 attractive packages of the powder given away by a masked ballyhoo artist in evening dress. The Packages all bore the announcement that Richard Walton Tully would present Guy Bates Post at the Kinema theatre in "The Masquerader."

Ties Up with Postal Telegraph on "The Eternal Flame"

Louisville, Ky.—A tie-up with the Postal Telegraph was made by Manager George A. Sine of the Mary Anderson theatre on the world premiere of "The Eternal Flame," by which the telegraph company split costs on the distribution of 50,000 facsimile messages announcing that Louisville was distinguished by being the first city in the country to be permitted to show this picture. A desk and a messenger boy were put in the lobby to hand these out.

In the window of Geiger, the jeweler, a life size portrait of Miss Talmadge's head was installed, calling attention to the gorgeous pearls worn by the star in the picture.

A victrola dealer gave up his window to a miniature screen, upon which trailers of the picture and advertising lines for the Mary Anderson theatre were projected. There was no reciprocity for the dealer in this except that he recognized the advertising value of drawing crowds before his window.

Adjoining the theatre a window display was installed that aroused enormous attention. The masked figures about to brand the fainting Duchess de Langeais were shown before a back drop opening upon a burning furnace. The arrangement was made from cut-outs and one painted drop, but it was an eye arrester.

Complete Campaign Put on "My Wild Irish Rose"

Denver, Col.—An unusually complete all-around campaign was put behind "My Wild Irish Rose" for its showing at the Isis theatre. Some of the features were:

The *Denver Post,* inspired by the little freckled face and big brown eyes of Mickey Daniels, started a freckle contest. And O, boy! how that contest drew. The Isis offered $100 for the freckledest kid. Denver's crop proved to be a large one. There were 197 youngsters left over after the prize winner had been announced. Mr. Bonfils, of the *Post,* rather than disappoint the children, added a new $1 note to the prize money for each of the 197.

The Isis put in a beautiul lobby for the opening, with an attractive young woman in Irish peasant garb distributing heralds. All Fox theatres ran the slides and trailers, and a singer furnished by Witmark & Sons sang "My Wild Irish Rose" at each performance in each theatre.

A private showing of the picture was arranged for the Catholic priests of the city, and a free matinee for the children of the orphan asylums.

A special matinee for the ladies, at which 1000 white carnations, dyed green, were given away.

Cards were prepared for the fifteen most popular soda fountains around the city, advertising "My Wild Irish Rose Sundae."

The music publishers dressed the windows of all music stores with special editions of the song and attractive advertising matter.

Witmark & Sons arranged for the two city bands playing in the parks to feature "My Wild Irish Rose," at each concert.

The *Denver Post* Radio Broadcasting station sent out a "Wild Irish Rose" night program of Irish melodies on opening night.

Manager Charles Sasseen, of the Tremont theatre, Galveston, arranged this beauty shop window on "The Beauty Shop"

Ship built in three sections for lobby of Strand theatre, Atlanta, Ga., by Manager G. M. Phillips for "The Devil Within." Small boy in red devil costume paraded back and forth on the deck.

Bugler on Street Advertises "One Clear Call"

La Crosse, Wis.—An effective stunt, which nearly any theatre could employ, was put over recently by W. H. Laurance, Minneapolis, First National exploiteer, in cooperation with the manager of the Rivoli theatre, on "One Clear Call."

The campaign was begun some time in advance of the play date by a man dressed in civilian clothes who appeared at the principal corner in the city promptly at 5:45 and gave one long bugle call. Finishing, he disappeared as quickly as possible, avoiding the many questions directed at him. This was repeated every night at exactly the same time up to the opening day.

Shortly before the opening of the picture the bugler left the theatre dressed in full clan regalia and stationed himself at the usual corner where he gave the clan call from "The Birth of a Nation." As the last notes died away nine robed and hooded horsemen dashed out from an alley beside the Rivoli and lined up behind the bugler who led them in single file down the main thoroughfare, sounding his call every two or three minutes.

Every man, woman and child in La Crosse who could hear and move got out on the streets to see what the excitement was all about. By the time the theatre doors were ready to open there was not a person in town who did not know that the Rivoli theatre was putting on "One Clear Call."

Child Song Revue Contests Are Popular in Cleveland

CLEVELAND, Ohio.—M. B. Horwitz, who directs the fate of some eight prominent neighborhood theatres in Cleveland, listed under the Washington circuit, is having great success in several houses with the Child Song Revue Contest. Certain nights in the week are designated for the contests. On those nights any child in the neighborhood may compete for a prize—a five pound box of candy. The children enter the contest, sing from the stage, and the audience is the judge. The child getting the most applause wins the prize. This stunt is a great aid in bolstering up bad nights.

Music Conservatory Tied Up for Prolog

NORFOLK, Neb.—Big city prologs aren't feasible for theatres such as the Grand, but Manager R. A. Ballantyne was determined to make a special showing on "Smilin' Through."

Nearby was the Norfolk Conservatory of Music. He tied up with it for his exploitation and prolog. The girls distributed exploitation for the picture and twelve of them were engaged for the prolog. There were nine pianists, two violinists and a singer in the most elaborate showing ever staged at the Grand.

Bakery Distributes Slips with "Monte Cristo" Message

DALLAS, Texas.—The management of the Washington theatre made a tie-up with a local bakery and a laundry in connection with the showing of "Monte Cristo," by which slips advertising the picture went out in each loaf of bread and package of laundry. The slip sent out with the bakery products read:

"Best food for body—Butter Krust Bread.

"Best food for thought and pleasure—'Monte Cristo,' Washington theatre, Sept. 3. The mighty drama of the year."

More than 60,000 of these announcements were sent out, the only cost being the printing of the slips.

Junior Naval Reserve Night Is "Trouble" Booster

Boston, Mass.—Manager Hokailo, of Gordon's Washington Street Olympia, worked out a novel stunt during the run of "Trouble," starring Jackie Coogan. Though the stunt had no immediate connection with the theme of the film it certainly brought them in. He held a "First Junior Naval Reserve Night" all through the week, with officers of the reserve on hand at all times, and "jackies" in the lobby to distribute pamphlets.

He anounced the special event by a large stretcher just under the lobby arch, hung a twenty-five foot stretcher labeled with name of star and picture under the arch, six feet deep, and surmounted the arch with a cut-out head of Jackie Coogan standing about eight feet high. Announcements of the event were also heralded via the screen and slides.

The week had its climax on Thursday, the real Junior Naval Reserve Night, when many prominent state, city and navy officials were invited to the theatre, many of them, including Mayor Curley, giving short speeches from the boxes.

Street ballyhoo used to exploit "The Silent Call," when at the Allen theatre, Toronto, Canada

Marquee and lobby decorations arranged by Sobelman & Rowe, of the Blue Mouse theatre, Minneapolis, on "The Prisoner of Zenda." Beaver board was used extensively in building up the marquee to get the castle effect

Varied Campaign Put Over For "Penrod," at Anniston, Ala.

Anniston, Ala.—"Penrod" was exploited from several angles by Manager Roy Smart, of the Noble theatre.

Two weeks in advance the campaign was opened with a series of slides and a display of photos in the lobby. Then about one week in advance a prominent window was secured and a display of cut-outs, photos, cards, etc., was put in. The store that supplied the window sold 100 tickets at one cent each. They advertised this as a sale of tickets to the Noble, just as they would advertise a sale of calico. The tickets were good for the first show on opening day only.

On opening day the town was covered with ballyhoos. Six boys wearing barrels were walking and running all over town and making plenty of noise while doing it. The barrels had been painted white and lettered with ads for the show. And the boys wore very abbreviated clothing, making it appear that their only covering was the aforesaid barrels.

Guy H. Aiken, assistant manager of the Capitol theatre, Macon, Ga., prepared this lobby display on "Just Tony"

Patrons Grow Fat Looking at "Grandma's Boy"

SPARTANBURG, S. C.—A distinctive and ingenious stunt was used by Manager A. C. Cowles of the Rex theatre during the showing of "Grandma's Boy" that could be used on any featured comedy.

A pair of Toledo scales were borrowed and a card placed on them reading, "Laugh and Grow Fat. Weigh as you go in and again as you come out. It's free." The scales were left unmolested during the day, but, in the evening, when the crowd had gone in and the house was packed, the scales were set to weigh 10 lbs. more than the correct weight. Patrons leaving the theatre stepped on the scales and found they had gained 10 lbs. Of course they knew it was a trick, but they smiled just the same.

Oscar White, manager of the Rex theatre, Sumter, S. C., transformed his lobby into a temporary school room, for the play date of "School Days"

Map in Form of Window Card to Boost "Across the Continent"

Sandpoint, Idaho.—Local State maps were used by the Gem theatre to exploit "Across the Continent" by Manager Jack B. Gardner. These were ordinary road maps issued by the Oregon Tourist and Information Bureau for tourists and vacationists, which were decorated with a water color effect in red, with "Wally" Reid in the center, while in blue letters followed, "In 'Across the Continent,' the Gem, Wed., Thurs." These were pasted on cardboard and placed in windows where, J. E. Lindgren, publicity director of the theatre, states, they attracted gratifying attention.

Free Passes to "School Days" Make Kids Boost Picture

Columbus, Ga.—When Manager I. C. Holloway of the Rialto theatre ran "School Days" he had 100 walking representatives among the kids of Columbus. And all because he used his head a bit in distributing "dunce caps." One week before play date he gave out 100 dunce caps to the small boys, with the understanding that each cap was good for an admission to see the picture, provided it was worn to the theatre that day. After that the kids couldn't talk about anything else but their caps and the Wesley Barry picture they were going to see free. When the time came to admit them each boy was inspected to see if he had any other cap in his possession. The rule was that he was to wear the dunce cap, not just bring it. So if he brought another hat or cap along he was turned down.

For the engagement a large blackboard was placed in the lobby and a $5.00 prize offered for the best five word review of the picture. This board was completely covered before the end of the first day and additional boards had to be secured.

Illuminated cut-out display used by the Mary Anderson theatre, Louisville, Ky., in advance of "The Eternal Flame"

"Fool's Paradise" lobby prepared by Manager Sam G. Ventnor of the Princess theatre, Smith Falls, Ont.

'Monte Cristo'' Treasure Hunt Staged at Altoona, Pa.

Altoona, Pa.—The inhabitants of Altoona recently engaged in a spirited hunt for buried treasure, an exploitation stunt in connection with the run of "Monte Cristo" at the Capitol theatre put over by Manager Russell.

For several days prior to the opening of the production newspaper advertisements carried the announcement that certificates for a number of gold watches donated by a leading local jewelery dealer would be hidden underground within a certain radius of the theatre and that the persons digging them up and presenting them at the store would receive the presents of the Count of Monte Cristo.

The watches were placed on display in the windows of the store and an elaborate window arrangement embellished its exhibition. Because the name of the dealer was used in all the newspaper advertisements, and because his name was tied up with the entire stunt, the four timepieces were obtained without cost to the management of the theatre.

On the day designated for the treasure hunt, squads of townspeople were organized to excavate the large open district—comprising almost three acres—in search of the golden watches. Many clubs of young boys were formed, the purpose of which was to divide their spoils should any be found. Women and even small children took a hand in the hunt, as the advertisements announced the caskets containing the certificates would be buried no deeper than six inches from the surface.

Large Wine Glass Built for "Nice People'' Lobby

DALLAS, Texas.—Manager Raymond Willie of the Palace had his art department build a large wine glass of beaver board, painted in bright colors, for his lobby on "Nice People."

In this wine glass could be seen small cut-outs of the characters in the picture. The characters were seen in different poses—some smoking, some dancing and some drinking. Across the top of the lobby of the Palace theatre were tacked paper streamers, which gave a carnival effect to the entire display.

Norma Pearls Contest Excites Hartford, Conn., Girls

HARTFORD, Conn.—Manager Needles of the Princess theatre will have a lot to answer for from complaining employers of girls, for large numbers of them forgot their work recently in their interest in the contest staged by the theatre in connection with the showing of "The Eternal Flame."

A string of Norma pearls was given to the girl most closely resembling Norma Talmadge, and some 200 girls thought enough of their similarity to the star to enter the contest, affording the picture no little publicity.

Storm Flag in Color Makes Novel Mailing Card

EVANSTON, Ill.—A storm warning flag, such as used by the U. S. Weather bureau, printed in red and black, on a standard 1c. postcard made a novel mailing card on "The Storm" for Manager W. G. Sturdivant of the Hoyburn theatre. Below the flag appears the name of the theatre and play dates, and above is the wording, "The Storm Is Coming!"

This two-color cut, a pressbook feature, was also used by Manager Sturdivant on his program cover for the week.

Bamboo Cage Used in Window as "Gilded Cage'' Tie-Up

Montgomery, Ala.—Manager H. C. Farley's campaign on "The Gilded Cage" for its showing at the Empire theatre included window tie-ups and special distribution of rotogravure heralds. He arranged with the Montgomery *Journal* to distribute 1,000 rotogravures in their city circulation on Sunday before the picture opened on Thursday. These were placed only in the papers covering the best sections of town.

About a week in advance six art cards containing stills from the picture were placed in prominent windows in the downtown section.

An elaborate co-operative window display was arranged with the leading millinery store. A gilded cage made of bamboo and wooden strips was placed in the window, surrounded by a display of fall hats. In the cage was a cut-out of Swanson and a special model hat. A neatly lettered and framed card under this hat read, "The GLORIA Model. Approved by Miss Gloria Swanson as being the model she will wear this season." In the window was also a decorative card giving title, date, etc., and displaying one of the most attractive stills from this picture.

Co-operative window display with leading Montgomery, Ala., millinery story, obtained by Manager H. C. Farley of the Empire theatre on "Her Gilded Cage"

Striking front on "Man-Woman-Marriage" used by the Haymarket theatre, Sydney, Australia

Railway Tunnel Front Made for "The Fast Mail"

Pittsburg, Pa.—An unusual front and lobby decoration was used by the management of the Blackstone theatre in connection with the recent run of "The Fast Mail." Beaver board paintings representing the entrances to tunnels were imposed over the two doors leading from the lobby into the auditorium. The words "The Fast Mail" written in streaky letters were at the top of the tunnel and over these was a cut-out painting of a city sky-line with a long train in the foreground. In the center of the tunnel brickwork, an opening was made for the ticket window which bore a sign reading "Ticket Office To All Points With 'The Fast Mail.'"

Danger signs made of cross boards and erected on six and seven foot stands were stationed about the lobby. Several of these were also placed at various corners and prominent locations about the city. They read: "STOP! LOOK!! 'The Fast Mail.' The Knickerbocker theatre." In the lobby were used six sheets, framed one sheets, hand made posters and sets of stills.

In the windows of several downtown department stores decorations were made representing the wreck of a train with a poster background.

By tying up with a local tractor dealer, a farm tractor was driven about the streets of the city drawing behind a trailer bearing twelve sheets of the picture.

This float received a silver cup when Pyramid Pictures Corp. entered it in the Coney Island, N. Y., Mardi Gras for "Queen of the Moulin Rouge"

Attractive Lobby Exploits "The Timber Queen"

CHARLOTTE, N. C.—Manager Cheatham of the Ottoway theatre concentrated on an attractive lobby display for his exploitation on "The Timber Queen," using poster cut-outs and other stock material.

He converted his box-office into a cabin of pine logs, with a clock surmounting the roof-peak indicating the hour of screening the first episode. The cabin front, and built-up cliffs on either side were used for the display of "Timber Queen" posters. The crowning achievement was a gigantic cut-out of Ruth Roland on her galloping steed suspended above the cabin in such a way that the galloping movement of the figure was easily sustained from within the booth.

Foolproof Safe Outside House for "Fools First"

Cedar Rapids, Iowa.—Ten dollars in gold was placed in a safe outside of the Palace theatre, with an invitation extended to anyone to open the safe and take the money, as a stunt in connection with the showing of "Fools First."

There was a hitch, of course—the safe was one that couldn't be broken into.

The stunt was put on in co-operation with the Herring-Hall-Marvin Safe Company, which wanted some free advertising—and got it. The safe people were so certain of their product that they absolutely guaranteed the theatre against loss. All the time that "Fools First" played there the safe stood outside with the printed invitation that there were ten good dollars inside available to anyone who got the combination. All kinds of shady characters appeared, but even the shadiest admitted themselves beaten.

To clinch the bargain the Herring-Hall-Marvin people have offered to duplicate the stunt anywhere in Iowa. They have instructed their salesmen to offer the same co-operation to other exhibitors playing "Fools First" in Iowa and guaranteeing them against loss. They claim the combination is fool-proof and stand ready to back up their claims.

Yogi Love Powder Boosts Love Week at Lyric, Marion, Ind.

Marion, Ind.—A simple and ingenious novelty throwaway was used by the Lyric theatre to call the attention of Marion residents to "Love Week" at this Frank Rembusch house. Small envelopes, such as are used for pay envelopes, were specially imprinted and a spoonful of powdered sugar placed in each. The imprint read:

"Yogi Love Powder.—Years ago in the Himalayan Mountains lived a bashful suitor who loved but was without the courage to propose. His sweetheart, in desperation, asked Yogi, an ascetic, for advice.

"Yogi prayed to Hymen, the God of Marriage, who gave him a wonderful Love receipt, a powder, harmless, sweet and almost tasteless. After the suitor partook he immediately proposed and they lived happy thereafter.

"Ever since these powders have been used throughout the world. They can be given in secret in food or drink. It makes husbands and wives more devoted, sweethearts true, and will gain the love of the one you desire. It sweetens every one.

"Directions: Take this powder; then go to the Lyric theatre, Love Week, Sept. 24th to 30th, and see Mary Pickford in 'The Love Light' and Richard Barthelmess in 'The Love Flower.'"

Instead of a prologue, the Circle theatre, Indianapolis, presented the "fur show," represented by the above, after the showing of "Nanook of the North." Pretty mannikins paraded in coats of sable, seal and snow white ermine. The "stunt" was completed with the opening of a door at back, through which could be seen the limousine, waiting without, for the smart appearing customer

Attractive lobby prepared on "Smilin' Through" at the Beacham theatre, Orlando, Fla., including trellis, cut-out head of star, poster frames and potted palms

Merchant Tie-Up on Title, "Over the Border"

KENOSHA, Wis.—When "Over the Border" was booked to play at the Burke theatre, Kenosha merchants found it an excellent title to tie up to.

Bob Gary, Paramount exploiteer for Wisconsin, worked up a window card reading:

For Fair Dealing—Shop Here. Our Prices Never Go "Over the Border" of Justice and Fairness.

Practically every merchant in town filled his windows with these cards. The theatre then bought teaser space in the newspapers for ads reading:

Patronize Kenosha Merchants. Their Prices Never Go "Over The Border" Of Justice and Fairness.

The town was all sold on the title before the Burke tied it up with its program. The merchants were not only pleased with the idea but jumped out of their boots at the kind of co-operative spirit which impelled an exhibitor to give them newspaper ads.

Replica of New York Theatre Used as Window Display

Toledo, Ohio.—An unusual window display was used in connection with the showing of "Broadway Rose" at Loew's Valentine theatre.

Metro publicity director, C. C. Deardourff, arranged with a local florist for the use of one of his big windows. The big feature of the display was a miniature duplicate of Loew's new State theatre in New York City. The entire window was a duplicate of Broadway. Auto buses and kewpie dolls, automobiles and traffic policemen made up the traffic. A large basket of flowers at one end of the window and a window card announcing the Mae Murray feature completed the display.

In addition to this display, the Valentine theatre co-operated with the *Toledo Blade* in a contest to determine whether the women of Toledo want to wear short skirts or long skirts. The contest extended over a period of seven days, and the newspaper carried a front page story of the contest every one of the seven days. The opening story carried photographs of three women of Flint, Mich., members of the No Long Skirt Club of Flint. Fifteen dollars in prizes were awarded to the writers of the two best articles. Free tickets were sent to the next ten in order of their merit.

Makes 24-Sheet Road Map for "Dangerous Curve Ahead"

OWEN SOUND, Ont.—Manager D. C. Brown of the Griffin theatre, in exploiting "Dangerous Curve Ahead," evolved a striking 24-sheet from a service book suggestion.

Taking a hint from the suggestion that a "road map of matrimony" be drawn and placed in the lobby, Mr. Brown had a blank 24-sheet posted on a bill-board in one of the main thoroughfares of Owen Sound and then set his artist to the task of drawing the road map on the white paper. The result was very effective and attracted a lot of attention.

At the top of the poster were painted in large black type the words, "Road Map of Matrimony," the title of the picture coming under in much smaller type, the map using the rest of the space.

Street Ballyhoo Minus Signs on "Zenda" at Baltimore

Baltimore, Md.—A "teaser" campaign in which richly uniformed men strolled about the downtown district drew real attention from the crowds of shoppers during the week preliminary to showing "The Prisoner of Zenda" at the New Theatre last week. The crowds had the way neatly paved to be introduced to the advertising of the feature.

The men, who wore uniforms brilliant enough to be striking without being obviously advertising stunts, strolled or stood on corners, and their presence was noticed by nearly everybody. They carried no advertising matter, and the observers naturally were led to speculate upon their purpose. The answer was found when similarly-uniformed men were found at the entrance to the theatre.

A false front for the box-office, depicting it as a turretted and closely-guarded tower was a neat lobby touch, and the front of the theatre was draped with blue and white bunting and flags.

Fashion Show Tied Up With "The Eternal Flame"

SAN FRANCISCO, CAL.—The Tivoli theatre management recently took advantage of the opening of the fall fashion season just at the time of the showing of "The Eternal Flame," and staged a fashion show in the lobby of the theatre.

The fact that the star is known for her becoming gowns made the display appropriate. The ushers were models and the latest styles were loaned by a fashion shop only too ready to seize upon the golden moment for some free advertising.

"The Norma Talmadge gowns" as they were known, were used throughout the week. Handsome in coloring, artistic in design and graceful in movements, three of the best creations received immense favorable comment and were photographed by the daily papers.

Locomotove ballyhoo on automobile used in connection with the showing of "The Curse of Drink" at the U. S. Photoplay theatre, Paterson, N. J.

Elaborate cut-out display on "A Fool There Was" in lobby of State theatre, Pittsburgh, Pa., including cut-out letters, beaver board book, poster frames and special paintings and cards

Continuity of "Nice People" Printed as Supplement

Omaha, Neb.—Harry Watts, manager of the Strand theatre, put over a new one on "Nice People" when he tied up with the *Sunday News* on a magazine supplement in which was reprinted the complete continuity of the picture, by arrangement with the Paramount home office.

The supplement was in three colors, twelve pages, ten of which were used for co-operative ads and the continuity. The first cover had a special drawing in which some adaptations from the press sheet ads were made.

The revenue from the co-operative ads practically paid for the sumptuous affair. The copy in all cases tied up with the title. There isn't one person out of a thousand who isn't interested in that back-stage attraction, the scenario, which accounts for the fact that Mr. Watts' stunt took the public by storm.

Window tie-up with jeweler made by Des Moines theatre, Des Moines, Iowa, on "The Eternal Flame." The card above the star's picture calls attention to the pearls she wears.

School for "Nice People" Is Novel Tie-Up

STERLING, Colo.—The title, "Nice People," was sold in unique fashion by Manager E. P. Briggs of the Rialto theatre.

Mr. Briggs has a large stage in his theatre and this has been used during the summer months by a young lady dancing teacher for her classes. When Mr. Briggs received the articles on etiquette by Bebe Daniels supplied by the publicity department, he hit upon the idea of tying up with the newspaper and conducting a school for "Nice People."

The local paper fell for it, published columns of publicity including the articles on etiquette, and stood sponsor for the school.

Children between seven and 15 years were trained three mornings each week until public school opened.

When Mr. Briggs plays "Nice People," a prologue, "Sterling's Nice People" will be staged, in which 20 children will take part.

Star Identification Stunt Is Hooked Up with Bakery

Billings, Mont.—Rolla Duncan, manager of the Regent theatre, and Kenneth Renaud, exploiteer, put over "A Trip to Paramountown" without a cent of extra advertising cost.

They hooked up with the Purity Bread company, who took a full page in the Gazette, in which pictures of twenty-two stars were displayed. The pictures were without captions telling who they were. Persons clipping the ad, identifying the stars correctly, and bringing the correct solutions to the bakery company's offices received a free ticket to the performance.

Auto Dealers Tie Up for Page on "The Bonded Woman"

Evansville, Ind. — Seventeen automobile dealers tied up with Manager C. F. Lewis of the Criterion theatre for a full page ad on "The Bonded Woman," in the shape of an automobile identification contest.

Each ad contained a small picture of a well-known automobile with the sales slogan. For example: The big car with the fluted hood had this slogan: "Ask the man who owns one"—which was immediately recognized as the Packard ad.

A smaller car had: "Two brothers made me," which was the Dodge.

Any person bringing the page ad to the newspaper with each automobile correctly identified received a free ticket to "The Bonded Woman."

Mr. Lewis ascribes the success of this stunt to the fact that automobile merchants have seldom approached as a body with a proposition like this, and fell for it more readily than the over-sold dry-goods merchants.

Novel front on the Olympic theatre, Pittsburg, for "Beyond the Rocks"

Prolog (left) and lobby display (right) on "Blood and Sand," arranged by Manager Guy A. Kenimer of the Arcade theatre, Jacksonville, Fla.

Prolog Given Repeat Showing at Howard Theatre

Atlanta, Ga.—Several weeks ago the Howard theatre carried a prolog called "By the Waters of Minnetonka," which was so well liked that at popular request the prolog was again presented in connection with "The Valley of Silent Men."

The curtain rose on a mountain scene. Night had fallen and a light snow was falling. In the foreground seated around a small bonfire were four men, dressed as miners. As they sang the opening number the sound of a woman's voice was heard to break through their song, as if coming from a distance, and then suddenly one of the mountains in the background seemingly opened up and a vision of a woman was plainly visible. As she sang, the men in the foreground turned and then broke in with her song with harmony. At the climax of the song the vision faded, leaving only the cold, rugged outline of the mountains. It was well executed and brought down the house, and was commented on by all the papers. Enrico Leide was responsible for the presentation. Mrs. Riley Eakin and the Howard male chorus were the players.

Manager M. F. Schnibben of the Florence, S. C., Opera House, has no lobby, but he made good use of the hallway on "Out of the Silent North," as shown here.

Paints Auto to Exploit "When Romance Rides"

MT. VERNON, WASH.—A simple and appropriate means of exploiting "When Romance Rides," adapted from "Wildfire," was used by R. K. Dunham, manager of the Rex theatre.

He took his automobile, gave it a new coat of red paint with a sign painted in white on each side and on the back. The wheels were also painted white. On the rear of the car was painted the name of the photoplay and the name of the novel from which it was adapted. The ads on each side gave the name of the theatre, the date of showing, and a descriptive phrase in addition to the title.

The red automobile was driven through the city for several days and attracted much attention.

Identification Contest Held on "While Satan Sleeps"

Salisbury, N. C.—In exploiting "While Satan Sleeps," Manager Alex P. Roberts of the Strand theatre employed the circular Paramount star heralds in a novel way.

These heralds carry the pictures of seventeen stars and the director general, and ask the question, "Do you know who these are?" Roberts had the blank back cover imprinted, offering free admission to the first twenty-five persons who correctly listed the photos and turned in the heralds to the box office. Then he got an aeroplane to go up above the city and scatter these heralds to the four winds. Roberts himself made the flight as passenger, and he reports that when he got back to the theatre eighteen correctly filled in heralds had already been presented.

This aeroplane stunt created so much interest that the newspaper gave it a big write-up. And this particular newspaper is hard-boiled when it comes to giving free space. But in this case they not only wrote up the stunt but they paid tribute to Roberts and his theatre.

Its Standard Accepted by the Industry

It reviews the pictures fearlessly and fair
It does not accept advertising support.
You are safe when you read

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Costs 3 cents Per Review. CHICAGO, ILL.

Insuring Film Gets Space for "Monte Cristo"

Charleston, W. Va.—An insurance policy was taken out on the print of "Monte Cristo" during the showing of that picture, which resulted in a considerable amount of newspaper space, of which the following story, from the Charleston *Daily Mail*, is typical:

"The picture, 'Monte Cristo' is the first that has ever been insured in Charleston. The management of the Capitol theatre, realizing the value of the films, and taking into consideration the expense to which they were going to get it, have followed in the line of many other amusement places, and taken out a policy for $50,000 insuring the films against loss by theft or any other manner. There have been but few copies of the picture made, and the showing in Charleston is the first outside of New York where it is now playing.

"The firm of Patterson, Bell and Crane, through H. B. Littaker, their agent, issued the policy, and one of the clauses called for an armed guard to accompany the film from the station to the theatre. Patrolmen Marion Childress and L. R. Williams were assigned to the machine that carried the tin boxes.

Street ballyhoo on "Grandma's Boy" at the Modjeska, Augusta, Ga.

"The hit of the bill!"—*N. Y. Herald*

HAL ROACH *presents*

Our Gang Comedies

Two parts

The first "Our Gang" comedy, "One Terrible Day," was a riot at the Rivoli in New York.

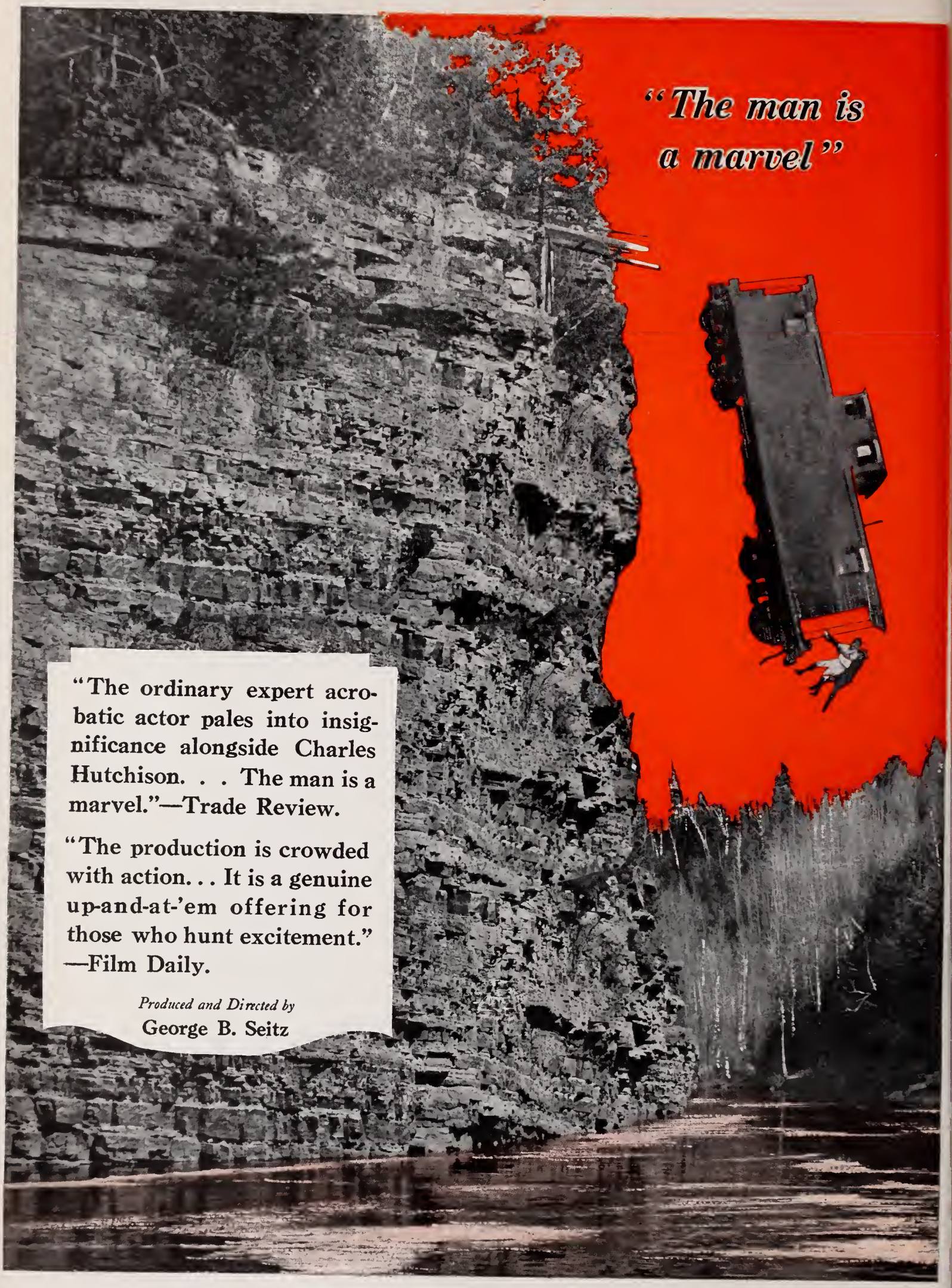
The audience fairly screamed with joy; it got weak with laughter!

> "*The best thing on the Rivoli Theatre program* this week," says the N. Y. Post, "is the funniest comedy shown for some time, 'One Terrible Day,' bringing forth screams of laughter."
>
> "*The outstanding hit of the bill* at the Rivoli," says the N. Y. Herald, "is a rollicking Pathe comedy, 'One Terrible Day.'"

Play "Our Gang" comedies for more laughter, maximum entertainment, and thoroughly satisfied audiences.

Pathépicture

TRADE MARK


"The man is a marvel"
"The ordinary expert acrobatic actor pales into insignificance alongside Charles Hutchison. . . The man is a marvel."—Trade Review.
"The production is crowded with action. . . It is a genuine up-and-at-'em offering for those who hunt excitement."—Film Daily.
Produced and Directed by
George B. Seitz

Charles Hutchison

in

"Speed"

with Lucy Fox

"Well named 'Speed.' Hutchison, noted for fearless deeds, exceeds himself, from the very start. Rapid-fire thrills galore."—Motion Picture World.

"Not a moment that something is not happening at a breath-taking pace. Hutchison 'out-stunts' himself. . . There is production and a worthy cast behind this . . . a few more chapterplays like 'Speed' and serials are bound to hold their own with cinema attractions that keep box-offices busy."—Motion Picture News.

Pathéserial

TRADE MARK

Johnny Jones Comedies

Two parts each

Real kids in real stories!

You'll make the jump back to boyhood in a minute, when you see them. The men and women in your audiences will say "I did things like that when I was young; how true to life they are."

And the youngsters in your house—man alive, but they'll like them!

Clean, funny, fine; that's the Johnny Jones comedies.

J. K. McDonald
Productions, Inc.

Pathépicture
TRADE MARK

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Lone Hand"

Universal—4570 Feet

(Reviewed by Laurence Reid)

THEY'VE mixed in a generous assortment of thrills and laughs for Ed Gibson's latest release, "The Lone Hand," thus making it a fit companion piece to "The Galloping Kid." The Universal star has come along so fast in the last few weeks that the spectator doubtless looks forward to seeing him on every possible occasion. His popularity is firmly established now, because he is sincere in his work and his stories are not the cut and dried patterns which have made so many patrons tired of westerns. Gibson would have you understand, too, that he has discarded his nickname of Hoot—now that his pictures are dignified with real merit.

"The Lone Hand" presents him as a bashful cowboy who loses his horse during a journey to visit a friend, and he wanders, dressed up like a boob slicker, over to a cabin which harbors a girl whose father holds the secret to a valuable mine. The owner chases him off the premises, and after his visit to the friend's camp, returns in a suit of armor—in order to protect himself from stray bullets. The comedy goes on apace up to this point, after which the thrills dominate the action. Gibson puts it over the villains, locates the mine in novel fashion and saves the heroine's father who has been spirited away.

There are some highly picturesque shots during the melodramatic scenes—one of which shows the flooded mine and the old man's plight at the bottom of the shaft. It is a swiftly moving story carrying plenty of adventure and romance. And while there is some hokum, the incident moves along releasing good suspensive interest. Really the thrills are unusual. Hunting for a lost mine has been used as a plot many times before. But in this picture the idea is dressed up just a little bit differently. Gibson has a good cast. Your folks will like him in his latest feature.

Laramie Lad	Edward (Hoot) Gibson
Jane Sheridan	Marjorie Daw
Margie Vanney	Helen Holmes
Buck	Hayden Stevenson
Jack Maltrain	Jack Pratt
Al Sheridan	William Welch
Curly	Bob Kurtman

By Ralph Cummins. Scenario by A. P. Younger. Directed by Reeves Eason. Photographed by Virgil Miller. Produced by Universal.

The Story—Bashful cowboy loses his horses while on journey to visit friend at latter's camp. Discovers girl alone in her cabin and beset by villains, who are trying to learn location of a lost mine. He rescues the girl, but her father is suspicious of his actions. The youth continues on his way, but returns to girl's cabin, clad in a suit of armor. Succeeds in saving life of girl's father and frustrating plans of villains to gain possession of mine.

Classification—Western melodrama carrying a strong vein of comedy. Typical Hoot Gibson story. Action and humor.

Production Highlights—The easy performance of star. The well-rounded cast. The excellent exteriors. The snap and ginger of story. The good direction.

Exploitation Angles—Feature this as one of the better westerns. Play up Gibson as a star who is coming along fast. If you played "The Loaded Door," and "The Galloping Kid," your crowd will want to see this one. Put on the cowboy quartette, etc.

Drawing Power—Should prove popular in all downtown houses and in the neighborhood houses.

Scene from "The Steeplechase," an Educational Mermaid comedy

"Thorobred"

Clark-Cornelius—Five Reels

(Reviewed by Stuart Gibson)

ALTHOUGH this one has an old, old story, Helen Gibson, the star, is winsome to look upon and is a good rider. Furthermore, there is sufficient hard riding, thrilling climaxes galore and a carefully realistic "Wild West" atmosphere which should help much to put the picture over in theatres where "westerns" are as the breath of life to patrons. Almost from the start of the film it becomes apparent what is going to happen all the way through; but after all, a picture of this sort always leaves one in suspense, for it seems incredible that no new twist will be put into it anywhere.

There are some highly colorful dance-hall scenes and some beautiful exteriors—that is, the settings are fine. A chance has been missed in the photography, however, for there is a curious flat quality about these outdood scenes, as if there had not been proper allowance made for the light. Helen Gibson is an attractive person, who can ride like a streak and also can act to a considerable extent. Jack Ganzhorn's portrayal of a "bad man" is very good indeed, while the remainder of the cast is satisfactory.

But they really ought to have something new about the story. Is it possible that ideas for "westerns" are running dry?

The Cast

Ben Grey	Ed Burns
Pop Martin	Otto Nelson
Helen	Helen Gibson
Jim Grey	Robert Burns
Blackie Wells	Jack Ganzhorn

Written and Directed by George Halligan.

The Story—Helen Martin takes her father's place when he is too ill to carry out his duties as Sheriff, and followed by Jim Grey, tracks down Blackie Wells, notorious "bad man," who has shot up a town. The trail leads over prairie and woodland, ending when Helen assumes the part of a dancing gtirl in the Last Chance saloon and learns the hiding place of Blackie and his associates.

Classification—Western melodrama, hoary with age as to the idea.

Production Highlights—The dance hall scenes. The "bad men's" hiding place. The fight in the saloon. Helen's seizure of Blackie at the point of her pistol.

Exploitation Angles—Helen Gibson in a character she has played successfully before. Fine riding and hard fighting; but nothing to boast about.

Drawing Power—Neighborhood or small downtown houses where they like westerns ought to accept it.

"Beware of the Law"

Jawitz-State Rights—4700 Feet

(Reviewed by Laurence Reid)

THE bootlegging industry as it is carried on along the Canadian border comes in for a severe indictment in "Beware of the Law." The author has apparently followed the facts as they have been outlined in the newspapers for his plot and characterization are recognizably real. There is the "old soak" who has been kicked out by his daughters, leaving them to run the grocery to suit themselves; there is the local prohibition agent who, before the story is finished, is killed by the rum runners, a pair of New York crooks; there is the government agent sent up to the border to get evidence and is nearly killed by the Volstead enemies, and for company they have a flock of villagers and several well paid employees of the whiskey runners.

The story doesn't wait to get started. The villain gives the government agent a ride in his roadster and jumps in the nick of time, the car plunging over the cliff. They haven't been very convincing in this scene, inasmuch as a doctor isn't called, and the hero takes a terrible fall. Yet he suffers no injury beyond a scalp wound and a general shock. The older daughter of the "old soak" nurses him and falls in love. Meanwhile the father is stealing liquor from the cave and selling it at so much a drink. There are considerable "goings on" along the main highway. Cars are loaded and unloaded, and it looks easy for the rum runners, until the hero, fully restored to health, resolves to capture them. A shooting scene follows and the crooks are caught. And the romance continues.

The picture could stand a little better editing in the way of captions. And a few close-ups should have been employed in the big fight. You can't tell the characters apart so fast do they work. The film carries more episodes and incident than it does a straightforward story. However, it is timely and reads like a visualization of the back page of a newspaper which features rum running along the border. The cast is unknown, but the players contribute first rate performances. A good program offering.

The Cast

Jean LaBarbe	William Coughey
Jules Grandin	Henry Van Bousen
Ann La Barbe	Ann Deering
Rose LeBarbe	Marjorie Payne
Jimmy Harvey, alias The Kid	D. W. McReynolds
Three Star Kelly	John Altieri
William MacRae	Willard Cooley

By Frank S. Beresford. Directed by W. A. S. Douglas. Distributed by Jawitz Pictures Corp.

The Story—Prohibition agent is sent from New York to capture rum runners along Canadian border. He is nearly killed by one of the bootleggers but is nursed to health by daughter of local bootlegger. He resolves to get men higher up by arresting girl's father. A gun battle occurs and the crooks are captured. Love triumphs.

Classification—Melodrama dealing with bootlegging on Canadian border. Some romance and humor.

Production Highlights—The timely plot. The appropriate atmosphere. The gun fight. The plunge of the car over the cliff.

Exploitation Angles—This is a story of bootleggers and if your audience is much pro-Volstead, play it up. Feature it as a timely story having to do with breaking the law. Use atmosphere for lobby and prologue. Use a snappy teaser campaign. Get the press sheet issued by Jawitz.

"The Forgotten Law"

Graf Production—Distributed by Metro—Seven Reels

(Reviewed by Charles Larkin)

THIS is a novel eternal triangle offering made notable by the work of an unusually fine cast. The plot also is based on a "different" idea and is worked out in a series of tensely dramatic moments. Cleo Ridgely returns to the screen in this picture and puts over a "mother" role of real appeal, registering some emotional work that will stand with the best of the year. Milton Sills has the leading male role and can always be depended upon to give us something worth while. As Richard Jarnette, the man who refuses to believe that his brother is a cad and who insists on carrying out the profligate's last wishes that a baby shall be taken from its mother's care and given to him, gives us another portrayal that will be classed with his work in "Skin Deep."

A foreword explains that the plot is based on a law that was actually in force in an eastern state, but was repealed recently. The law permitted a man to will his child away from its mother. Jack Mulhall appears as the unfaithful husband who upon his marriage finds that there are a number of bridges to his past life that refuse to be burned. In spite of his marriage he continues to build these bridges of infidelity and deceit until the disturbing element in the form of these "other women," creeps into his home. There is a "scene" between husband and wife leading up to the decision to change the will and take the baby from its mother. Then comes the murder of the husband in a dramatic scene which is well staged and calculated to thrill observers.

Some of the most delightful moments are furnished by Muriel Francis Dana, a charming little child actress who has real talent. The reading of the will gives Miss Ridgely opportunity for emotional display of high order. The scenes between Alec Francis and Sills in which the former proves to the latter that the brother was a "bad egg," is one of the high lights of the picture. "The Forgotten Law," comes under the heading of "better pictures."

The Cast

Richard Jarnette	Milton Sills
Victor, his youngest brother	Jack Mulhall
Margaret, Victor's bride	Cleo Ridgely
Judge Kirtley	Alec B. Francis
Muriel	Muriel Francis Dana
Rosalie	Alice Hollister
Flo	Edna Altemus
Mammy Cely	Lucrecia Harris

Adapted from Caroline Abbot Stanley's novel, "A Modern Madonna," by Joseph Francis Poland. Directed by James W. Horne. Photographed by John Stumar. Produced under the personal supervision of Max Graf. Distributed by Metro Pictures Corporation.

The Story—Victor Jarnette, peeved at being rebuked by his wife for his unfaithfulness, changes his will, in which he leaves his child to his brother. He is shot by one of his flames whom he has cast aside. The brother, in spite of all pleadings, carries out the will and takes the baby from the mother. The court upholds the document, which is based on a forgotten law. In time the brother relents and in the end marries his brother's widow.

Classification—An eternal triangle story with a "different" twist filled with dramatic situations.

Production Highlights—Milton Sills' portrayal of the role of Richard Jarnette. The fine support. The shooting of the younger brother. The excellent direction, photography and mounting. The scenes between the wife and "the other woman." The willing of the baby to the brother, calling on an ancient law. Scenes attending the reading of the will.

Exploitation Angles—Milton Sills is rising swiftly to the top rung of popularity. Play up his name in this one. There are also some big names in the cast, notably Jack Mulhall, Alec Francis and Cleo Ridgely, who staged a great comeback. Tell mothers there is a wonderful child actress in the picture.

A scene from "The Old Sea Dog," the second two reel comedy starring "Snub" Pollard with Marie Mosquini, for Pathe release.

"The Plaything of an Emperor"

Jesse A. Levinson-State Rights—5300 Feet

(Reviewed by Lillian Gale)

WHILE a number of foreign made pictures have failed to register sufficiently to hold their own in the American market, now and then we strike a good one. For instance "The Plaything of an Emperor," a worthy specimen of its kind, one that deserves unbiased praise and likely to meet with favor wherever it is shown.

To begin with the photography is unusually good, the settings unique and interesting, exteriors quaint and characteristic of the country wherein the story is laid. The cast has been carefully selected and may be said, as a whole, to be entirely adequate. Rodolph Lettinger, as Napoleon, is very like in stature and general appearance to the description history has laid down regarding the famed Emperor of France.

There is, also, a story founded upon historic incident, during the reign of Napoleon, that has been moulded into an interesting screen narrative, a departure from overdone melodrama, quite refreshing. The editing and subtitles play a prominent part in fitting this offering for general consumption, since every possible move that the period might otherwise have rendered confusing, is explained, holding close to the main theme and culminating in an interesting photoplay, decidedly out of the ordinary.

The Cast

Napoleon, Emperor of France	Rodolph Lettinger
Countess Walewska	Marjorie Verlaine
Count Walewska, her husband	Henry Keyes
Count d'Evians	Anthony Lannister
Duroc, Prince of Friul	Charles Magnes

Story suggested by John Natteford. Directed by Arthur Rippert. Edited by George Martin.

The Story—It tells of an episode in the life of Napoleon, when passing through the country he met with a young girl charged with a personal appeal to the Emperor in behalf of her people. Napoleon admires and desires to meet the lady again, ordering that she be present at a grand ball. Her refusal to accept the honor of leading the grand march with the great ruler, excites his determination to change her regard for him. There follows an extended romance, bringing about considerable opposition, and ending in Napoleon's triumph in winning the affection of the haughty countess.

Classification—Costume drama of the period when Napoleon reigned in the heighth of his Napoleon into the territory, where he meets Marie. The execution squad preparing to take the life of an officer, formerly in the ruler's career, embracing a love story alleged to have been a romantic episode of the Emperor's life.

Production Highlights—The coming of retinue. The final scene when Marie defends the life of the officer by confessing her affection for Napoleon.

Exploitation Angles—The period; the historic interest and value. Can tie up with book stores, shops where antique furnishings may be had, jewelers.

Drawing Power—Should go very well in houses of any class. Has general appeal.

"The Bond Boy"

Inspiration-First National—Six Reels

(Reviewed by Laurence Reid)

THE hero of this morbid tale of vengeance and self-sacrifice is convicted of murder upon pretty flimsy evidence. If a word spoken by one of three characters or by all of them the story would have lost its entire substance. By sending the boy to prison the plot is able to release considerable dramatic tension even if it defies logic.

The story is grim, morbid—unrelieved by a single flash of humor. This youth—poor white trash—is bound over to a cruel farmer to save his mother from the poorhouse. He is whipped and abused. And the farmer's young wife finds in him a bond for sympathy. She also is subject to much abuse. So when a fast talker comes from the city and proposes an elopement she readily consents. The boy tries to prevent her, since he has a religious sense of honor. Then the farmer comes home and thinks they are plotting against him. He raises his rifle to shoot, but accidentally kills himself. So the boy gives himself up to spare the wife from losing her good name.

The courtroom scene is well done. But the high mark is the escape of the youth from jail, pursued by bloodhounds. It looks black for him when he is caught, but the wife, unable to withstand the strain of seeing an innocent youth suffer, confesses her infidelity and her husband's death by accident. Henry King has another fine scene to his credit. It shows the shadow of the rope on the gallows swinging through the moonlight on the prisoner's cell wall like a pendulum of fate. He has told his picture with fine human touches and Barthelmess has attended to the rest with his sensitive, expressive face. Mary Alden is unusually fine as the lad's mother. "The Bond Boy" belongs to the better class. Henry King doesn't make any other kind.

The Cast

Joe Newbolt	Richard Barthelmess
Isom Chase	Charles Hills Mailes
Cyrus Morgan	Ned Sparks
Colonel Price	Lawrence D'Orsay
Lawyer Hammer	Robert Williamson
District Attorney	Leslie King
Sheriff	Jerry Sinclair
Saul Greening	Thomas Maguire
Mrs. Greening	Lucia Backus Seger
Alice Price	Virginia Magee
Mrs. Newbolt	Mary Alden
Ollie Chase	Mary Thurman

By George Washington Ogden. Scenario by Charles Whittaker. Directed by Henry King. Produced by Inspiration Pictures, Inc. Released by First National.

The Story—Youth is sold into bondage by mother to keep herself from poorhouse. The wife of the boy's employer seizes opportunity to find real romance with book agent. As they are about to elope, the youth prevents her. The husband returns home and mistrusting his wife and the boy, picks up his gun to kill them, but accidentally kills himself. The boy is indicted for murder. Eventually escapes and the wife confesses. Thereupon he finds real love and happiness with his sweetheart.

Classification—Grim melodrama with a touch of heart interest, laid in Kentucky mountains. Trials and tribulations of boy who conquers his misfortunes.

Production Highlights—Excellent work of Barthelmess and the pleasing portrayal by Mary Alden. The human touches. The realism. The courtroom scene. The pursuit of convict. The locations. The able direction.

Exploitation Angles—Why not put on a prologue with background representing log cabin set against backdrop of mountains—with quartette attired in homespun, etc., singing an old-time melody. Play up the star, telling of his rise to the heights through his able work in "Tola'ble David." Play up the human interest.

Drawing Power—Good for all big and little houses.

The manager of the Rialto theatre, Hillyard, Wash., arranged this float on a truck to celebrate the anniversary of the theatre, and also entered it in Spokane's "Go-to-Movie Week" parade

"Notoriety"

(Apollo-State Rights—8600 Feet)

(Reviewed by Leon J. Rubinstein)

THE author and director seem to have determined on getting away from the usual, at the same time taking a wallop at a question which has never before been handled in pictures. The fact that a great deal of newspaper notice has been known to bring joy and sorrow to those who have become its subjects is the theme. The logic is correct and the producer takes the stand here that the desire for publicity works peculiarly on the human mind.

In this case a gutter-snipe finds herself lionized merely because she is the innocent victim of circumstancs, which make her an object of public notice. The story shows that rather than relinquish the attentions thus paid her, she lies by "confessing" to crime. To those to whom this may appear to be an incredible procedure, it need only be said that publicity obtained through lies and maintained through more lies is considered the usual thing. The girl here has merely borrowed a tenet from the press agent's code.

The story hinges well together and the characters are convincing.

William Nigh has incorporated a full quota of his well-known touches. Particularly commendable is a corking fight scene which carries action plus. The technical side of the production is excellent.

Maurine Powers in the leading part shows promise for the future and Rod La Roque comes up to all expectations in a difficult part. George Hackathorne likewise distinguishes himself in this picture. What completely overshadows cast, story and eye appeal of the production is the tremendously heavy dramatic effort which has been expended.

The Cast

"Pigeon" Deering	Maurine Powers
Ann Boland	Mary Alden
Arthur Beal	Rod La Roque
"Batty"	George Hackathorne
Horace Wedderburn	J. Barney Sherry
Tom Robbins	Richard Travers
Dorothy Wedderburn	Mona Lisa
Van Dyke Gibson	John Goldsworthy
Theatrical agent	Anders Randolph
Mrs. Beal	Ida Waterman
The hired man	William Gudgeon

By William Nigh. Directed by William Nigh. Produced by Lawrence Weber and Bobby North.

The Story: Centers around young orphan girl of the tenement district who yearns for notoriety and who is encouraged in her desire by youth living in same tenement. A murder is committed and the girl, craving publicity, confesses to crime, though she is innocent. She dreads going back to her drab life, though in the end she is convinced that it holds considerable love for her.

Classification: Melodrama based upon craving for publiity by girl who is innocent of crime, though she pleads guilty.

Production Highlights: The unusually vivid fights. The skilful handling of plot. The good work of cast. The atmosphere and technical detail.

Exploitation Angles: Play up Nigh as director of "Rags to Riches." Feature the big fight scenes. Link up with press. Title suggests some snappy ideas.

Drawing Power: Will go in any kind of house.

"One Exciting Night"

(D. W. Griffith, Inc.—Twelve Reels)

(Reviewed by Richard Spencer)

A TRUE drama of suspense, and though far, far different from anything the "Wizard" has heretofore attempted, it is none the less successful for that. Griffith has done away with his old standard chums, mob, costumes, and spectacle, and in a straightforward manner he has evolved a highly thrilling, gripping, and above all lovable story. Words fail in an attempt to describe its grip. More than that he has created effects never before seen. It does not need the enticing title to draw after the first audience in a city has seen it.

Hull as John Fairfax often seemed too enthusiastic over trivial matters, and indulged in gymnastic gestures that grated at times. That too was, however, trivial in itself, and was forgotten almost as soon as seen. It is saying a lot for a film when one minor flaw is the only one to be found. Griffith has also done wonders for Carol Dempster, who, always good, is in this latest production, showing the hand of the "Wizard" himself. She should take place among the highest after "One Exciting Night" is well known.

As what might be termed a waif of Africa, though legitimate heiress to a vast English estate, and deprived of her lawful heritage, she portrays the modern girl in all her intensity of life, play, and frivolity, bobbed or not, but above all sincere and sweet and right when the things that count enter her life. Her acting in the storm that brings the climax is superb; and that storm! New effects! A storm that it is hard to believe within the reach of photography! Obviously Griffith has made another masterpiece. The work of Porter Strong was fine. Photography, direction, lighting, and settings unexcelled.

The Cast

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
J. Wilson Rockmaine	Morgan Wallace
The neighbor	C. H. Crocker-King
Romeo Washington	Porter Strong
The detective	Frank Sheridan
Mrs. Harrington	Margaret Dale
Samuel Jones	Frank Wunderlee
Auntie Fairfax	Grace Griswold
The maid	Irma Harrison
Clary Johnson	Herbert Sutch
The butler	Percy Carr

Story by Irene Sinclair. Musical score arranged and synchronized by Albert Pesce. Photography by Hendrik Sartov. Directed and produced by David Wark Griffith.

The Story—The death of her mother following news that her father has succumbed in the African wilds, Agnes Harrington is taken to America as a babe that her father's younger brother may inherit the vast English estate. The plot deals with her trials in the late teens of her life.

Classification—Mystery comedy-drama that is nearly all suspense.

Production Highlights—First and above all, the storm. Wonderful and masterly handling of the mystery element. Total unexpectedness of the villain's identity. The excellent comedy of Porter Strong.

Exploitation Angles—The two best bets are the storm and the mystery side of the picture. The title also holds great chance for good work in this line, particularly on a publicity tieup. The fact that Griffith produced and directed the play.

Drawing Power—It is hard to imagine a film with greater possibilities for shattered attendance records than this once the word has gone around just what it is like.

Arthur Trimble, junior star, and Bessie Love, who appear in the two reel offering "Prince Courageous."

"Calvert's Valley"

Fox—4500 Feet

(Reviewed by Laurence Reid)

THIS picture isn't quite up to the mark. In the first place it carries a story which gets nowhere because its theme is so easily punctured. In the second place it is more sensational than logical. If you can believe that a hero may become so intoxicated that he doesn't know whether he killed a man or not —then you can swallow it. John Gilbert is this youth, and the picture will not add to his popularity. He is a stranger in town and he is present when a rejected suitor of the heroine tumbles over a cliff and meets his death.

The picture being so slight of material, drags along, releasing no suspensive interest on its journey. The hero becomes conscience-stricken and finally wanders into a church and confesses to the crime. This scene is followed by the inevitable courtroom sequence, which carries no smashing climax. Since a demented character has been introduced without making his purpose in the story clear, it is certain that he will be employed to clear the complications. In other words the burden of being the criminal will be placed upon him. The incident reveals the murdered man's brother attempting to fasten the crime upon the hero, although it is rather far-fetched. Eventually an elderly widow, the mother of the half-wit comes forward and saves the hero by telling that her son killed the rejected lover. The hero has performed this amazing sacrifice to relieve the heroine of worrying over the fact that she prompted the victim to kill himself.

The situations are unpleasant and morbid. And the story is not well constructed. Too much stress is placed upon the incident. It's a picture which doesn't carry any impression, though there must be an audience for it, else it wouldn't have been made. Gilbert is handicapped with the plot and the figure he is called upon to portray. His support is capable.

The Cast

Page Emlyn	Jack Gilbert
Hester Rymal	Sylvia Breamer
James Calvert } Eugene Calvert }	Philo McCullough
Judge Rymal	Herschel Mayall
The Widow Crowcroft	Lulu Warrenton

By Margaret Prescott Montagne. Scenario by Jules Furthman. Directed by Jack Dillon. Photographed by Don Short. Produced by Fox.

The Story—Youth journeys with companion to timber region and the latter is pushed off a high cliff and killed. The hero confessed to crime, although he is innocent. The fiancee of the victim thinks that he killed himself because of unrequited love. Eventually it is proved that the hero is innocent. Thus he is left free to find happiness with girl.

Classification—Melodrama of northwest locals based upon self-sacrifice. Righteous hero triumphs.

Production Highlights—Creditable work of Jack Gilbert. The exteriors and atmosphere.

Exploitation Angles—This is just another western so play up the star as your best angle for exploitation. Feature him as the star of "Monte Christo." Use a teaser campaign.

Drawing Power—Likely to please in neighborhood houses catering to program offerings.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

Buffalo Briefs

Eddie Weinberg, now that Edgar Weil has recovered his health and is on the job at the Syracuse Strand, is back in Buffalo where he will have his tonsils removed and anything else that may be annoying him. Soon he will depart for Troy where he will prepare for the opening of the new house which the Strand interests are building in the City of Collars.

Commencing Monday, October 16, the Loew State will celebrate its first anniversary and Manager Al Beckerich is planning an elaborate program in honor of the event. Mr. Beckerich is to be congratulated for his fine work in connection with the State. He has brought the house to a place where the S. R. O. sign is never taken down.

The Western New York unit of the M. P. T. O. of N. Y., Inc., has opened an office at 313 Lafayette Square Building and from there is directing a campaign against the daylight saving ordinance which comes up for referendum at the November election.

Ira M. Mosher, former president of the Buffalo Theatre Managers' Association and for several years manager of the Palace, before Howard J. Smith took personal charge of the house, came home from the theatre on the evening of October 4 and found that burglars had ransacked his home at 435 Delaware avenue. Mr. Mosher is now engaged in educational film pursuits.

Word has reached Buffalo that its former prominent exhibitor, Harold B. Franklin, is now occupying a new home in New Rochelle, N. J. Mr. Franklin is now in charge of theatre interests for Paramount.

M. Shea, of Feiber & Shea, was in town on a booking tour on Wednesday, October 11.

N. Dipson, prominent Batavia exhibitor, has returned from a trip to Europe. He thought he better get home before the ocean froze over.

M. J. Kallet who owns the Strand in Rome, N. Y., has purchased the Star in that city from Kaufman and Shane.

George Miller has taken over the Elite theatre at Main and Cleveland streets, Niagara Falls, and after redecoration and remodeling has opened it with first-class pictures.

Vaudeville has been added to the Amendola theatre bill in the Cataract City and Manager John Amendola reports it going over strong with patrons.

In the Buffalo Exchanges

P. H. SMITH is still going around with his office in his hat. Because of the big success of "From Rags to Riches," at the Capitol, New York, Warner Brothers' officials have been unable to get to Buffalo to aid in the search for a permanent exchange location. P. H. is kept busy, however, as he has a print himself of the Wesley Barry production. He screened it for M. Shea of Shea's Hippodrome, Bill Callahan of Rochester and others. When the exchange is finally located, a complete sales staff will be engaged as well as an office force.

The New York exchange will soon be ready for occupancy. It is located in North Pearl street, almost opposite the big film building. When ready, it will be dedicated with suitable ceremonies and a big party for exhibitors, newspaper men and others. Manager Charles Johnston announces that "Monte Cristo," at the Hippodrome and "A Fool There Was" at the Lafayette Square both attracted S. R. O. business the past week.

Sydney Samson of Grand & North announces the forthcoming release in western New York of "The Jungle Goddess," the Selig serial, as a successor to "Miracles of the Jungles." Syd is already filling his books with dates on this one.

Fred M. Zimmerman of Nu-Art Pictures corporation is in receipt of a letter from Herman Lorence, manager of the Bellevue theatre, Niagara Falls, N. Y. in which the latter tells of the enthusiastic reception given his presentation of "Up and Down the Swanee River," a Burlingham Adventure Scenic.

Joseph H. Berdel, former Beau Brummel percentage checker for the local Fox Exchange, is back in town after a jaunt through Germany and France and is now a member of the Evening Times reportorial staff.

Max Graf of Graf Productions, Inc., was in town last Thursday evening for a talk with Henry W. Kahn, Metro manager, on his new production, "The Forgotten Law," which Metro will release in November. Mr. Graf was on his way from New York to the coast. Mr. Kahn has returned from a business trip to Penn Yan, Warsaw, Waterloo and other big cities in the territory.

M. W. Goosman and J. Bruggy were in town last week installing a new billing system in the advertising department of the First National exchange. Manager E. J. Hayes is looking forward to the early springing of his famous fur-collared overcoat on Film Row. We anticipate several protests. He looks like Richard Mansfield in the height of his success.

Howard Riehl, formerly with Grand & North, is now a member of the Hodkinson exchange staff. He is covering the Syracuse territory. Jock Thomson has been transferred from Syracuse to the Rochester district. Office Manager J. L. Daly journeyed to New York with his pal Bob Murphy of Filkins & Murphy for the World Series. Must be money in this here exchange business.

T. C. Leonard, Universal exploitationist, is back in the city after a big publicity offensive through Northern New York.

The Film Clubs of the country will soon be functioning again, according to a local exchange manager. They will be under the supervision of the National Association of the Motion Picture Industry. A meeting will soon be called to reorganize the Film Club of Buffado.

In Cleveland Film Centres

EDDIE CARRIER, who has travelled widely since he exploited Select pictures in Cleveland three years ago, is back in town again. This time it's Goldwyn pictures that he is exploiting for the benefit of the Northern Ohio exhibitors.

E. Mandelbaum, president of the Associated First National Company of Ohio, is back again at his desk after a four weeks' rest cure at Battle Creek, Mich.

Milton Mooney, chief of the bookers at the Cleveland First National exchange, is still on the First National payroll, but he is now listed as "salesman," not as booker.

H. H. Hurn, Hodkinson district manager covering the central division, was in town several days this week.

E. W. Penrod, of the local F. B. O. exchange, has just returned from a tour of the surrounding country. Having only recently arrived in Ohio after a ten-year sojourn in Indianapolis, Mr. Penrod gets a clearer vision of things as they are than those who have travelled the path regularly.

H. A. Bandy, First National district manager covering the Pittsburgh, Cleveland, Detroit, Cincinnati and Indianapolis offices, started the Cleveland salesmen off on their eight-week sales contest with a boosters' dinner party. The five officers are competing for sales honors. Prizes of $300, $200, $150 and $100 will be awarded to the four winners. There were twenty-three present at the dinner.

Cleveland Paragrapns

Samuel R. Bradley, who directed the making of the feature photoplays "False Front," "Women Men Love" and others, has recently incorporated the Bradley Pictures Company for the purpose of making industrial films and local news weeklies. The Bradley Pictures Company is making the Cleveland Plain Dealer Weekly, which is being shown in all the leading local theatres, as well as throughout the state. They are located in the Film Exchange Building.

August Ilg of the Wonderland theatre, Lorain, and a frequent visitor to Cleveland, says that the picture business is slow picking up in Lorain. He gives as the reason, the sameness of feature pictures. Ilg says that whenever his patrons think that a picture has some new angle to it, he has no trouble filling his house. Novelty is the keynote to business these days, says Ilg.

Hippodrome theatre, Youngstown, under the management of Mr. Miller, has shifted from a straight vaudeville policy to vaudeville and feature pictures.

Joe Trunk of the Dome theatre, Youngstown, has just taken over the lease on Capitol theatre, so the announcements read. "Prisoner of Zenda" was the first attraction booked to re-open the 1200 seat house on October 12.

Sam Barck has added another theatre to his present belongings. This time it's the Temple, East 55th Street and Central ave. And they're to have colored vaudeville in conjunction with pictures.

L. W. Chapman, formerly associated with the Masterpiece Film Exchange of Cleveland, is now managing director of the Bannon Theatres Company, Elyria, Ohio. The Bannon Theatres Company comprise a circuit of three downtown houses, the Colonial, Dreamland and Strand.

Max Lefkowitz, owner and manager of the Gaiety theatre, East Ninth Street, Cleveland, was playing a Wm. S. Hart feature one day last week. Just as the hero was brandishing his pistol the most, a shot was heard in the theatre. A man in the audience was discovered with a bullet in his leg. When the excitement was over he said his gun went off accidentally. Lefwokitz says he thinks the picture was too realistic for him, and unconsciously he pulled the trigger.

Carolina Close-Ups

The Strand Theatre at Charlotte, N. C., reopened its doors Monday after several months with the Universal picture, "The Storm" after a week's advance newspaper campaign anent the opening and the picture. On the Sunday preceding the opening the Charlotte Observer carried a full page hook-up and the lobby of the theatre was appropriately decorated.

The executive council of the Tennessee State Federation of Women's Clubs has made recommendations for three new departments in accordance with the action taken at the last session in Nashville. Mrs. M. N. Whitaker has been appointed chairman of the better films department. Chairmen were appointed for two other departments that in a way touch on the theatre business in that state.

H. Turner Jones, public relations representative of Southern Enterprises, spoke at the meetings and urged the formation of the better films department and it is principally through his endeavors that the idea was carried through.

Mrs. Whitaker stated that she will use the Atlanta, Ga., committee on Better Films as an example for the work of her department.

The name of the Piedmont theatre, Charlotte, N. C. has been changed to the Alhambra and will present a season of stock with the Francis Sayles players as the attraction.

Providence, R. I., News

The Victory theatre announces that it has procured the exclusive showing in this city of the United Artists program. The first was shown during the week of October 9. The Victory also carries the Vitagraph and Pathe programs.

Fay's theatre is running a motion picture contest. They send out a cameraman weekly, and on the following week show the "important personage" films he procures. A man and woman are picked weekly from the film for the prizes, the awards being made to the first who notifies the management that he or she has identified himself.

The Strand and Modern theatres have begun following the style of other houses in using drawn advertisements instead of typeset copy. The two houses blossomed out last Sunday with their copy put together by hand work.

James P. Powers is handling the publicity work for the Victory theatre, having taken the place of Clara Blaney, who was employed by publicity director of the Keith interests in this city for many years.

David Wark Griffith was in Newport, R. I., last week to witness the presentation of "One Exciting Night," his latest film, which is later to be shown in New York and Boston. The picture will be cut some before having its premiere in those cities. Mr. Griffith was given an ovation when he stepped onto the stage. He was in a jovial mood and talked several minutes before telling his audience how pleased he was at the way they received his picture.

With the Washington Branches

BEN PITTS of Fredericksburg, operating the Opera House and Leader there, called at Vitagraph, Goldwyn and other exchanges during the week.

Messrs Douglas, of the Crisfield Opera House, Mitchell of Easton, and Brown of Cambridge, were Maryland exhibitors calling at the Vitagraph exchange. The Crisfield Opera House secured a contract for a year's service from the Vitagraph, with one feature weekly.

John Golder of Baltimore, called at the First National with Mr. Pacey of Pacey's Garden, holder of a Baltimore sub-franchise in First National.

E. H. Reddish, extensive Baltimore exhibitor, was a caller at Pathe and First National, Friday.

The engagement of Miss Elfreda Monroe, booker for First National, to Richard Conway is announced. The wedding is expected to be October 31, Halloween Night.

Clever window displays of "The Eternal Flame" ballad and "Smilin' Through," music in Washington stores, and in other key cities in the territory is part of the efficient campaign of George Edmunds. Director of Exploitation and Publicity for First National. Music for Shirley Masons film of desert life is also exploited through Kresges and other ten cent stores.

Miss Calhoun, booker for Educational is on her vacation.

Sam Flax is serving on the District of Columbia Police Court jury, and has been absent from film row for several days.

A new arrival at the local Goldwyn exchange, last week was District Manager George A. Hickey, who is to make his headquarters at the Washington office. Goldwyn branches at Boston, Philadelphia, Buffalo, Pittsburgh and Washington are under his general charge.

Jean J. Crandall of Associated Exhibitors was a Pathe visitor.

Adolph Loeffler, after several years with the Vitagraph exchange is now handling similar duties as booker and assistant manager in the local F. B. O. Bob Folliard is now on the road for the same exchange. Bernard Davis is a film inspector in their shipping department.

Dick Simon recently a salesman for F. B. O. is now handling the business of the National Screen Service, Incorporated.

Manager Jerry Marks of the Independent Films of Washington is resigning to take up his new duties with the Progress Pictures of Baltimore, Philadelphia, Wilmington and Washington, in charge of their Southern office at Washington. Marks had previously been connected with Metro for over four years.

J. S. Hebrew, manager of the Fox Film Exchange in Washington for several years, has severed his connection with the local office and returned to his residence in Philadelphia. Nothing is known here in regard to Mr. Hebrew's future plans. George Roberts, assistant manager since June, has been appointed manager of the exchange here. Mr. Roberts came here, after several years in the Ohio exchanges of the Fox corporation.

John Dermody, formerly in the Contract Department of the New York office of the Fox corporation is now performing the duties of assistant manager, having been transferred here by the home office. William Aireye has been employed in the sales force relieving Mr. Binns, who has resigned.

Around the Carolina Exchanges

M. C. WHITE, traveling auditor of First National, spent a few days in the Charlotte office before leaving for Atlanta where he will take a squint at the books there.

R. H. Page, formerly Carolina representative for Pathe, has resigned and accepted that same territory for Goldwyn.

Claude Ezell, personal representative of Myrin Selznick, was in Atlanta last week in conference with J. U. McCormick, of Charlotte, and the Atlanta manager.

Perry Spencer, formerly manager of the Pack theatre, Asheville, N. C., has gone to Brunswick, Ga., to manage the Grand theatre there for A. G. Moore, of Savannah.

J. F. Worsley, who handles the attractions of the Southeast for First National Exhibitors Circuit, spent several days in the Charlotte office last week.

The Charlotte office of Southern Enterprises is trailing the Atlanta office for first place in the race to see which exchange can do more to sell "a million dollars' worth of films in ten weeks." Manager Peppiatt has been out himself in an effort to win the contest and is still hopeful.

"Doc" Koch, of Goldwyn, was in the Carolinas last week with a print of "Remembrance."

U. T. Koch, formerly manager of the Goldwyn exchange, has been appointed manager of the F. B. O. exchange to succeed Mr. Davis. Mr. Koch's position has not as yet been filled.

Sixteen Houses in San Diego Open Shop

Sixteen of the motion picture houses in San Diego, Cal., and immediate vicinity, are now operating "open shop" in all departments, following the strike of the musicans and stage hands, which became effective on Tuesday night, Sept. 19. The operators had previously gone out on Sept. 2.

The owners and managers of the San Diego houses believe that the "open shop" policy will soon be the rule in practically all of the coast cities, it being declared that a large number of the Los Angles houses are already following that policy.

The San Diego houses have found no difficulty in securing competent men to take the place of the striking operators, musicians and stage hands, and the houses are running as usual. The strike of the operators was over a matter of compensation, the owners refusing an advance and, on the other hand, offering a scale which prevailed in Los Angeles houses, which was slightly under that which had been paid in San Diego. Orders for the strike by the musicians and stage hands came from the higher officials of those two unions, and the San Diego members had no alternative, it is stated.

Washington Gossip

Artist "Bill" C. Ewing of Crandall's spent several days recently in Gotham.

Organist "Stan" Rhoades is a new artist in the musical department of the Greater Crandall chain.

Kann's store here is to have display of gowns worn by Norma Talmadge in "The Eternal Flame."

During the week Droop's Music store had a big tie-up with the Rialto, on Victor Herbert, records, player roll and sheet music. Herbert spoke at a club at which Mr. Droop had been made chairman of music.

The new lobby of the Strand is a great improvement on the 9th street vaudeville picture house.

On account of the death of Mrs Nutter, wife of J. H. Nutter of the Star and Columbia theatres in Norfolk, last Wednesday, a showing of a film feature was postponed a couple of days and the houses closed.

The annual report of the building permit office shows that the $20,000 appropriated after the theatre tragedy of last winter is inaedquate to care for the stupendous boom. The average number of jobs per employee is 365. The survey of theatres, halls, etc., has been made, and though no actually dangerous conditions were encountered, such older theatres as the National and Poli's have been undergoing complete re-construction. All structures in the theatre and exchange classes will soon be in compliance with all fire codes and building law requirements. Improved safety and modern engineering practice are being observed.

Distinguished clubwomen representing the motion picture sections of their organizations were entertained by Mrs. Harriett Hawley Locher, Wednesday, October 5th. Mrs. Locher gave the luncheon as the chairman of motion pictures for the National League of Pen Women of America. The conference was held on Tuesday afternoon in Mrs. Locher's studio in the Crandall offices.

Manager Robert Slote of Crandall's Strand, Cumberland, Ind., is actively promoting the Hunt Concerts, as in other seasons and in additions to the Crandall selection of films promises Harry Lauder, Irene Castle, Denishawn and Isadora Duncan.

Thomas F. Burke of the Liberty, Cumberland, announces the showing of "Silver Wings" in an open letter tie-up with the better film movement.

Canadian Brevities

The annual revival of the English film comedy, "The Better 'Ole," is taking place in Toronto, Ontario, and the engagements arranged at seven local theatres are arousing considerable interest.. The series of three-day runs at the various houses opened at the Beach Theatre on October 9, this booking being followed by presentations in succession at the Danforth, St. Clair, Beaver, Bloor, Parkdale and College Theatres.

In view of various conditions affecting the moving picture theatre business during the past year or more, it is somewhat astonishing to note that admission prices for Allen's Regent Theatre, Ottawa, Ontario, have been permanently advanced. Manager J. C. Kennedy of the Regent has announced a new scale which ranges up to 50c as the evening price for an orchestra seat, tax included. This is ten cents higher than the previous orchestra floor rate. Along with the advance in admission prices at this house, however, came an increase in the size of the regular orchestra to 15 pieces with a weekly symphony concert each Monday evening by an augmented orchestra of 22 musicians. The Ottawa Regent has always been considered one of the best houses on the Allen chain.

Two special D. W. Griffith productions formed the attractions at two rival Ottawa, Ontario, theatres during the week of October 9, when "Orphans of the Storm" was presented for its second week at the Centre Theatre and "Way Down East" was shown at the Regent Theatre, this being the third local run for "Way Down East." Manager Stapleton raised prices for "Orphans of the Storm" at the Centre, evening prices being 80c for an orchestra seat and 60c for the balcony, this being considerably above the regular scale. In spite of the higher admissions, the feature ran for two weeks.

The first theatre in Canada to arrange a special benefit performance for the relief of sufferers in the terrible forest fire in Northern Ontario, October 4-5, was the Loew Theatre in Ottawa, Ontario. Capt. Frank Goodale, manager of this theatre, conducted a special show on Sunday evening, October 8, for this purpose in cooperation with the Lions Club of Ottawa of which he is an active member. Musicians, operators and all other employes of the theatre donated their services for the occasion.

After several years as manager of the Francais Theatre, Ottawa, Ontario, Mr. Val Bureau stepped out of the position on October 9, his successor being Mr. A. Donaghy, manager of the Monument Nationale Theatre some years ago. Mr. Donaghy has taken a long term lease on the Francais, it is announced, and will conduct the theatre himself. For four years, Donaghy has been a film exchange manager and exhibitor at St. John, N. B., and other points in the Maritime Provinces. There will be no change in the policy of the Francais Theatre for the present.

In the Canadian Branches

MR. AND MRS. DOUGLAS FAIRBANKS, accompanied by Mrs. Charlotte Pickford and Mr. and Mrs. John Fairbanks, were given a taste of real Canadian hospitality during the first week in October when they made a trip across the Dominion on their way to New York. At Winnipeg, Manitoba, the screen stars were given a great reception in which local exchange managers and exhibitors took a leading part under the direction of Cecil Wilson, manager of the United Artists exchange. At Montreal, Mary and Doug. were mobbed by a multitude of fans. Canadian newspapers gave considerable front page space to reports of receptions.

J. W. Margetts, former Universal manager at St. John, N. B., has arrived in Winnipeg, Manitoba, where he has been installed as manager of the Winnipeg office of the Famous-Lasky Film Service.

R. G. March, former manager of the Pathe exchange at St. John, N. B., has been appointed manager of the St. John office of the Fox Film Corporation, in succession to W. J. Melody who has been transferred to the Toronto Fox headquarters.

E. A. Browne, Toronto, has been engaged as special representative for Ontario of Stephenson's Attractions, Ltd., Toronto. Harry Price, of Toronto, has been engaged as Western Canadian representative for Stephenson with offices at Winnipeg.

C. R. Dippie, of Vancouver, B. C., is the manager of the Vancouver office which has been opened by Educational Films, the appointment being made by Mr. Hanson, of Toronto, Canadian general manager for Educational.

Norman Smith, of Winnipeg, Manitoba, formerly in charge of the local Pathe branch, has been made manager of Regal Films, Ltd., at Calgary, Alberta. Mr. Smith is a former resident of Calgary. Regal Films now handles Pathe distribution in Canada.

St. Louis Film Row News

THE St. Louis film colony gave a stag at the De Baliviere Tea Rooms the evening of October 8. Short talks by prominent film men and vaudeville and plenty of eats and smoke marked the event.

Mike Newman, formerly with Educational, is now making Southern Illinois for Paramount.

Tom Reed, of Duquoin, was a visitor to Fox headquarters. Henry Lowrey, of Highland, Ill., was another caller of the week.

Joe Fessaoro, of Taylorville, Ill., surprised Picture Row with his first visit in many weeks. He signed up for a number of features and comedies before returning home.

W. A. Clark, of Golconda, Ill., was seen at Paramount headquarters.

John Koenig, office manager, and Bill Wondell, booker for Paramount are vacationing in Kentucky. They have promised to bring back enough fish to put on a real fry for the Paramount organization. But of course the biggest ones will get away.

On October 15 Harry Niemeyer, former director of publicity for the Famous Players Missouri Corporation, will take charge of publicity and exploitation for the Goldwyn Pictures in the St. Louis territory. He will have headquarters in St. Louis.

Neimeyer thoroughly understands publicity. Prior to joining the Famous Players he was with the St. Louis Post-Dispatch and is regarded as among the leading journalists of this section.

Around the Omaha Offices

F. B. SANDERS, W. D. Singleton, C. T. Lynch, salesmen; L. A. Freiberg, booker; and B. B. Reingold, manager of Goldwyn in Omaha, participated in the August bonus offered by the Goldwyn corporation for sales.

Charles A. Powell has joined the sales forces of the Omaha office for Pathe and will cover the northern part of Nebraska as well as a few counties in South Dakota and the river towns in Iowa.

Organization of film men in Omaha for social and athletic purposes is under way with Robert Gorham, booker at First National, and Elmer Sedin, office manager of Select in that city, taking the initiative. The first meeting of the tentative organization was held on September 25.

Harold Horne, Mid-West exploitation representative for the Film Booking Offices of America, and his wife were seriously injured on October 1 when an automobile in S. J. Donelson, Central City, Neb. which they were riding with a friend crashed into a telephone pole in Omaha. At this writing both are still confined in a hospital, Mr. Horne with a probable fracture of the skull.

Exhibitors who visited Omaha film exchanges last week were: C. E. Robinson of the Home theatre, Blair, Neb.; John Goldsman of the Grand theatre, Cedar Rapids, Ia.; W. J. Lyon, who operates the Besse auditorium, Red Cloud, Neb.; Mr. and Mrs. George Munroe, Clinton, Ia.; H. W. Kerr of the Kerr theatre, Little Sioux, Ia.; Hobart Swan, Kearney, Neb.; H. T. Kennedy, Broken Bow, Neb.; E. Cashman, Greenfield, Ia.; L. Beach, Central City, Neb.; Tom Brown, Iowa City, Ia.; O. Van Husen, Schuyler, Neb.; Harry Savage, Kimballtown, Neb.; Mr. and Mrs. B. B. Holdrege, Shenandoah, Ia.; Robert Booth, Nebraska City, Neb.; Ralph Brown, Neola, Ia.;

St. Louis Slants

William Goldman, manager of the Missouri theatre, Grand boulevard and Lucas avenue, the big Famous-Players Missouri Corporation first run house, has been promoted to assistant general manager of the theatre department of the Famous Players-Lasky organization. Harold Franklin is head of the theatre department.

Herschel Stewart of Dallas, Tex., formerly general manager of the Southern Enterprise houses recently acquired by the Famous Players-Lasky organization, has been acting manager of the Missouri during Mr. Goldman's absence in the East. He probably will be awarded the post permanently.

W. B. Kneedler has sold the Gem theatre, Litchfield, Ill., to Dominick Frisini, who also controls houses in Taylorville and Kincaid, Ill.

Official announcement is expected from New York within the next few days of the consummation of a working agreement between the Famous Players Missouri Corporation and Skouras Brothers Enterprises on first runs and long-run super-productions.

The Famous Players owns the Missouri theatre and Skouras Brothers the New Grand Central, which occupy opposite corners at Grand boulevard and Lucas avenue, the hub of St. Louis night life.

The Missouri has approximately 4,000 seats while the New Grand Central accommodates but 1,800. According to Nathan Frank, president of the Famous Players Missouri Corporation, under a plan under consideration the New Grand Central would be used for long run pictures while the Missouri would continue to change its programme every week.

Spyros Skouras, president of Skouras Brothers Enterprises has made several trips to New York recently in connection with the deal.

This was a great Summer for the St. Louis airdomes, as less rain fell than in any Summer in fifty-one years. The Weather Bureau has been keeping records during that period. On only about five or six nights was it necessary to call off out-door shows because of rain. And in addition the city enjoyed a protracted Indian Summer, cool weather making its first real appearance on October 7. The Weather Bureau reports that from May 1 to October 1 the rainfall was 8.76 inches. The average is 18.71. From October 1 to 6 there wasn't any rain and the last four days of April were also dry. St. Louis was further blessed by an absence of a daylight saving ordinance.

Frisini Brothers now have the Gem theatre, Taylorville, Ill. Spalding Brothers formerly had the house. The latter company has taken over the Gem theatre, Litchfield, Ill., lately conducted by G. W. Kneedler. Frisini Brothers have houses in Taylorville, Auburn and Kincaid, Ill. All parties to the deals were in St. Louis during the week explaining the situation to exchange managers and making the necessary changes in contracts

Kansas City Flashes

Fate still is smiling kindly upon the anti-censorship proposal now before the constitutional convention of Missouri. The proposal, which would place the screen and press upon the same basis, was believed to be in great danger when an immediate action upon the measure was expected. However, as the matter now stands, other committee reports now are ahead of the Bill of Rights committee report, which carries the proposal, thus affording sponsors of the proposal more time to prepare for the presentation of the measure and combat any radical opposition that acts as a barrier.

William Andlauer, official Kansas City cameraman for Pathe and the Newman theatre, who also has been making industrial films, has sold his interests to G. B. McGeary and will depart for New York to enter business. Howard Curtis, in charge of the photographing department, will continue with Mr. McGeary.

Kansas City exhibitors have just completed one of the most prosperous weeks at the box office since the bygone war days. With the annual resumption of the Priests of Pallas at Kansas City came thousands of out-of-town visitors with easily as many "uneasy" dollars. Attractive and elaborate programs at all first run houses, as well as at the suburban theatres were rewarded by standing room patronage.

Fire prevention, rather than fire extinction, in motion picture theatres was the keynote of the Kansas State Firemen's Association convention in Salina, Kans., this week.

"Fire chiefs are responsible for much of the disaster which has resulted from poor arrangements regarding motion picture operators and booths," Thomas R. Johnstone of the Indianapolis fire department said. "They have been negligent and the fire chief who sees those things and takes no steps to alter them is as much a murderer as though he hit people over the head with an axe."

For the second time in two weeks, C. H. Burkey, owner of the Summit theatre, Kansas City, and a member of the M. P. T. O. M. executive board, was held up and robbed by bandits Tuesday of box office receipts, which he was taking to the bank. This time the amount was $217.50. As was the case week before last, two bandits jumped upon the running board of Mr. Burkey's motor car and forced him to drive to the edge of the city, where he was robbed of his car and money.

Springfield, Ill., Items

Lee Burnstine spent two days in St. Louis taking in the Veiled Prophets parade and transacting film business the week of October 5.

The Strand will celebrate its first anniversary the week of October 8. The attraction booked is Wm. Fox's "The Fast Mail." The Strand opened a year ago with "No Woman Knows." The theatre has been extremely successful, doing a good business since the day it opened.

George Koehn, of the Empress, reports business as being on the increase since the mines have reopened.

The Capitol is giving radio concerts daily in addition to its picture program.

Ben Rovin has booked some two-reel Westerns to go with his Sunday and Monday programs. Ben's patrons are strong for that kind of entertainment, especially on Sundays.

The Savoy continues to make money for Louis Kerasotes. This theatre has long been one of the best money-makers in the city.

The Lyric is making ready to install a new pipe organ.

"Manslaughter" had a good week at the Princess. The Journal critic knocked the story but lauded the acting and production.

The Lyric is making a lot of noise Over the coming of Mae Murray in "Fascination," scheduled for the week of October 8. "The Prisoner of Zenda" is another big feature booked in at the Lyric.

"The Old Homestead" comes to the Gaiety October 8. Norma Talmadge is due at the Princess the same time in "The Eternal Flame." The Vaudette will have "The Beauty Shop." All three are Watts houses.

The Chatterton has been dark since "Orphans of the Storm." No further film bookings have been made known.

Kansas City Film Centres

KANSAS CITY loses one of its best and most popular exploitation men in Howard Kingsmore of Paramount, who left Friday for Pawtucket, R. I., to assume the directing management of the Strand theatre, a Paramount. His appointment as managing director of the Strand comes as a reward that was due him.

E. J. Neubeler is the new manager of Kansas City's Hodkinson branch. The selection came last week with a visit to Kansas City by L. W. Kniskern, southern division sales manager. Neubeler has been in Kansas City only two weeks, having come from Buffalo, N. Y., where he was associated with Select. Coincident with this event, Tommy Taylor, for the sixth time, re-joined the Kansas City Hodkinson force.

So rapidly is business increasing with Truly B. Wildman, manager of the Kansas City Enterprise office, that three additional salesmen have been put on the road, R. J. Rogers, in the Missouri territory; J. H. Minns and John W. Mangham, jr., in the Kansas territory.

One of the largest contracts ever closed by an independent exchange in the Kansas City territory was made last week when Samuel Harding of the Liberty theatre, Kansas City, and president of the Capitol Enterprise, contracted with Al Kahn of the Crescent exchange for Warner Bros.' eight big specials which will be shown at the Liberty and all Capitol Enterprise theatres.

With the Des Moines Branches

PAUL ROBEY, manager of Adel's theatre, the Palace, was a visitor at the First National exchange this week.

Mrs. Leslie Wehlan, wife of the exploitation manager of Famous-Players at Washington, D. C., has been visiting relatives in Des Moines.

Louis Clements, assistant in the accessories department for Famous-Players, resigned his position to go into business with an independent concern in Omaha. Copland, who takes Clements' place, was formerly in the business office at Universal here.

Faulkner, special representative for Famous-Players, is in Des Moines to help in the moving of the exchange into their new building at 1117 High street. Moving day is set for about Wednesday, maybe Tuesday.

John F. Friedl, of Famous-Players exploitation, has been putting on some winning exploitation stunts in connection with a style show with "The Bonded Woman," Miss Bonnie Murray, Iowa's winning beauty of the state fair, appearing for the style show.

Minneapolis Personals

Joseph M. Feldman has been appointed manager of the Minneapolis American Releasing exchange, succeeding Frank Mantzke, who has been made district manager of the company with headquarters in Chicago.

Eph Rosen, manager of the Minneapolis Universal exchange, was honored the week of Oct. 2 by "Rosen Week," with 422 theatres in the territory participating in a rush of bookings. "Let's Pin a Rose on Rosen" was the slogan of the Universal employes.

Max Doolittle, Paramount exploiteer, was taken sick while at Sioux Falls, S. D., and forced to return to his home in St. Paul, where he is convalescing.

The two biggest contracts in the history of the Hodkinson exchange are claimed by Earl Reynolds, manager of the branch, who closed the larger of the two with the Ray theatre Dickinson, N. D., and Jack Flannery, special representative, who closed with the Strand theatre, Duluth, for 50 weeks. Reynolds' contract will run for a year and a month.

Des Moines Notes

W. F. Smith, of the Colonial theatre, Clarion, reports that he likes the fall lineup of pictures and that he's glad to see the time of the fall opening here again.

Dr. Bill Pence, manager of the theatre at Columbus Junction, also takes a flier in scenario writing.

F. J. Hemke, manager of the Strand theatre, Pomeroy, completed the second coat of paint on his home this week. It was just last June that he sent out the "At Home" cards.

J. E. Craven, Crystal theatre, Kellogg, was a visitor at the Universal exchange last week. Mr. Craven has reason to believe that he will be a member of the State Legislature. He is not taking any chances and his coming campaign will be elaborate and thorough.

Theodore Braynt, manager of the Gem theatre, Oelwein, has secured the lease of the large theatre at Independence, Iowa, from E. A. Boss, of the Boss Hotels Company, who purchased the Gedney Hotel which houses the theatre within its building. The theatre has been elaborately redecorated and rewired and it has a new entrance way. It looks quite metropolitan. It was christened the "Grand" and opened September 4.

Seattle Snap Shots

George E. Bradley, publicity and exploitation director for the Seattle and Portland Universal Film Exchanges, Inc., returned to this city a few days ago after a short trip to Bellingham, Blaine and one or two other small towns near Seattle. While in Bellingham Mr. Bradley attended the reopening of Fred Walton's American theatre, which has just undergone $12,000 worth of repairs. In Blaine Mr. Bradley was the guest of Charles Grieme at the Ivan L. theatre, one of the most beautiful small town film houses in the local territory.

The news has just been made public that John Hamrick, local theatre man, has recently acquired ownership of the Star and Liberty theatres in Astoria, Ore., making a total of three of the four houses in the town that are owned and operated by Mr. Hamrick. A month ago he opened the new Blue Mouse theatre in that town, and his acquisition of the two other houses leaves only the Columbia, a second run house, under outside ownership. Gene O'Keefe, who was placed in charge of the Blue Mouse upon its opening, has also been given charge of the Star and Liberty. These two houses were formerly owned by Cy Danz, and were sold by him to Mr. Hamrick. The theatres are undergoing repairs at the present time, the Liberty being closed and being to a great extent remodeled.

Arthur Hile, a theatre man well known in this territory, and most recently connected with the Ansonia Amusement company of Montana, has just joined John Hamrick's organization in this city, and is at present situated in the Blue Mouse theatre.

Cincinnati Paragraphs

Feature pictures will be shown at the Empress theatre in the future in connection with stage productions, according to an announcement by Jules Frankel, Cincinnati theatrical man, who has assumed charge of the theatre. Mr. Frankel has been in the theatrical business for more than 10 years, and in addition to his new acquisition, controls and manages a number of other theatres, including houses in Dayton and Columbus, Ohio. At the Empress theatre he will be assisted by Ben Roth, also of Cincinnati.

Numerous changes are to be made in the new theatre, including complete renovation. New lighting effects will be installed and new scenery is being painted. There will be a daily matinee at 2 o'clock and two evening shows at 7 and 9 o'clock. Saturday and Sunday of each week the performance will be continuous from 1.30 to 11 p. m. Prices, including Government tax, will be as follows: Auditorium, 35 cents; balcony, 25 cents, and boxes, 40 cents.

A special committee of the Clifton Community company has been appointed to secure subscriptions for an increase in their capital stock from $10,000 to $25,000, in order to finance the repurchase of the Clifton theatre on Ludlow avenue. The company acquired the property for $10,000, with the privilege of repurchase at that figure after two years. It was arranged to exercise this privilege and an agreement was entered into to sell the property for $21,000, to be used as a public garage. However, the residents of the community objected to the garage, and following a court fight, they were sustained. The Community company now proposes to lease the place, to be operated as a motion picture theatre.

Attorney Jacob Stegler has been appointed receiver of the Middle-West Film Amusement company, 138 West Seventh street, as a result of a suit filed by Lawrence Bueche, Sr., President and Manager of the concern.

Bueche says the company, which is an Ohio corporation, has an authorized capital of $200,000, of which $62,000 in preferred and $41,000 in common stock has been issued. He says he is surety for the company upon notes for more than $10,000, which the company is making no effort to redeem, and alleges that the company has difficulty securing funds to pay its operating expenses and to meet its other obligations. He states that the assets exceed the liabilities, but these may be dissipated unless a receiver takes charge.

It is stated that Bueche has been president only about a year, and that the small amount of assets, considering the amount of stock issued, caused him to seek the receivership and an investigation.

Albany Gossip

Dan Keegan, whose theatre, the Regent, was partially destroyed by fire several weeks ago, announces that the house will open in the near future. The house is one of Troy's residential theatres.

George Loomis, of Frankfort, was in Albany the past week, visiting along Film Row.

William Smalley, of Cooperstown, was in Albany the past week on his way to Danbury, Conn. Once a year Mr. Smalley goes back to his home town, where his aged mother resides. While in Albany the other day he said that he intended to bring back his mother in order that she might spend her remaining days with him in Cooperstown. Mr. Smalley has a chain of six theatres.

A. J. Herman, manager of the First National Exchange in Albany, spent the week visiting Northern New York houses, and brought back a bushel of contracts.

Michael Kallet, owner of houses in Oneida and Rome, spent a few hours in Albany this week on his way back from New York.

"Nate" Robbins, of Utica, announced this week that he would erect a million dollar theatre and office building in Utica next year. The house will be called "The Robbins" and will be six stories in height, the theatre part seating 3,300. Mr. Robbins has a chain of theatres, including two in Watertown.

Frederick W. Mansert, of Glens Falls dropped in at the First National exchange in Albany this week, and reported business as first rate.

The Van Curler in Schenectady is now running pictures on Sunday.

Mrs. Louis Buettner, of Cohoes, is recovering from an operation. Mr. Buettner is one of the officers of the Motion Picture Theatre Owners of New York State.

Gardner Hall in Troy, operated by Armstrong and Miller, after being closed for the entire summer, will reopen this month.

H. Calvin Ford, who runs the Capitol and Majestic in Pittsfield, Mass., was in Albany this week.

Bridgeport, Conn., Brevities

A. A. Spitz of Providence, R. I., and Charles H. Stedman of Cranston, R. I., operators of 26 theatres in New England, have assumed a 99-year lease of the so-called Vaughn property between Rose place and Ferry street at Norwich, Conn., from T. C. Murphy and William P. McGarry of that city, upon which they plan to build a theatre, to cost approximately $200,000 and which will seat 1,900. The deal involved more than $750,000, making it one of the largest realty deals in that city and vicinity for many a week.

The buyers are associated in business as the A. A. Spitz Amusement company, which conducts New England motion picture houses under the name of Empire throughout New England. The proposed Norwich theatre will be strictly what is known as a ground floor house. The main entrance is to be on Rose place and there will be a Rose place exit and exits on Ferry street, as the building will extend from street to street in a diagonal way across the lot, cutting slightly across the Vaughn office building, which fronts on Ferry street. The stage, which, it is claimed, will be the largest in any Norwich theatre, will be at the Ferry street end of the building. Fire proof construction will be used throughout.

Provisions are to be made in the plans for a store of approximately 28x50 feet, entrance to which will be through the theatre foyer on Rose street. Murphy & McGarry have taken a lease on the store, but state it is not for their present clothing business on Main street. The garage of Hayes Brothers, now located on a part of the property, will continue to occupy this site, at least for a time, until progress in the theatre building makes it necessary for a change. The lessees plan to have work started at once and rushed.

For the past four years the Rhode Island lessees of the property have been seeking a suitable theatre site in Norwich and have negotiated for other pieces of property at various times. So far as is known, this is the only 99-year lease ever executed in Norwich and filed in the town clerk's office.

The Rialto Theatre Company has been incorporated at Norwalk, Conn., to operate a high-class motion picture house. Capital stock is set at $50,000, with business to start with $8,000. Incorporators are Arthur Ferris, Albert Hamilton and John J. Cuneo.

The Crown theatre at Hartford, Conn., one of the Capitol City's best known motion picture houses, partly destroyed by fire last December, was reopened this week, being credited as the "last word" in fire proof construction. Nothing from floor to ceiling of an inflammable nature has been used. This safety provision is added to by the fact that there are five exits, all readily accessible and leading directly to the street. Interior and exterior is decorated in a dignified and attractive manner.

What is credited as being a somewhat unusual feature in motion picture houses is the construction of the floor. So as to provide a direct and clear view of the screen from all parts of the house, the floor is built on a double incline from the stage. A gradual slope to the center, as well as to the front, results in an unimpaired vision from every seat, doing away with the grotesque appearance of characters viewed on the screen from an angle. The opening feature film was "Tol'able David," featuring Richard Barthelmess, a Hartford favorite because he was once a student at Trinity college in that city.

Boston Notes

All departments of the huge building recently erected by Marcus Loew for the State theatre, Boston, are now functioning. Last Monday the Henry Jewett Players moved into the Fine Arts theatre on the second floor and presented their first offering for the season. The large ballroom is also going full swing, Baron Arsenian and Miss Frances Aldrich have been engaged for exhibition dancing. All of the score or more stores facing on Massachusetts avenue have also been taken.

A 1,500 seat motion picture theatre will soon be added to the long list already doing business in Somerville, Mass., its site being in the Winter Hill section between Davis and Ball squares. The theatre is being built for John E. Locatelli, whose son, Albert, is manager of the Central Amusement Company, now operating the Central theatre in that city. The sons will manage the new house.

Henry J. Steinberg, Webster, Mass., who is erecting a new theatre in that town, in the Holden block, has announced that the building will be ready for the opening by Thanksgiving Day, and will operate on a straight picture policy.

The Pioneer Film company, Boston, held its first anniversary during the last week, and Pres. Harry Segal achieved the signal accomplishment of moving into his own building in observance of the first milestone. He was showered with congratulations by the fraternity over beyond Park Square, and announced that he will have a monster opening in the middle of the month. Also he says the films are going to come fast.

Verily, the motion picture has spread into fields that a few years past were undreamt of. The New England Bakers' Association, holding forth at the New Ocean House, Swampscott, in solemn conclave as to what next year's bread was going to contain, closed a couple of days ago with a motion picture show depicting the raising and harvesting of raisins, though the accompanying lecture by Sec. John M. Harpley of the National Retail Baker's Association, did not say whether they were intended for solid or liquid food.

Gordon's Central Square Olympia, Cambridge, Mass., has started a new policy, showing two feature films every Monday, Tuesday, and Wednesday. The programs will also include organ recitals and orchestra concert.

Jake Lourie's Park theatre boosted the admissions to an 85 cent top during the past week for the showing of "Nero," the Fox spectacle, and he had the house full for all shows, too.

Last Monday all the theatres in Worcester were out of commission for nearly an hour when in the middle of the evening shows the Webster street plant of the Worcester Electric Light company staged a breakdown. Naturally all the rest of the city got it too, but the audiences stuck.

More than 300 happy boys from the Brightside Home for Orphans in Springfield, were guests of the management at the Fox theatre one day last week for a showing of "Grandma's Boy." Between the picture and the huge sticks of candy that they were given, they enjoyed the day.

8 GREAT INCE SPECIALS *for* 1922-1923

The day of the mediocre screen production is past.

Appealing novelty is the demand today of the great screen following which has grown from a handful of curiosity seekers gathered in a two by four theatre, badly lighted and more badly ventilated, to vast audiences from every walk of life.

The motion picture has became the great American amusement.

Why?

Because countless millions are being spent each year for ideas, settings, faces, costumes which are *novel*, which give the world at large something new to think about, something new to talk about; which furnish entertainment that take people out of the rut and routine of prosaic every day life into the electrifying atmosphere of the dramatic and the romantic.

In all my forthcoming specials for the coming season—I have kept in constant sight the audience value of appealing novelty. Each production has been based on a story of intrinsic merit.

There never has existed a public which will pay money to be bored.

I send forth my late productions in full confidence that the box-office gauge which is an unfailing test of public favor will register a record high water mark.

Thos. H. Ince

Distribution by ASSOCIATED FIRST NATIONAL PICTURES, INC.

Thomas H. Ince

PRESENTS

"SKIN DEEP"

By MARC EDMUND JONES

Directed by Lambert Hillyer under the personal supervision of Mr. Ince

THOMAS H. INCE'S

GREAT MELODRAMA

Florence Vidor and Milton Sills

Thomas H. Ince

PRESENTS

THE COMEDY DRAMA SPECIAL OF THE YEAR—

Willie Collier's rollicking stage hit brought to the screen—

Madge Bellamy and Douglas MacLean

"THE HOTTENTOT"

Directed by James W. Horne and Del Andrews under the personal supervision of Mr. Ince.

Thomas H. Ince PRESENTS

"SCARS of JEALOUSY"

Story by ANTHONY E. RUDD

with LLOYD HUGHES, FRANK KEENAN *and* MARGUERITE DE LA MOTTE

An exciting tale of an unfamiliar hill people and a proud family of the old South.

With a realistic forest fire; a lynching scene and a novel escape by the principals from death through a timber flume.

Continuity and direction by Lambert Hillyer under personal supervision of Mr. Ince

Thomas H. Ince PRESENTS

"A MAN OF ACTION"

with DOUGLAS MACLEAN

A mystery comedy that keeps everyone guessing from start to finish.

There is a diamond robbery with the owner of the jewels mistaken for a crook and locked up in his own house with the crooks for twenty-four hours.

Douglas MacLean, Marguerite de la Motte and Raymond Hatton, head a splendid cast.

An original story by Bradley King
Directed by James W. Horne

FIRST NATIONAL PICTURES

Distribution by ASSOCIATED FIRST NATIONAL PICTURES, INC.

Thomas H. Ince PRESENTS

"TEN TON LOVE"

with MADGE BELLAMY *and* CULLEN LANDIS

The Greatest Human Interest Drama of the Year—
The Greatest Screen Sensation Since the First "Tarzan"

Directed by John Griffith Wray
under the personal supervision of Mr. Ince

Thomas H. Ince PRESENTS

"WHAT A WIFE LEARNED!"

with MILTON SILLS, JOHN BOWERS
and MARGUERITE DE LA MOTTE

Romance moves at modern quick time in this American twentieth century love story, told from a startling angle. A primitive man, the 'new woman' and primal emotions work out a tremendous climax.

There is vivid action; a wild cattle stampede; glimpses of life on the two coasts and some of the most thrilling flood scenes ever filmed.

Directed by John Griffith Wray
under the personal supervision of Mr. Ince

Thomas H. Ince PRESENTS

"The SUNSHINE TRAIL"

with DOUGLAS MACLEAN

The good old motto about "scattering sunshine on the way" and "doing good to someone every day" gets "Sonny McTavish" (Douglas MacLean) into a peck of trouble.

As a guileless young rancher robbed by strangers whom he tries to befriend in accordance with his rule of conduct, MacLean will win every audience.

Story by William Wallace Cook *Adapted by Bradley King*
Directed by James W. Horne

Thomas H. Ince PRESENTS

"BELL BOY 13"

with DOUGLAS MACLEAN

A snappy, sparkling comedy that every member of the family will love

One of the cleverest and funniest farces yet produced for the screen, and it carries a pleasing love interest. Douglas MacLean has never been closer to his own winning personality since "Twenty-three and a Half Hours' Leave." A bellboy's job isn't as simple as it sounds especially after one's most serious efforts have been toward college social triumphs.

Story by Austin Gill
Directed by William Seiter

FIRST NATIONAL PICTURES

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ACTION!
DRAMA!
MAGNIFICENCE!

BEAUTY!
THRILLS!
SPLENDOR!

THE greatest love story ever written—a story that has thrilled millions—produced with gorgeous settings, with a superlative cast—destined to be one of the outstanding successes of all time—and backed by the greatest exploitation campaign of the year.

MAURICE TOURNEUR *presents*

Lorna Doone

By R. D. BLACKMORE

Produced with
MADGE BELLAMY, JOHN BOWERS, FRANK KEENAN and a splendid supporting cast

At the studios of THOMAS H. INCE

FIRST NATIONAL PICTURES

Distribution by
ASSOCIATED FIRST NATIONAL PICTURES, Inc.

Thos. H. Ince

MR. EXHIBITOR

In the preceding insert you will have gathered something of the bigness of the eight Thomas H. Ince productions which are being released through Associated First National Pictures, Inc.

We have seen several of these pictures, and we can assure you that they are both BIG and UNUSUAL, with EXCEPTIONAL BOX OFFICE VALUE. We wish to congratulate Mr. Ince on the rare artistry and entertainment value and the keen sense of showmanship in their production, and we are proud to offer them to exhibitors as First National releases.

We can not emphasize too strongly the large number of really big, smashing releases which First National is offering you in its Great Fall Selection. We believe that we have the greatest line-up of really Big Time pictures ever offered under a single banner. And they are coming fast—ONE BIG ONE RIGHT AFTER ANOTHER.

We are giving you the pictures, and it is up to you to make the most of them. A little extra effort in exploiting them means EXTRA DOLLARS at your Box Office. Every one of them is deserving of special mention. You *may* make good without effort, but every ounce of energy you spend in exploiting these pictures means dollars and cents at the Box Office. It's up to you. Go to it!

Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

An Appreciation

In appreciation of the many kindnesses he has extended to this organization during four years of pleasant association, we dedicate this page to Thomas H. Ince, whose constructive and artistic genius has made him one of the truly great men of the fourth largest industry in America.

PALMER PHOTOPLAY CORPORATION

Palmer Building

Hollywood Chicago New York

Eight Productions from Thomas H. Ince Studios

Each Story Entirely Different: Investment in Negatives Alone Totals $2,500,000

IGHT special productions by Thomas H. Ince have been completed and will be released shortly through the Associated First National Pictures, Inc.

These eight new Ince pictures, it is said, constitute probably the rgest individual unit of productions scheduled for the coming season. hey represent an estimated investment for negatives alone of 2,500,000.

Each story is totally different in construction and treatment and ich contains some unusual feature of appealing novelty. The locales ift from the Atlantic to the Pacific, but the Ince punch" always is in evidence.

The list of releases includes "Skin Deep," Ten Ton Love," "What a Wife Learned," The Hottentot," "A Man of Action," "Bellby Thirteen," "Scars of Jealousy" and "The unshine Trail.

"Ten Ton Love" is an unusual story of a orlorn circus waif and her elephant, "Oscar." hen a storm blows over the circus tent one ight, they run away into the Canadian backoods, where they meet many strange adventures. An elephant is used as a star for the rst time in this picture, with Madge Bellamy laying the part of the quaint little "elephant irl." An entire circus was used to get shots f the sawdust ring which are shown in the rst reel of the picture. John Griffith Wray irected.

"Skin Deep" is an out-and-out melodrama ased on the theme of the change wrought a man's character when he gets in an eroplane smash-up and plastic surgery reoulds an ugly face that has stamped him all is life as a crook. A railroad train and an eroplane have been combined in an interestg prison "break." Milton Sills plays the art of the gangster who finds himself, with lorence Vidor in the role of a hospital nurse hose influence combines with that of surgery make a new man of the ex-convict.

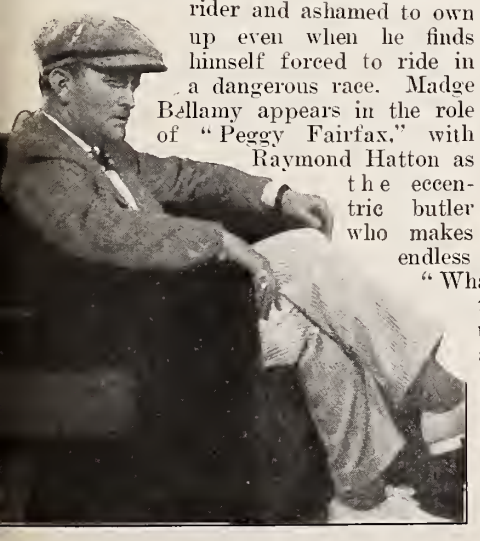
In "The Hottentot," Mr. Ince presents his reen version of William Collier's big Broaday success, a play that rocked the entire untry for two seasons. The picture, besides taining the witty lines and absurd situations f the play, incorporates a big steeplechase. hots of the horses in action were made from its dug beneath the jumps; from an aerolane and from a hillside to get novel race fects. Douglas MacLean plays the part of Sam Harrington," the yachtsman who, rrified of horses, is mistaken for a famous rider and ashamed to own up even when he finds himself forced to ride in a dangerous race. Madge Bellamy appears in the role of "Peggy Fairfax," with Raymond Hatton as the eccentric butler who makes endless trouble for poor Sam.

"What a Wife Learned" tells the love story of an ultra-modern woman and a primitive man. A twentieth century romance is presented from a new angle with a western country flood scene as a big photographic feature. Marguerite de la Motte, John Bowers and Milton Sills head a big cast. The story is an original by Bradley King with John Griffith Wray directing.

A Man of Action" is another story from the pen of Bradley King. It is a mystery comedy built around situations that keep one guessing until the final unexpected denouement. Douglas MacLean and Raymond Hatton put on some mirthful team work with Marguerite de la Motte in the leading feminine role and James W. Horne directing.

A real forest fire has been screened in "Scars of Jealousy," a drama of a proud family of the old South and a strange hill people. A lynching scene and a novel escape from the forest flames by means of a flume are features of the production in which Frank Keenan, Lloyd Hughes and Marguerite de la Motte appear under direction of Lambert Hillyer.

Douglas MacLean is the laugh-maker in two sparkling comedies, "The Sunshine Trail," and "Bellboy Thirteen." In the former he has the part of a guileless young rancher who is robbed by strangers whom he tries to befriend in accordance with his motto about "scattering sunshine on the way." In "Belboy Thirteen" he gums things up as an absentminded young chap, just out of college, who dons a strange uniform because he disagrees with his uncle on the subject of a suitable wife.



Thomas H. Ince, head of the large producing organization which bears his name.

A vigorous action study of Thomas H. Ince.

Thomas Ince Celebrates Fourteenth Anniversary

THE fourteenth anniversary of his entrance into the motion picture field will be celebrated by Thomas H. Ince this fall. With one hundred and fifty successful productions to his credit, Mr. Ince states that the eight productions just completed for the coming season are the best of his career.

Ince first won recognition in the days of Biograph when he directed one-reelers. He was one of the first, if not the first, to make a two-reel picture. He blazed the trail of motion picture production westward, producing some of his early successes in the foothills outside Santa Monica, where "Inceville" soon attained fame.

Since his earliest days he has been known as a maker of stars for he brought out and developed such screen stars as Charles Ray, William S. Hart, Dorothy Dalton, Enid Bennett, Bessie Barriscale, Hobart Bosworth, Sessue Hayakawa, and Frank Keenan. Those who have followed his career attribute his success to the "Ince" punch, the showman's touch which always seems to put his productions over with a bang.

Trying to analyze a "punch" is something like attempting to dissect lightning. The men and women who work about Ince at his studios explain it by saying that the man is dynamic. It's the personality that he injects into all his work; the time he devotes to personal supervision. Every story which goes into production in his studios gets his O. K. before the first wheel is turned. When a scenario is completed, it needs the same O. K. before it is ready for the director. As a result the film is in such condition when it reaches the cutting room that before the picture is completed, the producer himself, as is his habit, can run through it with practiced eye and deft hand, making quick alterations until the polishing off is completed—and the "Ince" punch is there with its wallop.

Elephant Starred in Ince Special

A dog, a horse and a walrus have been starred in motion pictures but the newest animal star of all is "Oscar," the elephant, which gives a remarkable performance in Thomas H. Ince's "Ten Ton Love."

"Oscar" tips the scales at a figure which subdues all argument in animal circles as to who is the "biggest star of all." Other animals have been content to follow directions but "Oscar," to prove that he has a mind and a will of his own, improvised some of his own "stuff" in the Ince picture.

The elephant's trainer was distinctly nervous the first time that "Oscar" faced a battery of cameras and bright lights, for when one of the big chaps is overcome by a fit of temperament a studio lot is crowded quarters for comfort. The elephant, however, posed as calmly as if there had been a movie camera behind every bush and tree of his native African jungle. He developed a distinct case on Madge Bellamy, with whom he was working, and would follow her about like a dog.

In two scenes, however, when he thought she was getting too much attention, he improvised some "bits" that would keep him in the limelight. The first time he did this was in a scene outside a circus tent when he steals the clown's cap, and the elephant girl, snatching it away, scolds him for being naughty. Oscar was supposed to look contrite, but instead he reached down and caught hold of the cap Miss Bellamy was wearing, lifting cap and girl and all from the ground.

Ince Studios a Distinctive Achievement

Administration Building of Thomas H. Ince Studios, Culver City; Clark W. Thomas and aeroplane view of Ince Studios

By Clark W. Thomas
General Manager Thomas H. Ince Studios, Culver City, Cal.

I WOULD like to point out, first of all, the difference between the Thomas H. Ince Studios, at Culver City, and other motion picture units on the Pacific Coast, to support the statement often made that the Ince plant is the most complete in the west.

In the early days of the business, studios were makeshift affairs, with stages built in vacant lots or barns fitted up for lighting. From this modest beginning, the production end of the film industry has grown until today, the most magnificent studios in the world are located in the vicinity of Los Angeles. Pictures made in the west, as a rule, are cut and edited locally, but then the negative is shipped to New York where the commercial prints are made to be distributed throughout the United States to exhibitors.

In the fall of 1918 Thomas H. Ince built the Ince Studios in Culver City on a tract of land which comprised ten acres. The studios were designed to provide complete facilities for the efficient and artistic production of motion pictures. In addition to the administration building, stages, projection rooms, property buildings, electrical and technical departments, and other features of the average studio, the Ince plant included a laboratory which I believe is one of the finest in the industry.

In other studios in the west, the laboratory is used to develop and print the "daily rushes" in order that a director may see his work on the screen the day after it is filmed. Sample prints are made for the cutting room, so that the production can be edited into final shape, but the commercial prints are made in large laboratories in the east, after the valuable negative has been shipped across the continent from the studio.

The Thomas H. Ince studios complete the entire production within its own plant. After the film has been cut and edited, the negative is matched and hundreds of commercial prints made right in our own laboratories. These are then shipped direct to the exchanges throughout the country and from there distributed to the exhibitors.

Time is saved by this method from the completion of a picture until it is in the theatres, but this is not the important factor. I think that everyone who understands motion picture production will agree that printing the film at the plant in which it was made insures greater care and better artistic results. Our laboratory men are able to give each scene in a picture individual attention, they shade it to the proper degree and tint the celluloid to perfection, for the reason that they are not rushed. The plant is not a commercial organization, but the last step in a process which has for its aim efficient and artistic production.

The studios, as a whole, are among the most attractive in the west, in addition to their efficiency and their completeness. The administration building is a two-story structure of white Colonial design. In this building are the executive offices of Mr. Ince, his private projection room, the production offices, scenario department, "exhibitors' service" department, casting and a uditing offices and still photograph department. Facing the inside of the studio, on the south e posure of the building, are the dressing rooms for stars and principal players.

For interior production there are three large stages of seventy by one hundred and eighty feet dimensions. These provide thirty-seven thousand square feet of stage space. Two of the stages are roofed with glass and have sides of canvas fitted into frames, which makes possible the opening of all or any portion of the sides. Dark sliding curtains overhead can be drawn across to darken any portion of the stage in order to photograph by artificial lights. The third stage, constructed of concrete, is dark and artificial light tirely is used for production.

A number of permanent sets have b erected on the lot, such as village stre fronts of buildings, the front and side ele tions of fashionable homes and cottages humble peasants. These sets can be dres to fit the particular picture for which they used, but the main parts of the structures left intact, minor changes only being ma

The electrical department of the studio complete in every detail. Much of the lig ing on the stages is done with artificial lam and even on the glass stages they are nec sary for high lights and to supplement the su shine.

To supply the current there are two Gene Electric Company converters. One is a k.w. converter and the other of 300 k capacity. The equipment includes 110 W field Kerner arc lamps, 30 Crescent spots a innumerable smaller lights. Two porta electric plants, one a 50 k.w. mounted on two-ton Moreland truck, and the other a k.w. mounted on a three-and-a-half ton Ma truck, make it possible to "shoot" scenes any location and to take night exteriors the stages.

In the laboratory, which is fitted with most modern equipment on the market, usi Bell and Howell printers, perforators a splicers, there are two drying rooms, fur c ting rooms, a splicing room, three inspecti rooms, a polishing and shipping rom, p forating room, where the raw stock is ceived a printing room, two dark rooms, o wash room and a color room.

Westinghouse motors are used to turn t drying drums in the laboratory and oth Westinghouse motors are employed in t projection rooms to turn the Simplex a Powers machines.

Thomas H. Ince was the first motion p ture producer to use art titles in pictur He began with simple little drawings and l worked up this department until today it i cludes eight artists, a camera man, clay mo elers and others who are called upon to a in the work. The staff of nine regular wo ers in the art title department have turn out some of the original title effects, co

Scenes from Thomas H. Ince Productions. At left, "taking a fence," from "Scars of Jealousy"; centre, Cullen Landis, Noah Beery, Madge Bellamy and Oscar, the elephant, in "Ten Ton Love"; right, Milton Sills, as he appears in a dual role in "Skin Deep"

eived by Mr. Ince, that have become important features of his productions. The artists are ever attempting new ideas and even though practically all producers have adopted Mr. Ince's ideas for their own pictures, this studio is continually introducing new effects which keep the titles in Ince productions ahead of screen plays from the other studios.

Art posters, billboard designs and lobby displays are also produced by the art department.

A Westinghouse and Fairbanks-Morse generator set are used in the art title department for the illumination in photographing the drawing. Four Cooper-Hewitt mercury vapor lights are also used for this purpose.

There are two large property buildings on the lot for furniture and hand props. On the second floor of one is located the drapery department. Costumes, lamp shades, table and bed linen, draperies and other necessities in the way of cloths are manufactured in this department. Costumers and designers are constantly at work turning out new wardrobe or altering and repairing old costumes.

The staff shop is an interesting department, for it is there that most of the miniatures are made. Papier mache and plaster work of all kinds is turned out. Cities, buildings, hills, deserts, dams, trestles and a thousand other things are constructed in miniature.

The camouflage artist also works in this department. His task is to make new things look old, or to construct make-believe structures and give them the appearance of reality.

In little separate buildings are the four cutting rooms. These are grouped around a steel vault in which the positives of Ince productions are kept. There are four projection rooms in the studio, fully equipped similarly to a modern movie theatre, with Power and Simplex projection machines, rows of regular seats and a silver screen.

Three dressing room buildings provide ample space for any number of players in even the largest scenes. The stars' dressing rooms are located in the administration building and are fitted with every comfort possible.

In the camera and machine shop every sort of equipment necessary to care for the dozens of Bell and Howell cameras, and other work of a mechanical nature, has been installed.

The carpenter shop is equipped with various kinds of wood working machines and the paint shop is well stocked with paints and wall paper for use on the sets.

The receiving and store room resembles a country mercantile store. It is filled with hardware, drugs, stationery, cloth and almost every commodity that would ever be needed for dressing sets or for actual use.

A completely fitted-up hospital, with all essentials from the smallest detail to an operating table, is also maintained in the studio.

In the still department, which handles all photography for the "exhibitor's service" department, such as intimate "shots" of players off stage, scenes from the productions for newspapers, magazines and lobby displays, 2,000 prints are turned out each day. It is equipped with electric washers, printers and dryers.

In the technical shop, where the technical and art directors plan and execute the details of set building, are located the architects and draftsmen. The plumbing shop houses essentials, such as pipe, fittings and meals which are frequently used in construction work.

A well organized fire prevention department, with an experienced head, aids in minimizing danger to the plant and its workers.

The transportation department operates a fleet of touring cars and trucks which are ready at all times to transport members of the staff or a company of players a few blocks, or hundreds of miles on location trips.

Tourneur Adapts "Lorna Doone" for Screen

FROM the successful romantic novel of "Lorna Doone" which has run through countless editions, Maurice Tourneur has brought to the screen a remarkable photodrama of finished technique and vivid drama.

Tourneur has achieved the distinction not merely of winning the favor of the motion picture "fans" but also of the educational and literary world with his film adaptation of classics.

A student of art and sculpture before he entered the realm of moviedom, he brings to the filming of every production the artist's sense of composition and harmonious beauty. Combined with this is a wide knowledge of dramatic values which has been built up from years of stage apprenticeship and more years of motion picture production until he is able to sense to a fine point just what the public wants.

Tourneur was born and educated in Paris. He tried many different avenues of expression in his youth. He was in turn a designer and interior decorator, an illustrator of books and magazines, the creator of lace curtain and fabric designs. For a short time he had the privilege of studying sculpture with Rodin and later he mixed colors on an artist's palette under the supervising eye of Puvis de Chavannes, the famous mural decorator.

The war turned his attention to affairs more worldly and as an officer of the French cavalry he brushed shoulders for three years with men of every walk of life and had a chance to act a small part in the world's biggest drama.

At the close of the war he was given an opportunity to play a small part in the stage company of the famous Madame Rejane whom he accompanied on a world tour. The illness of a director gave him an opportunity to prove his ability in this line and when he returned to Paris from this trip, he stepped forth on his own as a director. Associated with the well known Andre Antoine, he directed more than four hundred performances at the Odeon, Libre and other theatres of Paris.

Always alive to new methods of expression, he watched the development of the motion picture with keenest interest and was finally convinced that the photodrama was the greatest vehicle of artistic expression of the modern day. Each of his big productions has been proof of his contention that the world will support "really good" pictures,, for his adaptations of classical literature have proven enormously successful.

"Lorna Doone" is said to be the biggest picture of his career. In photography, costuming and massive "sets," the "poet producer" has outdone himself. The stirring adventures of the captive maid of the "bloody Doones" and her peasant lover, John Ridd, have been screened with an artistic realism that doubtless will further endear this favorite novel of seventeenth century romance.

Madge Bellamy plays the title role with John Bowers as the lover and Frank Keenan as the picturesque bandit leader.

Left, a thrilling moment from "Lorna Doone," a Thomas H. Ince production, directed by Maurice Tourneur; right, a scene from "What a Wife Learned," an Ince production. Both are for First National distribution

John Griffith Wray Directs Ince Specials :

TWO of the featured specials on the Thomas H. Ince releasing program for the coming season were directed by John Griffith Wray. In "Ten Ton Love" and "What a Wife Learned," Wray has had an opportunity to show just how much can be made of two totally different stories—one dealing with the unusual adventures of a sad little Cinderella of a circus and her elephant, "Oscar"; the other with a romance of a primitive man and a "new" woman.

Wray had a number of seasons of dramatic experience on the legitimate stage to his credit before he entered the realm of moviedom and has found his years of preparation invaluable as a preparation for a directorship. Graduated from normal school, he taught school for eight months in order that he might get two years' credit in the University of Wisconsin, where he intended to study law. The "dramatic bug" hit him, however, and instead of "digging into" the dusty volumes he went on to New York to the American Academy of Dramatic Arts.

He appeared in a number of successful stage productions, but realizing that his lack of inches would be a hindrance in this line, he soon got into the business end of the game, directing and traveling with his own companies throughout the United States. Twice he took companies on tour to New Zealand and Austria and five times he journeyed to the South Sea Isles, so that when a question of exotic atmosphere is under discussion, his word is authoritative.

At Oakland, Calif., continuing as a director, Wray opened the only theatre in the world that has a revolving stage and upper structure. The unique arrangement, which permitted unusually interesting scenic effects, attracted nation-wide attention. The director showed the same inventive streak in the presentation of stock plays by rewriting many of the scenes of the dramas he used and injecting dramatic touches that built up a big following.

Wray was so successful in training his stock actors and actresses that his work attracted the attention of the motion picture producers. Whenever new "finds" were made who needed a little dramatic training and stage experience, they got the habit of sending them to Oakland for several months' work before using them in pictures. Leatrice Joy, Enid Markey, now starring in New York, and Marjorie Bennett, who is starring in Australia, are three of the graduates from the Wray school.

Inevitably he was drawn into the motion picture game and for three years he has been directing special productions for the Thomas H. Ince studios. His "Hail the Woman" met with marked favor. In "What a Wife Learned" and "Ten Ton Love" he has given his best work, and innumerable original touches bear witness that the inventive genius which was responsible for his success as a stock company director has broadened and developed in his work with Thomas H. Ince.

An original scheme was tried out by Thomas H. Ince during the production of his "Ten Ton Love" when he "rented" a real circus for two weeks for the making of several scenes. For the first time in motion picture history circus performers and "movie" actors worked together under the same canvas.

During the entire time that the first reel of the film was in production Madge Bellamy and "Oscar," the elephant, who share starring honors in this original picture, appeared each day in the regular circus parade, ate circus food and learned the "lingo" and all the tricks of the circus. They absorbed "atmosphere" to such good advantage that Miss Bellamy had become an expert "elephant girl" and Oscar had learned to mooch peanuts, popcorn and sugar in approved "ring style" before they severed connection with the sawdust ring.

It took lots of nerve for a young girl who never before had seen an elephant except at a safe distance to let a "ten-ton" chap get familiar and lift her about with his trunk or step over her in a lordly masculine fashion, but Miss Bellamy proved proficient as a "big top" performer and handled the elephant with an adeptness that will win the admiration of every picture fan.

The shots of the circus ring in action are the first of the kind ever made. There is a drunken bear, all kinds of high school horses and trained dogs, camels and clowns and lions and all the other animals familiar to the circus-loving public, in addition to all the circus freaks. The idea of using an entire outfit to get the scenes desired in the picture is absolutely original.

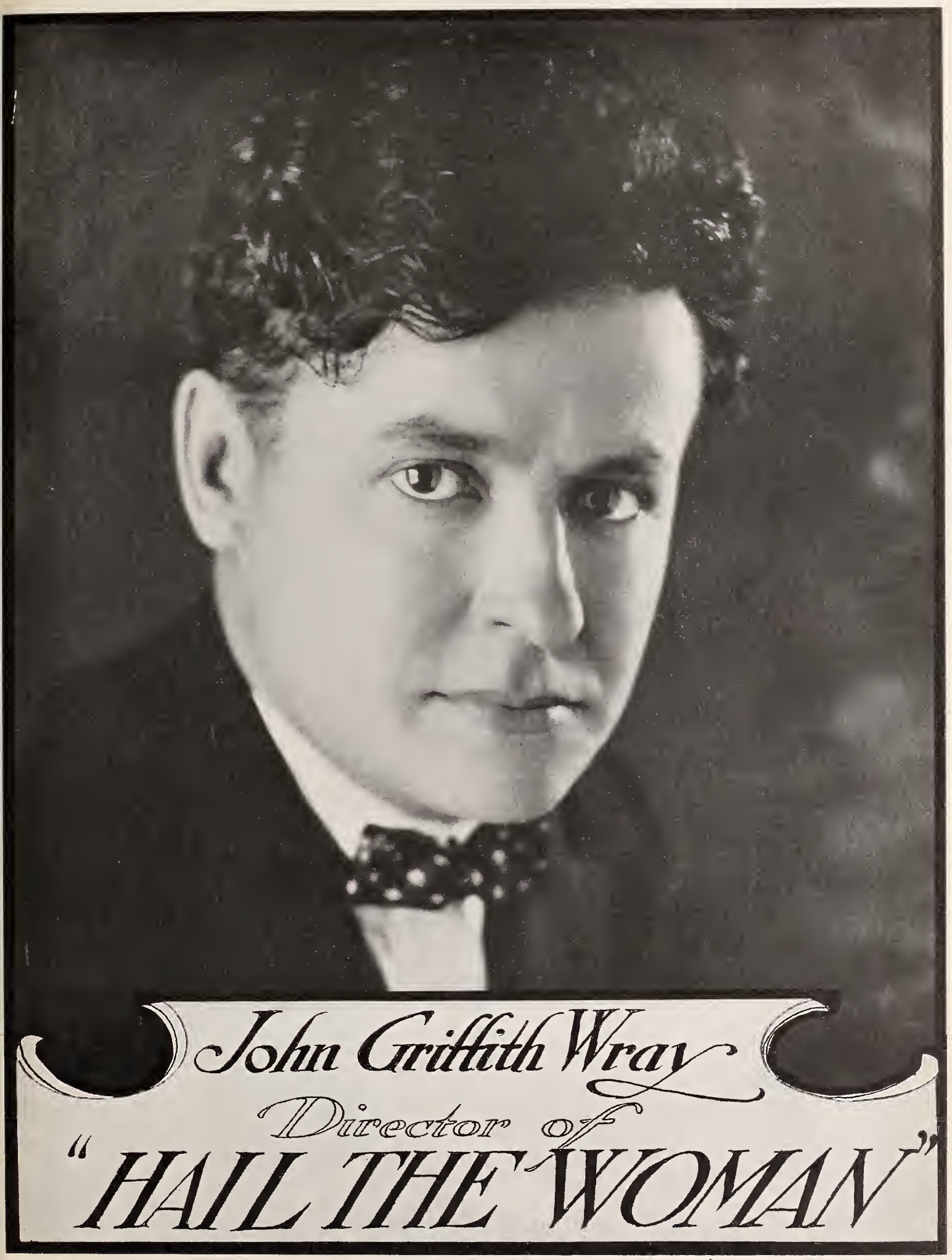
"What a Wife Learned," directed by Wray under the auspices of Thos. H. Ince, presents some clever animal stunts also. "Patch," a Airedale dog, is only five years old, but he has been making "screen appearances" ever since he was six weeks old. He is ready to obey every command of a director and sometimes figures out stunts for himself. In one scene he was told to carry a suitcase up some steps. The staircase was too narrow for him to get up, but after setting it down and apparently thinking it over, he picked up the case again and hopped up the steps sideways on his hind legs, carefully holding the case in his mouth until he got to the top of the steps. In "What a Wife Learned" he does some unusually clever stunts.

Seventeen head of cattle were killed in a cattle stampede, which is one of the spectacular features of "What a Wife Learned." The cattle on the ranch where some of the scenes of the picture were made got so excited when they were stampeded for a scene that a number of them were trampled to death, and John Bowers, who plays one of the leading roles in the picture, narrowly escaped a serious accident.

In the scene, "Jim Russell," the westerner, steps out in front of a madly racing herd of cattle and stops their stampede by waving his arms. It looked for a while as if the cattle were going to trample Bowers to death, but he held his ground and the cameras caught an unusual scene.

Filming of "Skin Deep" Hazardous Enterprise

"Skin Deep," a new Thomas H. Ince melodrama, nearly cost two lives in the making. In one scene an aviator rescues an escaping convict from the roof of a train going at fifty-five miles an hour, by means of a rope ladder. On the first attempt the man on the train missed the rope ladder and barely saved himself from falling under the train. The aviator meanwhile missed hitting a house by inches. On the third trial the stunt was successfully executed.


John Griffith Wray
Director of
"HAIL THE WOMAN"

Bradley King's Contributions to Screen :

BRADLEY KING, a member of the Thomas H. Ince staff of screen writers, is a girl in her early twenties. She has contributed a number of continuities and originals to the silver sheet.

Bradley King

Miss King was born in New York and received her schooling at the Sacred Heart convent. Upon her graduation she traveled for several months, until reaching California, where she decided to make her home.

In 1917, "having nothing on my mind, I wrote a few poems," according to Miss King. These were sold to magazines and spurred by this success, she began writing short stories. The first one was purchased by the editor of a magazine, and each succeeding story also brought a check. In addition, the screen rights to every short story was purchased by film producers.

It was this remarkable success in the world of fiction that brought Miss King to the attention of Thomas H. Ince. He sent for her and she began work as a member of the Ince staff. It was less than a year between the time Miss King's first story appeared in a magazine and the day that she went to work on contract with Mr. Ince.

Among her short stories that have been given screen productions are: "Footlights and Shadows," an Olive Thomas vehicle; "Beyond the Cross-roads," with an all-star cast; "Th Hundredth Chance," a Roland West produc tion; "The Open Door," made by a independent company; "The Miracle of Man hattan," and "The Girl from Nowhere," wit Elaine Hammerstein.

"The Girl at Hell's Delight," another pub lished story, has been given production as stage play.

Since commencing work for Mr. Ince i the spring of 1920, Miss King has writte the continuity for "Lying Lips," "I An Guilty," an original story for the screen "What a Wife Learned," another origina story, directed by John Griffith Wray, an "A Man of Action," a Douglas MacLean fea ture, a mystery farce comedy.

Ralph H. Dixon Veteran Film Editor :

AN experience in film editing which dates back to the days of the first serial, "The Adventures of Kathlyn," and "The Spoilers" at the Selig Polyscope Studios in Los Angeles, and continuing down to the present time in the principal studios on the West Coast, has given to Ralph H. Dixon an insight into this important work of film play completing enjoyed by few of the profession.

Mr. Dixon had his first schooling under Gilmore Walker when together they reduced the great amount of footage taken of the first serial to fifteen two-reel episodes. Following this they edited thirty-five thousand feet of "The Spoilers" taken into the first big American made feature of twelve reels.

For two years Mr. Dixon was in charge of the film editorial department at Universal City, supervising the work of twelve editors, and it was there that he personally edited "Hell Morgan's Daughter," starring Dorothy Phillips, the subject which is accredited with elevating this actress to stardom. Following that engagement Dixon was with the Triangle for a year and his most important work there was to put together the takes consisting of one hundred thousand feet into the film play which became "Mickey." When he began, Dixon had no script or titles, and the great quantity of film consisted of a number of sequences which were so joined without retakes as to make this subject the most successful one. Dixon also edited the "Dawn of Destiny" for Triangle and the Olive Thomas subjects. For the next nine months Mr. Dixon was film editor at the Fox Studio, where he worked on Tom Mix and Theda Bara subjects.

Three years ago Thomas H. Ince engaged Mr. Dixon, and at this studio he has adde a great number of the most successful plays the most recent being that of "Hail the Woman." At the present time he is working on a subject, "What a Wife Learned," from an original story by Bradley King. Othe subjects Dixon has edited include six starring Dorothy Dalton, six starring Charles Ray, including "Hay Foot, Straw Foot," and "The Egg Crate Wallop." Another film edited by Dixon which was highly successful is "Stepping Out," starring Enid Bennett. The Louise Glaum subject, "Sex," was also edited by Dixon.

In reviewing the numerous films he has edited Mr. Dixon considers "Hail the Woman," and the one he is now working on temporarily titled "Jim," as the most important and believes they will prove the most successful film plays with which he has been identified.

Le Roy Stone Backed by Decade of Fine Work

A DECADE of associations with some of the biggest productions that have graced the motion picture screen is the record of Le Roy Stone, a member of the film editing staff attached to the Thomas H. Ince studios on the Coast. Mr. Stone is now entering his tenth year in the motion picture industry.

In his earlier career as a member of the Ince production staff, Stone was associated with the initial Thomas H. Ince spectacular achievement, "Civilization." Following his association with Ince, he worked with Charles Ray, Enid Bennett, Dorothy Dalton, William S. Hart and Irvin V. Willat. With each of these he established a reputation as a successful film editor of the first magnitude. Some of the greatest work done by these players and producers in the past have the name of Le Roy Stone intimately associated with them.

A list of the productions on which Stone has engaged as film editor would include many of the successes that marked the screen in former days. In his work under the banner of William S. Hart alone he has over thirty productions credited to him. These productions included such well-known "Bill" Hart offerings as "The Cold Deck," "Wold Lourie," "Selfish Yates," "Wagon Tracks," "Narrow Trail," "Poppy Girl's Husband"; and coming down to more recent productions made by William S. Hart—"The Toll Gate," "Sand," "The Testing Block" and "The Cradle of Courage."

After leaving the staff of William S. Hart, Mr. Stone became associated with Irvin V. Willat, for whom he completed two productions before once more signing up with Thomas H. Ince. Under his newly established connections with the Ince studios on the West Coast, Mr. Stone has completed three productions for distribution by Associated First National Pictures. These productions are "Blind Hearts," "The Cup of Life" and "Skin Deep."

Thrilling Racing Scenes in "The Hottentot"

Seven men were laid up in the hospital before the racing scenes of the steeplechase which is a feature of "The Hottentot" were completed. So much conventional "race stuff" has been used in picture productions that Mr. Ince gave orders that if his directors couldn't get original effects, the race scenes of the play were not to be used at all.

Accordingly a stiff course was laid out and a number of expert riders were gotten together to appear in the race. Del Andrews who was directing the scenes was dissatisfied with the first "shots" made so he sent for a slow motion picture camera without telling the riders and discovered that several of the men were pulling their horses at the big jumps. The following day a number of new riders donned the colors; the hurdles were made higher by two feet and there were seven spills so serious that an ambulance had to be sent for. But the director in cold-hearted fashion chuckled with glee when he saw the rushes in the projection room, for the cameras had caught some startling effects.

By digging pits underneath the jumps, cameramen were able to shoot upwards and catch the horses in such position that when shown on the screen they seem to be leaping directly into the audience.

Le Roy
STONE
Editor
THOMAS H. INCE
PRODUCTIONS
1912
1922
BARN-
DOLLAR

Ralph H. Dixon

Film Editor

"Hail the Woman"

"Jim"
"Mickey"
"Egg Crate Wallop"
"SEX"
"Hell Morgan's Girl
and More than a
Hundred other Features.

Bradley King

Writing Originals and Adaptations

WE DRESS THE WORLD

&

HIS WIFE

COSTUMES .·. WIGS .·. PROPERTIES

AND

MILITARY EQUIPMENT

USED IN THE

INCE PRODUCTIONS

AND ALL OTHER GREAT FEATURE PICTURES
PRODUCED IN THE WEST

WERE DESIGNED, EXECUTED & FURNISHED

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WESTERN COSTUME COMPANY

908 SO. BROADWAY, LOS ANGELES, CALIFORNIA

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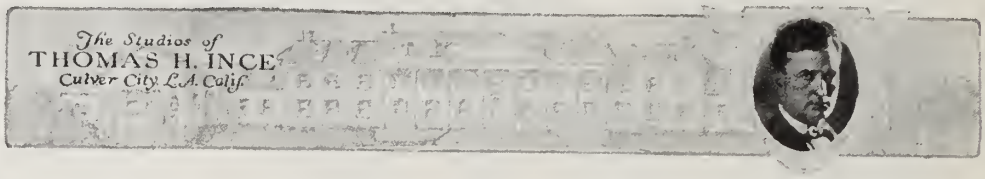
THE LARGEST MOTION PICTURE & THEATRICAL
COSTUME & PROPERTY HOUSE IN THE WORLD

POWER'S PROJECTION

IN THE INCE STUDIOS SINCE 1909

IT has been our delightful experience to have won and retained the good will of Mr. Ince and many other noted exhibitors and producers during all the years they have been in the Motion Picture Industry.



January
13th,
1922.

Nicholas Power Company,
#90 Gold Street,
New York, N.Y.

Gentlemen:-

It will no doubt please you to know that since the erection and completion of the present Studios by Mr.Ince, your projecting machines-Power's 6-B- have been used exclusively.

The same condition existed at the two previous plants built and equipped by Mr.Ince. This means that since 1909,when Mr. Ince took charge of the New York Motion Picture Corporation Studios,until the present time, he has used machines manufactured by your Company.

At the present time,the projection booths at the Ince Studios contain seven(7) Power's machines and every operator insists that equipment could not be bettered by the instalation of other makes. In other words, they give your equipment unqualified endorsement.

Very truly yours,

R.E.Houck

R.E.Houck
Studio Superintendent
THOMAS H.INCE STUDIOS

REH-m

POWER'S PROJECTORS
ARE USED BY
11 OUT OF 12
THEATRES ON BROADWAY
LOS ANGELES

HEART OF THE WORLD'S
FILM INDUSTRY

POWER'S PROJECTORS
HAVE THE SAME TREMENDOUS LEAD
IN ALL THE THEATRES
STUDIOS, LABORATORIES
AND PUBLIC INSTITUTIONS
OF
LOS ANGELES AND VICINITY

NICHOLAS POWER COMPANY

The Studios of
THOMAS H. INCE
Culver City, L.A. Calif.

October 10, 1922.

Sunlight Arc Co.,
New York, New York.

Gentlemen:

It is difficult to imagine a studio as being complete without Sunlight Arcs.

I don't believe it would be possible to get better lighting effects on big sets than can be had with Sunlight Arcs and certainly no better light has ever been devised for sunlight effect through windows and the like, than perhaps the sun itself.

I gladly voice my approval of them.

Very truly yours,

Thos. H. Ince

Studio Brevities

(*Continued from page* 2019)

Al Kenyon, brother of Charles has been added to the scenario staff.

Alfred Allen has arrived at Universal City from New York to play a character part in "White Tiger," starring Priscilla Dean, under the direction of Tod Browning.

A cast of notable players has been assembled to play in "Flesh," original by Rupert Julien, who was to direct. Production has been postponed because of Julian's assignment to direct "Merry-Go-Round."

Alf Goulding is beginning a Baby Peggy comedy titled "Little Miss Spunk." The cast includes Arnold MacDonald, Jack Henderson, Joe Bonner and Paul Stanhope.

Harry Sweet has returned to Century and will shortly be seen in a Lee Moran picture titled "The Boarder."

Blanche Payson is now playing an important supporting part for Lee Moran in a comedy under the direction of Al Herman.

Around Metro Studios

Sawyer-Lubin begins "Your Friend and Mine" in ten days. It is now being cast.

A welcome-back-to-Los Angeles dinner was tendered Mae Murray at Brandstatter's Marcell cafe, Thursday evening, September 28th, when Ben F. Rosenberg, manager of the Los Angeles Metro exchange was host to almost one hundred prominent exhibitors of the Los Angeles territory and representatives of Los Angeles newspapers and the trade press. Following the dinner, a very elaborate affair, Fred Niblo acted as toastmaster and in behalf of Mr. Rosenberg welcomed Miss Murray and her organization to Los Angeles.

Two additional members of the cast for the Rex Ingram-Metro production, "The Passion Vine," arrived in Miami this week, Leslie King and Bigelow Cooper. Harry Morey, who is to play the principal heavy role in this photoplay from John Russell's story, is the one member of the cast yet to arrive in Miami.

Acquisition of Clyde Bruckman and David Kirkland as members of his scenario staff has been announced by Hunt Stromberg.

Betty Francisco is to play the lead in the Hunt Stromberg production starring Bull Montana, titled "Glad Rags." Hughie Fay will direct.

Harry Beaumont has finished Viola Dana's "Miss Emmy Lou."

Irvin Willat's company filming "All the Brothers Were Valiant," with Lon Chaney, Billy Dove, Malcolm McGregor and Robert McKim, is back at the studio after a month on a whaling vessel out of San Francisco.

With Roach Comedians

Harold Lloyd's comedy, titled "Safety Last," will probably be finished this week.

"A Tough Winter," an Eskimo comedy featuring Snub Pollard and directed by Charles Parrott, has been shipped east.

With Paramount Units

James Cruze and the "Covered Wagon" company left Friday for Baker, Nev., to film exteriors. They will be gone a month or six weeks.

Skeletons of dinosaurs and other prehistoric monsters are being built for the prologue to Cecil B. De Mille's next subject, as yet untitled.

Wallace Reid this week began "Nobody's Money" under the direction of Wallace Worsley.

George B. Fitzmaurice on Saturday filmed the first scenes for Pola Negri's subject, consisting of interior scenes of the Savoy hotel, London. Claude King has arrived to play the role of Doctor Isaacson in this production, "Bella Donna."

The experience of a famous actress on her return to her old home town forms the basis of the plot for an original story by Clara Beranger, titled "Paths of Glory," now being produced by William DeMille.

The consul general for the Argentine Republic is at the Paramount West Coast studios to aid the technical staff in reproducing the interior of the Argentine House of Congress for Sam Wood's production, "My American Wife."

In production are: "Sacrifice," starring Mary Miles Minter, direction of Charles Maigne; "Making a Man," starring Jack Holt; "Singed Wings," all star cast, direction of Penrhyn Stanlaws.

R-C Production Notes

Carter DeHaven is back from his tour of exchanges, and has begun making the last half of his comedy series under the direction of Henry Lehrman.

"The Canyon of Fools," by Richard Matthews Hallet, is to be Harry Carey's next subject. The cast will include Lillian Rich, Fred Stanton, Joseph Harris, Carmen Arselle, Murdock McQuarrie, Jac Curtis, Charles LeMoyne and Les ter Pegg. Direction is to be by Va Paul.

Mal St. Clair has completed th first H. C. Witwer western, "Fight ing Blood," featuring Georg O'Hara and Clara Horton.

Christie Comedy Bits

Jimmie Clemens, director, is bac at the Christie studios assistin Scott Sidney in the staging o "Hazel from Hollywood," featur ing Dorothy Devore.

In Al Christie's cast for "Choos Your Weapons," featuring Bobb Vernon, are Charlotte Stevens Earl Rodney, Victor Rodman Lincoln Plumer and Maude Truax

Neal Burns will make his nex appearance in "Ocean Swells," comedy of houseboating which i now being produced.

Around the Fox Lot

Rowland V. Lee has finished di recting "A Circus Story," starrin Shirley Mason. Cutting and titlin are proceeding under his direction

Last week the filming of the ex terior scenes of "Custard Court" in the special production o "Penzie," featuring Mary Carr were started upon by Directo Brenon. In order to have the cor rect atmosphere for the cluster o dwellings which gave the Florence Bingham Livingston book its title o "The Custard Cup" a reproductio of the place was built over on Lon Island, complete in every detail.

Lobby display on "Foolish Wives" designed by William Cutts, manager of the Columbia theatre, Seattle, Wash.

COMEDIES—EDUCATIONALS—SCENICS

Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

Becker Seeks Release for Trimble Subjects

THREE two-reel "specials," featuring little Arthur Trimble, five year old headliner-to-be, are ready for trade pre-views, through producing director Frederick G. Becker, who frankly announces that a distribution contract in keeping with the quality of the productions, is desired. According to Mr. Becker his concern has already received several flattering offers, but no agreement will be made until every channel of distribution has been surveyed.

Bessie Love is the principal support of the junior star in the first three productions and will be retained for the remainder of the series of twelve pictures scheduled. The series will be known as "The Strange Adventures of Prince Courageous," and each will be a complete tale of an adventurous child in the middle ages.

Rain Interrupts Work of Taking Exteriors

The recent rainy spell in San Francisco halted the outdoor work planned for the opening episodes of the ninth of a series of twelve Plum Center Comedies, starring Dan Mason, for F. B. O.

In this new film "Pop Tuttle," character interpreted by Dan Mason, and his old horse "Wildfire," will be put through a great deal of hilarious action to work out the story written by A. H. Giebler, scenarist of the company.

Wilna Hervey will play the leading feminine role, and Edward O'Brien, Charles Gerson, Eddie Harris and other well known players will be seen in important supporting parts.

Two Burr Subjects O. K'd by League

"The Enchanted City," love fantasy by Warren A. Newcombe, and "Fresh Fish," an Earl Hurd Comedy presented by C. C. Burr, are the latest releases to be listed in the Bulletin of the Motion Picture League as "Family Films," recommended for both adults and young people.

"The Enchanted City" is a romance told in a series of beautiful paintings transferred to the screen. "Fresh Fish," like the other pictures in the Earl Hurd Comedy series, is a combination of photographs of living actors and animated cartoons.

Educational Offers New Series

Single Reel Rough and Tumbles to Be Known as "Cameo Comedies"

E. W. Hammons, president of Educational Film Exchanges, Inc., has just announced the forthcoming issue by Educational of a series of single-reel rough and tumble comedies, to be known as Cameo Comedies.

The first of this series, titled, "Crash," will be released early in November. Releases will follow, two each month, there being twenty-four subjects in the series.

"This series of one-reel comedies is being started in response to a very definite demand from exhibitors," declared Mr. Hammons in making the announcement. "It is not our desire merely to add another single-reeler to the market, but after long study, we are convinced that exhibitors really need a single reel rough and tumble subject. Cameo Comedies are intended to meet this demand."

In "Crash" and also in the second picture of the series, to be called "Pitter Patter," the cast is headed by Jimmie Adams, supported by Virginia Vance.

Expert Horsemen in Sport Reel

"Trail and Stirrup" and "Northwest Mounted" Ready for Release

GOLDWYN PICTURES CORPORATION is out with two one reelers, "Trail and Stirrup" and "Northwest Mounted," edited by Grantland Rice, produced by Jack Eaten for Artclass Pictures.

The first is a picturized account of a horseback trip through the Rocky Mountains. The four men who took the trip, and their pack animals are shown ascending and descending Badger Pass in the Canadian Rockies at a height of 8,500 feet, fishing for trout for their food and encamped along a mountain stream. While "Northwest Mounted" is devoted to the training of the Royal Northwest Mounted Police of Canada at the training headquarters at Regina, Saskatchewan.

With the arduous training which the Northwest Mounted receive before being accepted as a member of that famous police force, it is no wonder that as a body, and as individuals, it has such a record for efficiency, of always "getting its man" no matter how long the trail nor what hardships are endured.

"Speed" Heads Pathe Program

New Serial Leads Release of Eleven Short Subjects

PATHE'S release program of eleven subjects for October 22 leads off with the first episode of the new Charles Hutchinson serial, "Speed," the initial chapter being "The Getaway." This establishes the athletic abilities of the young hero, falsely accused of embezzlement and murder, and indicates his interest in the girl whose future he is bound to protect.

In the same program is the release of "The Conflict," final episode of the serial starring Ruth Roland, "The Timber Queen." After clearing up the mystery about Ruth's father, which was established in the beginning, there is a sensational airplane chase and mid-air rescue of the heroine by her lover.

The Hal Roach one-reel release, entitled "Shiver and Shake," is also a part of the program. This comedy presents Paul Parrott and Jobyna Ralston in a newly-wed paroxysm of house hunting.

"The Romantic Mouse" represents the Aesop's Film Fable in this program, which illustrates the adage, "Marry in Haste and Repent at Leisure."

"The Rajah," with Harold Lloyd, is reissued, which will be remembered for the "crap-shooting" episode which he introduced in the Rajah's harem.

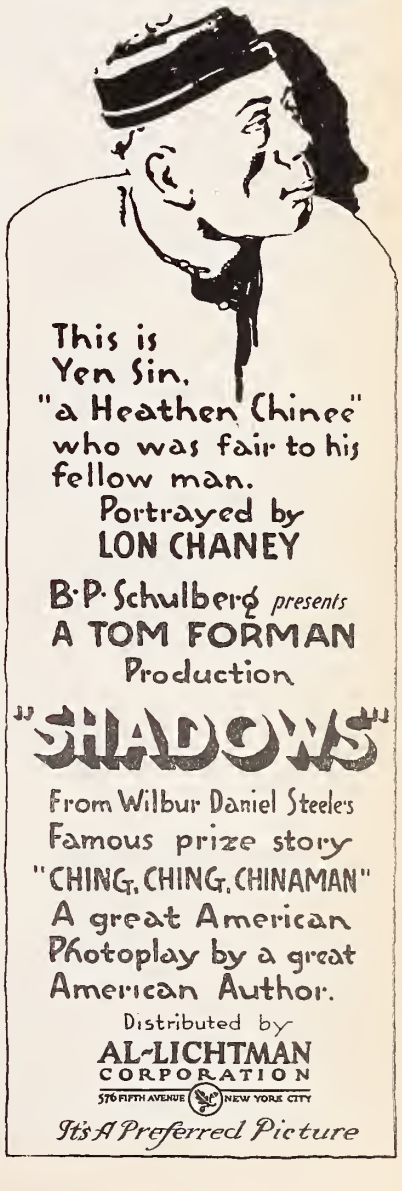
The two-reel comedy feature of the program presents Johnny Jones, with little Gertrude Messinger and a cast of clever children in "Broadcasting." With a radio equipped bicycle and a surprising knowledge of radio, the children prevent criminals from completing successfully a bank robbery and attempted murder.

The October 22 program also includes Pathe Review No. 178, Screen Snapshots No. 11, Topics of the Day No. 43 and Pathe News Nos. 86 and 87.

Hodkinson Issues Short Subjects

THE HODKINSON CORPORATION took a careful survey of the short subject market, and then selected a group that in their estimation would prove popular with the motion picture public. The first four of the series of Triart Productions, based upon master pieces by famous artists, have been meeting, it is said, with enthusiastic appreciation.

"The Four Seasons" and the Triart Productions, constitute the artistic of the Hodkinson program, while the comedy relief comes with the short reel laugh-maker "Fun from the Press" and the Bray Comedy Cartoons and Technical Romances.



Reviews of Latest Short Subject Releases

"On Patrol"

(First National—Two Reels)

BILLY BEVAN as a janitor in an office building and later as a policeman, chases a robber through this film and encounters a series of horrifying adventures during the precedure. He is handcuffed, knocked unconscious, dressed as a convict by a fugitive who steals his uniform, himself pursued by police and at length finds himself in the lair of the robber. The film is of the "fast and furious" variety, and there is action in every foot of its length, several sequences developing real laughs. As with a good many comedies of the type, however, there is too much "chasing"—that aged effort at mirth-provoking which has been harped upon ever since the old days when the French comedies made us go into hysterics.—*STUART GIBSON.*

"Hop, Skip and Jump"

(Fox—One-Half Reel)

TO most persons who look at movies intelligently, cartoon comedies always carry an interest entirely apart from their entertainment value, for the wonder of this near-creation is still upon them. "Hop, Skip and Jump" concerns the adventures of Mutt and Jeff with a pair of kangaroos and several young kangaroos. There is a ride for both of Fisher's characters in the portable nurseries affected by kangaroos, and some funny episodes of the sort that are possible only in cartoon pictures. It is a pity a subtitle couldn't have been worked in on the famous old wheeze about the Irishman who, when told at the zoo that the kangaroos were "natives of Australia," exclaimed in great horror: "Holy Hiven! My sister married wan of them."—*STUART GIBSON.*

"The Romantic Mouse"

(Pathe—One Reel)

HERE we have Thomas Cat, a roller skating champion; skates on all fours in addition to his tail. He "rolls" into a courtship between Milton Mouse and Mary Mouse, thereby making life difficult for the lovers and occasioning attempted suicide upon the part of the disappointed male, introducing some clever cartoon novelties.

Having accomplished many villainous purposes in keeping the mice apart, Thomas Cat makes a temporary disappearance while the troubles of the mouse family are being fixed up. Finally the cat faces retribution, and a watery grave, while the fable fades into the old adage: "Marry in Haste and Repent at Leisure."—*LILLIAN GALE.*

The Graphic Screen Magazine

(Educational—One Reel)

AN interesting departure from ordinary excerpts, compiled into a film magazine, is this sort of animated rotogravure. Three have been shown. Each offers four integral subjects, incorporating interesting topics, closing, in each instance, with "As Ollendorf Sees It," a combination of cartoon and living illustrations, one dissolving into the other. These are of general interest, something for everyone.

"Man vs. Beast"

(Educational—Two Reels)

THRILL, adventure and exciting incident vividly illustrate how Louis Shuman, hunter of "big game," led his expedition into the wilds of Africa and there encountered some of the most ferocious specimens the jungle affords. What the leader and his helpers accomplished in securing specimens and a picture that offers as a good substitute for a similar trip, must be seen to be appreciated.

There is a marked continuity in presenting the series of adventures and captures, beginning with the expedition in full force, leaving the Hotel Maru, in East Africa. The first animal brought down by the great hunter in one shot, at a range of 100 yards was a giant gnu. The skin of the striped creature, hung up to dry, attracted the attention of a hundred pound hyena. His curiosity was costly to him and a noose saved the beast the trouble of attacking one of the crew.

One of the interesting species that posed, under protest, was a pelican, with a beak nine feet in length, while a trio of hippos seemed harmless, with only their eyes, ears and nostrils showing out of the water swamp until, in excitement, they rose up and were caught by the camera in a dangerously close view. These have nothing on the rhinoceros, whose customs are as startling as those of the native tribes.

This offering is in a class by itself. It is well photographed, entertaining, informative and one that is bound to interest 99 per cent of any audience.—*LILLIAN GALE.*

"Shiver and Shake"

(Pathe—One Reel)

THERE is plenty of action in this reel, and an amount of slap-stick and a number of laughable situations. It begins with the difficulties of a young couple who wish to embark upon life's marital sea. Finally, after securing father's consent to the match, the two find themselves in need of a house that will meet with their fastidious tastes and at the same time rent for an amount within their slender allowance. The only house available is one said to be "haunted." They scoff at the idea, take the house and then their troubles begin. A party of friends decide to make them a visit; "spooks" present themselves in various forms, making all laughably uncomfortable and keeping the comedy at the boiling point.—*LILLIAN GALE.*

"Kid Love"

(Century—Two Reels)

THE Century Kids are always quaint and funny. This time the little girls and boys who make up the company carry out a love affair with all the usual twists and turns, ably assisted by a dog. The "eternal triangle" enters into the matter, and likewise the Cinderella theme, since one youthful wooer is a rich lad and the other is possessed only of the dog and a peculiarly infectious smile. Naturally the small heroine turns her orbs last upon the dog-owning youth. As is usual in these comedies, some rather poor horseplay by adults is introduced, but it fails to spoil the picture, as is often the case.—*STUART GIBSON.*

"The Frozen North"

(Buster Keaton-First National—Two Reels)

IT'S about time that the "snow stuff" is burlesqued. The authors of the conventional plots of the great white spaces have been getting away with murder for several seasons, and it has taken Buster Keaton to poke fun at them in his droll way. Buster gets away with it in a manner which speaks highly for his originality. The offering contains several highly amusing episodes.

Even old hardy Nanook would laugh to see the sorrowful comedian approaching a spot where an Eskimo has made an opening in the ice to catch the walrus or the seal. Buster comes up behind him and drills another hole. Then their lines tangle and Keaton finally pulls the hardy Northerner under. The manner in which this is executed is good for a large ribald laugh—even from an undertaker. What of that other novel touch—when Buster's sled is guided by dogs of every variety—from the squat pup to the rangy hound.

The comedy carries a lot of comic scenes. Trust Keaton to put mirth in anything. Book "The Frozen North." It is a comedy which will set your house rocking with laughter.—*LAURENCE REID.*

"The Show"

(Vitagraph—Two Reels)

LARRY SEMON in another dual role—that of property man at a theatre and that of an inebriated member of the audience—does a series of funny stunts and then, in a delirious dream does another series of positively horrifying things on top of a train, beside a train, under a train and, as it were, among a train, which is in apparently fast motion the whole time. Children ought to howl at "The Show" and the grownups will get some laughs and some real thrills. There is a sort of plot, in the working out of which Larry saves the "jools" of the beautiful leading lady, foils the villain and incidentally gets a lot of hard bumps during the course of his efforts.—*STUART GIBSON.*

"Broadcasting"

(Pathe—Two Reels)

THERE is a certain spontaneity belonging to children which reflects a decided atmosphere of cheer and humor on the screen. Especially is this so in the comedy depicting the experiences of Johnny Jones and Gertrude Messinger with radio. There is considerable plot to the offering, also, enough to appeal to adults and delight the youngster. These children are splendid little artists and get just as much out of their juvenile roles as grownups could possibly do. They are surrounded with a number of other clever children, necessitated by the story which tells of a race for a Sunday School prize, consisting of a radio broadcasting outfit. Incidentally, a bank robbery occurs in the midst and with the assistance of the radio, warning is broadcast and help brought in time to prevent the grown up villain from escaping with the "loot." This subject is well photographed, splendidly directed and acted with the usual ability shown by Johnny Jones and his youthful leading lady.—*LILLIAN GALE.*

BOOKINGS CASTS RELEASES

Live News From Producers

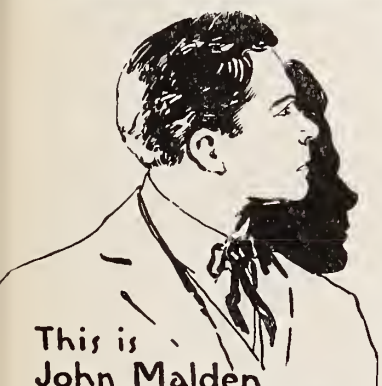
Conducted by EDMOND F. SUPPLE

"Prisoner of Zenda" in Big Opening

THE Metro-Rex Ingram production of "The Prisoner of Zenda" had a brilliant opening at Loew's State theatre in Los Angeles despite the fact that Sunday, September 17th was the hottest day Southern California experienced in eight years according to Metro.

The showing of "The Prisoner of Zenda" at Loew's State inaugurated the new policy of the theatre to present only the very best in photoplay attractions. Vaudeville has been eliminated.

Starting early in the afternoon and continuing until ten o'clock in the evening the house was entirely sold out and hundreds of people stood



This is John Malden the young minister who followed the Golden Rule.

Portrayed by Harrison Ford

B·P·Schulberg presents

A TOM FORMAN Production

"SHADOWS"

From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"

A great American Photoplay by a great American Author

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

"The Old Homestead" Is Praised

Tradepaper Critics Agree that This Production Should Make New Records

IF the opinion of the competent reviews of motion pictures are to be accepted as a fair criterion, Paramount's "The Old Homestead" is destined to bear out the company's prediction that it will prove one of the greatest box-office pictures of all time. The James Cruze production of Denman Thompson's perennial stage favorite, with its all-star cast headed by Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgway, opened at the Capitol theatre in New York last Sunday and was received enthusiastically by big audiences, duplicating the success scored the previous week at pre-release showings in Boston, Providence, Toledo, Cleveland and other cities.

All of the trade papers that have thus far reviewed the picture have sensed its possibilities from the exhibitor's viewpoint and are agreed upon its superlative qualities. The *Exhibitors' Herald*, with the following paragraph: "Unqualifiedly successful picturization of an unqualifiedly successful stage classic. A milestone in the milestone-dotted history of Paramount. A great picture, a great entertainment, a great box-office attraction. An exhibitor's picture, a patron's picture and a motion picture for the trade to point to as an example of what can be done with brains and a camera. In all probability Famous Players-Lasky's 'Miracle Man' of 1922-23."

MOTION PICTURE NEWS said: "When the list of the best pictures of 1922 is compiled, this magnificent production must needs be placed way up near the top. If this attraction is not one of the most talked of features of the year, if it does not break box-office records everywhere, if it does not start a great revival of interest in the silent art—then the American public is a hard one, indeed, to please. Here is film entertainment, plus the greatest heart interest story of the stage, put into one of the finest screen plays in the history of this industry. . . . It has the most realistic storm scenes ever screened."

Epes Winthrop Sargent, writing in *Moving Picture World*, said: "James Cruze, through his production of the screen version of 'The Old Homestead,' has lifted himself close to the pinnacle of his profession." Speaking of the storm scene, he said: "Nothing better has yet been offered in this line, and the effect has been so cunningly worked into the story that it seems to belong," and concludes: "'The Old Homestead' is one of the outstanding features of a season already rich in notable productions."

Film Daily lays much stress upon the storm scene and summarizes as follows: "The entire effect of this storm, its whirling clouds and the dramatic action throughout, make this one of the biggest sequences ever filmed."

Writing in the *Sunday Telegraph*, Suzanne Sexton said: "'The Old Homestead' promises to be one of the most successful audience-getters of the year. Technically and from the standpoint of cast it has nearly attained perfection."

"Fighting Blood" Series Started

H. G. Witwer Popular Stories Being Made Into Two-Reelers for F.B.O. Distribution

AFTER months of preparation and a most thorough search for a perfect cast, production has been started at the R.-C. studios on the first of the "Fighting Blood" pictures, adapted from the stories of the same name by H. C. Witwer, which will be distributed through the Film Booking Offices of America.

To play the role of Gale Galen, the young soda jerker, who enters the prize ring in order to buy himself an education and who finally rises to the middleweight championship of the world, George O'Hara has been selected. Mr. P. A. Powers personally conducted the search for a suitable player for this difficult role and the choice of O'Hara reflects a unanimous opinion that F. B. O. has discovered a new star with one of the most pleasing personalities of the screen. Screen tests of more than sixty applicants were made before it was decided that O'Hara had unusual acting and boxing ability.

Judy Horton, the young lady who sets Gale's heart thumping at the sight of her, will be played by Clara Horton, an experienced leading lady. Arthur Rankin will be Rags Dempster, the rival lover, and Spencer, Gale's pal, who is a regular fellow despite his millions, will be played by M. C. Ryan. K. O. Kelly, who is accidentally the cause of Gale's entering the ranks of prize fighters, will be enacted by Kit Guard. Mabel Van Buren plays Judy's mother, and William Courtwright is Ajariah Stubbs.

DeMille Cast Named for New Picture

A page from screendom's Who's Who—that's the way the recently announced cast of Cecil B. DeMille's current Paramount production reads.

Here is the quintet of principals whose selection for the chief roles has just been made public by Mr. DeMille: Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. The supporting cast will include such well-known players as Clarence Geldart, Lucien Littlefield, Robert Brower and Kalla Pasha.

Jeanie Macpherson is both author and scenarist of this successor to "Manslaughter," which Miss Macpherson also adapted to the screen. No title has been selected to date but this detail will be settled before the half-way mark in production work has been reached.

"Lorna Doone" Follows Theme of Novel

Maurice Tourneur, the Motion Picture Director who won fame by his picturizations of "The Bluebird" and "Treasure Island," has added a new feather to his cap, this time by completing a historical film with absolute fidelity to the theme of the novel from which it was taken, according to First National.

"Lorna Doone," according to experts who have been given a chance to see the picture at the Thomas H. Ince Studios, is destined to satisfy those picture patrons who have complained that famous classics recently appearing on the screen have deviated from the original version of the author so far as to be barely recognizable.

Tourneur, with Lorna Doone, has clung to the text, with the result, according to those who have seen the film, that sticklers for accuracy in historical productions are challenged to discover any important deviation from the story of R. D. Blackmore, read by countless thousands since it was written.

The play is soon to be released through First National.

Triumph Claimed For John Gilbert

"Calvert's Valley," John Gilbert's October 8th release, scores another triumph for the talented young star, according to the Fox offices. Since his work in "Monte Cristo," which is said to be breaking records at the 44th Street theatre, New York, Gilbert is being looked upon as one of the leading stars of the day.

He plays the role of Page Emlyn, a young real estate operator.

Review Board Praises "The Bond Boy"

"The best of the Barthelmess pictures so far," reads a special report by the National Board of Review of Motion Pictures on Richard Barthelmess in "The Bond Boy," a First National Attraction. Continuing, the report says:

"Similar in character to 'Tol'able David,' but with a story that involves more dramatic elements. Excellent characterizations by Barthelmess and Mary Alden, and the director has genuine cinematographic skill."

The report lists the entertainment value of "The Bond Boy" as "Very Good"; the artistic value as "Strong"; the acting is "Excellent"; photography "Excellent"; technical handling "Excellent" and moral effect as "Good."

Feature of Playgoers Draws Interest

Playogers Pictures officials declare that very great interest has been aroused by announcement of the release October 22nd ,of their five-reel feature "The Bootlegger's Daughter." Charming Enid Bennett is starred. Fred Niblo has the leading male role. The current offering was from the script of R. Cecil Smith, and the production was directed by Victor Schertzinger.

This is Sympathy, the girl who learned that there's nothing in a name.
Portrayed by MARGUERITE De La MOTTE

B·P·Schulberg presents
A TOM FORMAN Production
"SHADOWS"
From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"
Ready for Exhibition in October.
Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY
It's A Preferred Picture

Metro Product Warmly Received

First Group of Season Brings Bookings From Leading Houses All Over Country

AN indication of the response which has already greeted the first group of the season's releases of Metro Pictures Corporation may be had from the long list of bookings already recorded for these photoplays according to Metro. Exhibitors from every part of the country have expressed their confidence in Metro and in its releases not only by booking the early pictures, but by concluding arrangements to show all of the Metro output for the season 1922-23.

"I look upon these wholesale bookings of Metro films as a complete vindication of our policy announced several months ago," said E. M. Saunders, General Sales Manager, recently. "At that time we announced our intention—and we have adhered to it closely—to release only Special Productions. Persons who paid to witness a motion picture entertainment wanted more than an ordinary story, told with little originality and produced with no-more-than-necessary imagination.

"Metro sensed this specialization on the part of motion picture patrons. It was not only the conviction of the officials in the home offices in New York, but it was shared by the five district managers —S. A. Shirley, Chicago; C. E. Kessnich, Atlanta; W. C. Bachmeyer, Cincinnati; E. A. Golden, Boston and H. Lustig, Los Angeles. Each of these Metro representatives made a personal study of the needs of the exhibitor in his particular territory, and it was the opinion of all that special productions alone would find widespread favor."

T. J. Connors, Assistant Sales Manager, furnished a sample list of bookings, the territory being New England and representative, in its yield of business to all other sections of the country.

This long list of bookings—only a partial record of one section of the country, provides several of the greatest motion picture successes of the year for these exhibitors. Among them is the Rex Ingram production of "The Prisoner of Zenda," a film version of the famous novel by Anthony Hope. Edward Rose wrote the stage version. This photoplay is at the present writing entering the ninth week of its showing at the Astor Theatre in New York.

Another Rex Ingram production, already completed, is "Trifling Women," based on an original story by Mr. Ingram.

"The Has Been" Cast Completed

Ralph Ince Engaged to Direct Production Scheduled to Start Next Week

RALPH INCE, who has been engaged to direct Murray W. Garsson's first special production, the working title of which is "The Has Been," has completed the casting for the picture, it was announced this week.

Actual production work will start next week, according to present plans. The interiors will be made in a studio near New York. The cast, which includes a number of screen celebrities, will be announced in the near future.

"The Has Been" promises to be something entirely new and novel in screen entertainment, being based upon a modern story which, in drama form, enjoyed a distinct success when presented at a Broadway theatre several years ago.

The casting also has been completed for Mr. Garsson's second screen special, "Way Down South," which will be directed by Roy Sheldon. The entire company will leave the latter part of this week for Albany, Ga., where the exteriors will be made.

Joe King has been engaged to play the lead and Jack Richardson, well known heavy, will have a prominent part in the production. King will be remembered for his excellent work in "The Valley of Silent Men" and other recent successes.

To Deliver Prints By Aeroplane

Unique Distribution Planned for Production of "Quincy Adams Sawyer"

CO-INCIDENT with the announcement of the formation of Associated Pictures Corporation, producing a series of super productions under the brand name of S-L Pictures, Herbert Lubin, of Sawyer and Lubin, organizers of the new company, has divulged some interesting plans concerning an extraordinary campaign to be accorded the first production, "Quincy Adams Sawyer."

This picture, which will be released by Metro as one of the most important of their special offerings in the near future, will be introduced to first-run theatres throughout the country in a novel manner. In conjunction with the publicity department of Metro Pictures Corporation, arrangements are under way whereby a fleet of airplanes, driven by notable airmen in each instance, will carry to fifty first-run theatres on their opening day a print of "Quincy Adams Sawyer."

The airplanes will cover points as far West of New York City as Denver, and among the cities which will receive the benefit of this unique stunt, in connection with the first-run showings are Pittsburgh, Philadelphia, Baltimore, Cleveland, Detroit, Indianapolis, Minneapolis, Boston, Kansas City, Omaha, Portland, Seattle nd several other cities of lesser population.

Pathe Smyrna Scoop Given Praise

Pathe News burning of Smyrna film pictures printed in at least one big newspaper in every important city of the United States with full credit, and usually accompanied by a story describing how these scenes were photographed and so speedily transmitted to picture audiences more than 6,000 miles away, marked universal recognition of a brilliant camera news "scoop." As an average example, the Chicago Daily Tribune of Oct. 3, printed an article with its Pathe News film enlargements, containing the following:

"Pathe News Gets Screen 'Scoop' on Smyrna Fire," reads the head. The article starts: "Pathe News has registered a big screen scoop in getting 900 film feet of the Smyrna holocaust to New York and other Eastern cities in just two weeks. The exclusive film of the fire and street scenes in Smyrna when the Christians were fleeing to the waterside pursued by soldiers, reached New York on the steamship Aquitania on September 30 and was shown in the theatres that night."

"Sherlock Holmes" Has New Press Book

The exhibitors' press and service book for John Barrymore in "Sherlock Holmes" is another of Goldwyn's new style press books for its "Big twenty" pictures for the new season. It is newspaper size in depth and almost as wide.

The back and front covers are printed in black and red, on calendared stock paper and reproduce the "Sherlock Holmes" cards and posters. One entire page is given over to illustrations of one-column advertisements that have been designed by Goldwyn's advertising and art departments.

A series of five finger-print teaser ads is pictured. The larger advertisements—up to a full page ad —are striking in design.

The four pages of press stories have been prepared with a view to aiding the exhibitor to capitalize on the vast popularity of the "Sherlock Holmes" stories

"Broadway Rose" Wins Exhibitor Praise

The most favorably received motion picture in seven years, is the report of Karl A. Suelke, of the Liberty Theatre, Cape May, N. J., upon Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose," a Metro release.

Mr. Suelke's communication to M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., was sent after a two days' showing ending September 15. It read:

"We have just finished a two days' run of your picture, 'Broadway Rose.' In my seven years in the business I have never run any show that received so much favorable comment as this one. I feel proud that we have the privilege of running a picture of this type. When they are not so good I say so, and by the same token feel that I should extend my compliments for making 'Broadway Rose.'"

Don't be Foolish

DON'T be foolish. Don't let anybody 'kid' you or pull the wool over your eyes regarding F. B. O.'s wonderful series, "FIGHTING BLOOD," which are now running in serial story form in Collier's Weekly and which are now in course of production at F. B. O.'s big new United Studios in Los Angeles.

H. C. Witwer wrote "The Leather Pushers," which created a sensation some months ago in Collier's Weekly. H. C. Witwer also wrote the "FIGHTING BLOOD" series, which are creating a bigger sensation in Collier's Weekly right now.

H. C. Witwer also wrote the following telegram:

"HAVE JUST SEEN SEVERAL THOUSAND FEET UNCUT OF FIRST EPISODE OF MY SERIES, FIGHTING BLOOD. AM MORE THAN DELIGHTED WITH CAST. PHOTOGRAPHY AND DIRECTION; FEEL SURE I AM GOING TO BE VERY PROUD OF HAVING ANYTHING TO DO WITH THE MAKING OF WHAT I AM CERTAIN WILL BE THE MOST POPULAR OF MY SERIES EVER FILMED."

Read the last eight words over again.

Here's the author's own personal word. You can't beat that nor can you even tie it.

H. C. Witwer is on the job himself, supervising the making of the "FIGHTING BLOOD" series and you can bet your last dime that not one foot of film will get by Witwer's critical eye unless it is a hundred per cent,—so

Don't be foolish. Don't let anybody kid you. Don't let anybody palm off anything on you for the "FIGHTING BLOOD" series unless that series picturizes the life story of Gale Galen, and Judith Willcox, Young Spence, Nate Shapiro, Kayo Kelly, Rags Dempster, etc.

There is only one "FIGHTING BLOOD" series of two reelers. No other film Company has them or will have them, though several film concerns sweated blood in trying to grab them from F. B. O.

They will be ready soon. WATCH FOR THEM. WAIT FOR THEM. They will be the outstanding box office sensation for 1923. Remember the title—"FIGHTING BLOOD."

Millions of people are reading the stories now running in Collier's. These and millions of others will be wild to see the series. Be FIRST in your territory to grab them.

Don't be foolish—and let your competitor grab them away from you. Speak to your nearest F. B. O. exchange for the "FIGHTING BLOOD" series now.

F. B. O.

Film Booking Offices of America, Inc.

Main Offices F.B.O. Bldg., 48th St. and 7th Ave., New York

Exchanges Everywhere

All Fifteen Logans in Personal Appearance

Showmanship extraordinary has to be credited to Manager William A. Downs, of Loew's State Theatre, Newark, N. J. Manager Downs has won the further distinction of having "put something new in the news" when he staged with each of fourteen screenings of a single issue of Pathe News a multiple "personal appearance" of the prize-winning Logan family —Father and Mother Logan and the thirteen "Loganettes," all thriving and happy residents of Newark.

Their fame was such—including the fame of Newark's largest family of children all under seventeen years old, and of Father Logan's human little speech—that the theatre was crowded, with hundreds turned away.

Pyramid Picture Has Montreal Run

For the first time in two years the Strand, Montreal, has booked an attraction for a full week's run. The picture which has broken this precedent is Pyramid's "Queen of The Moulin Rouge," distributed by American Releasing Corporation.

Directed by Ray C. Smallwood, the cast includes Martha Mansfield, Joseph Striker and Henry Harmon.

This is
Nate Snow.
man of menacing
righteousness.
Portrayed by
John Sainpolis

B·P·Schulberg presents
A TOM FORMAN
Production

"SHADOWS"

From Wilbur Daniel Steele's
Famous prize story
"CHING, CHING, CHINAMAN"
A production for
Exhibitors who can
afford only the best.

Distributed by
AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

Charles Ray in Dramatic Role

Popular Star Returns to First Principles in "The Girl I Loved"

CHARLES RAY in a part of high dramatic intensity.

This popular star is returning to first principles in his second production for United Artists, "The Girl I Loved," which already is about two thirds completed. It was in this kind of role several years ago that he literally flashed into fame by starring in a picture in which he was cast merely as juvenile support. Immediately he was lifted to the rank of star.

For a long time chance threw Ray into bucolic plays and the charm, humor and humanity he put into them won him enormous popularity. All this time he has craved for a chance to show his mettle in the weightier drama. Now he has it in "The Girl I Loved," based on the poem of that title by James Whitcomb Riley.

In a sense, Mr. Ray is not leaving the "rustic" realm, for the action of the piece takes place entirely in rural Indiana from 1840 to 1860, and he appears as a country boy and a young man. But the events suggested by the poet's lines form a drama of immense punch, albeit their basis is a pastoral poem.

Humor, Pathos in New Release

Dependable Pictures, "Till We Meet Again," Arouses Favorable Comment

"TILL WE MEET AGAIN," the Dependable Pictures offering which Associated Exhibitors is releasing October 15th, is declared to be a photoplay whose humor and pathos strike the deeper emotions, while the plot and characterizations are destined to hold the interest of every onlooker from first to last.

Announcement that the Dependable organization, of which Morris Kohn is president, had placed this six-reel feature with Associated, headed by Arthur S. Kane, aroused favorable comment by exhibitors everywhere, partly because it brought into association again two former presidents of Realart, each of whom occupies a high place in the industry.

Interest was heightened by the fact that the picture is a William Christy Cabanne production,

Castle Promenade Is Successful

Fashion Show In Connection With "Slim Shoulders" Brings Good Reports

CONTINUED gratifying reports are pouring into the Home Office of the W. W. Hodkinson Corporation in reference to the success which the Irene Castle Promenade is experiencing throughout the United States in conjunction with the presentation of "Slim Shoulders," featuring Miss Castle.

One of the latest reports of successful exploitation came from Edward L. Hyman, Managing Director of the Mark Strand Theatre in Brooklyn, N. Y. According to the report Mr. Hyman took advantage of the Fashion Show suggestion and made a strong tie up with one of the biggest and most exclusive creased. As a prologue to "Slim department stores in Brooklyn. Martin's arranged to have replicas made of the costumes worn by Irene Castle in "Slim Shoulders" and presented these frocks in the Fashion Promenade held daily in the store.

A full week in advance of the play date of "Slim Shoulders," Hyman distributed 15,000 heralds. Linking up street cars, bill boards and the Mammoth Strand electrical signs with the rest of his campaign, Hyman had 900 dashboard cards on the Brooklyn street cars, and thirty twenty-four sheets, some electrically illuminated, posted in advantageous sections of the city.

FOR RENT

260-262 West 41st Street

(NEAR TIMES SQUARE)

A New 7 Story and Basement

MODERN FIREPROOF BUILDING

being erected for the Film Industry

(Vaults, Projection Rooms, etc., installed to suit tenants' requirements)

ON PLOT 50x100

Containing 37,000 Sq. Feet. Light on Three Sides.
Sprinkler System, Elevator Service

Will Rent Store and Floor Space Separately

Ready January 1st, 1923. Long Lease

BRETT & WYCKOFF

403 Madison Ave. Vanderbilt 3535

"Knighthood" Showings in Big Cities

"WHEN KNIGHTHOOD WAS IN FLOWER," Cosmopolitan's production of Charles Major's famous historical romance, now drawing record audiences to the Criterion Theatre in New York, will shortly have its initial presentation in other large cities throughout the country.

Arrangements have already been completed for the showing of the picture in Chicago, Los Angeles and Boston.

In Chicago, "When Knighthood Was in Flower," will open at the Roosevelt Theatre on October 11; Grauman's Rialto in Los Angeles will house the production starting on October 11, while in Boston the first presentation will be made at the Park on October 25. Preparations for the showing of the film in other cities are well under way.

Cosmopolitan Productions will give "When Knighthood Was in Flower" the same elaborate presentation in other cities as it has given the picture in New York.

"Grandma's Boy" Still Breaking Records

"Grandma's Boy," the Harold Lloyd-Associated Exhibitors super-attraction, produced by Hal Roach, which is said to have smashed all local records in a large number of cities and towns, continues its triumphal march across the country, with the rush for bookings increasing constantly, according to information given out at Associated's offices in New York.

Oklahoma City is the latest to report the passage of previous high-water marks in attendance figures. This telegram to Associated's officials from Samuel Henle tells of the record-smashing there:

"'Grandma's Boy'," with Harold Lloyd, opened this city today (October 2nd), playing to 3,465 paid admissions, with seating capacity of 984. Largest crowd of the year 1922."

"The Dangerous Age" a Stahl Achievement

In "The Dangerous Age," a First National attraction, presented by Louis B. Mayer, it is claimed John M. Stahl has achieved another triumph in his climb toward the top rung of the directorial ladder. The beautiful and elaborate sets, the subtle touches of humor, make it a worthy successor to this director's last two pictures, "One Clear Call" and "The Child Thou Gavest Me."

"The Dangerous Age" presents Lewis S. Stone, Edith Roberts, Myrtle Stedman, Ruth Clifford, Cleo Madison, James Morrison, Helen Lynch and others of note among its list of screen artists.

Wallace Reid Will Do "Nobody's Money"

Again one of the season's most successful stage plays shown on Broadway, Los Angeles, falls to the lot of Wallace Reid as a Paramount starring vehicle. Reid's next picture, which started Monday, will be a screen adaptation of "Nobody's Money," a farce-comedy by William Le Baron.

"Nobody's Money" first opened at the Longacre theatre, New York, in the summer of 1921. Wallace Eddinger was the star. After a run there it was played in stock in Los Angeles.

Wallace Worsley will direct Reid and Wanda Hawley will play the feminine lead. Others in the cast are Harry Depp, Robert Schable, Richard Tucker, Josephine Crowell, Julia Faye, Charles French, Will R. Walling, Warren Rogers and Eileen Manning.

Eastman Theatre Books "Hands of Nara"

The Eastman Theatre, Rochester's new $5,000,000 motion picture playhouse, has booked the Metro release, Clara Kimball Young, in "The Hands of Nara."

Inasmuch as this theatre selects its pictures solely on a basis of their intrinsic merit, the addition of "The Hands of Nara" to the schedule of the Eastman is regarded by Metro officials as a confirmation of their already firm belief in the value of the photoplay.

"The Hands of Nara" was written by Richard Washburn Child. The picture is owned and copyrighted by the Samuel Zierler Photoplay Corporation; and except in New York and northern New Jersey, is distributed by Metro Pictures Corporation.

Authority on Costumes Approves Picture

Dwight Franklin, sculptor and authority on the costumes and manners of historic periods, has given high praise to the Paramount production of "To Have and To Hold," with Betty Compson and Bert Lytell. According to Mr. Franklin, the production has absolute historic accuracy, even down to the smallest details.

"I have never seen a costume picture more true to the period it represents," said Mr. Franklin. "The costumes are particularly good, and especially the women's costumes, which is the point at which most pictures of the kind fall down. Even the head-dresses, the buckles, and all the small details are in keeping with the period.

Elaborate Posters for "East Is West"

Elaborate posters on Constance Talmadge in "East is West," produced by Joseph M. Schenck, have been issued by Associated First National Pictures, Inc., which is releasing this picture.

The posters consist of two styles of one-sheets, three of three-sheets, one of six-sheets and one twenty-four-sheet. While only four colors are generally used in posters, each of the "East is West" posters contains six colors.

"The Bondboy" is Highly Praised

Barthelmess and Production Win Approval of Critics of New York Newspapers

RICHARD BARTHELMESS in "The Bondboy," a First National Attraction, opened at the New York Strand theatre, Sunday, October 8. Managing Director Joseph Plunkett, of the Strand, arranged an effective prologue for the presentation.

The motion picture critics of the daily papers were practically united in praising "The Bondboy," which was produced by Inspiration Pictures, Inc., and directed by Henry King. Following are some of the comments:

Herald—"In 'The Bondboy,' disclosed yesterday at the Strand, Richard Barthelmess again enriches the screen with a portrayal of a poor Cracker white in the South."

American—"All the advantages of the screen are undeniably attained in 'The Bondboy,' the presentation at the Strand theatre. The picture has everything in its favor—Richard Barthelmess, discriminate direction, emotional appeal and an entire lack of bromidic banality."

Times—"Henry King, as director, has made many genuine motion pictures, and Richard Barthelmess, as the poor country boy who is bound out to an old skinflint and later accused of his murder, is true to his part."

Morning Telegraph — "Richard Barthelmess scores again in his latest contribution to the screen, decidedly so, in 'The Bondboy.'"

Evening Journal — "Richard Barthelmess is a young actor from whom much is always expected on the screen. Yet the most ardent among his admirers must have been surprised yesterday by the excellence of his interpretation of the role of Joe Newbolt, the bondboy."

Evening Telegram — "That excellent alliance, Richard Barthelmess, the star, and Henry King, the director, has outdone itself with the production of 'The Bondboy,' the latest Barthelmess starring vehicle."

Evening Sun — "Director Henry King has kept one more of his Southern stories on a very high level and Barthelmess again gives a performance that entitles him to a place among the screen stars who hold the altitude record for lofty acting."

"Tess" Approved at Screening

United Artists Claim Mary Pickford's Reproduction Best of Star's Career

"THE crowning achievement of Mary Pickford's career," declared Hiram Abrams, President of United Artists Corporation, as the final scene in Miss Pickford's new 1922 reproduction of that famous screen classic, "Tess of the Storm Country," flashed across the silver-sheet at a recent private showing in New York for Miss Pickford, Douglas Fairbanks, others in the Pickford-Fairbanks party, and executives of United Artists. This verdict was indorsed unanimously by all who saw Miss Pickford's own version and own recreation, just completed, of one of her early picture triumphs.

Miss Pickford's reproduction of "Tess of the Storm Country," marks the first time in the motion picture industry that any great star has seen fit to remake in later years and as an independent producer a photoplay which earlier had served as one of the big steps toward placing her in the forefront of cinema artists.

That Miss Pickford has taken full advantage of every one of the tremendous improvements in photoplay making that have come into the industry since the first "Tess of the Storm Country" was made is apparent to even the novice when the new picture is seen. Even the story itself, taken from that widely read and immensely popular novel by Grace Miller White, is vastly improved upon under Miss Pickford's personal handling, while in the matter of direction, settings, art work and photography, this 1922 reproduction is so far superior to the original of eight years ago.

"Knighthood" Is Hit in London

Audiences Reported Warmly Receiving Elaborate Production of Cosmopolitan

COSMOPOLITAN PRODUCTIONS' "When Knighthood Was in Flower" continues to break the attendance records at the Scala theatre, which has been the Mecca of London theatregoers since the night the picture was presented, with the Prince of Wales attending, according to word from the Cosmopolitan office. This sumptuous picture of the time of Henry VII is being warmly received by audiences of distinction because of the seal of approval placed upon the production by the heir to the throne, and the attention to detail given to the filming of historical settings.

Since the opening night London is said to have taken "When Knighthood Was in Flower" to its heart.

The fact that in making an appearance at the initial presentation of the picture the Prince of Wales did so in an official capacity for the first time at any film production—especially as he had previously viewed it at a private showing—is taken as an unusual expression of his approval of this American made picture.

The production is characterized by the London *Daily Telegraph* as "one of the most beautiful specimens of the film producers' art the world has ever seen.

First National Has New Star Puzzles

So intense has been the interest in star identification puzzles run by First National exhibitors and newspapers throughout the country that First National has, in response to numerous requests, prepared a set of mats that will do for every section of the country.

The set is made up of all First National stars and featured players with the features covered by a mask, to allow for the identification possibilities. These sets will be distributed to exhibitors who wish to build up interest among their patrons in their First National programs.

"Remembrance" Gets Red Cross Showing

The first of Goldwyn's "Big Twenty" pictures, Rupert Hughes' "Remembrance," was recently shown to the patients of the hospital for tuberculosis victims maintained at San Diego, Calif., by the American Red Cross Service, and proved so engrossing a film that John I. Hinkle, director of the American Red Cross Service, wrote a letter about the screening and the effect of the picture upon the patients, expressing his appreciation.

This is Gibbs, as relentless in his fury as the sea itself.

Portrayed by Walter Long

B·P·Schulberg presents

A TOM FORMAN Production

"SHADOWS"

From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"

A production for Exhibitors who can afford only the best.

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Nick Carter Series Is in Production

PRODUCTION plans for the remaining eight of the series of twelve Nick Carter detective stories being produced by Murray W. Garsson are rapidly being completed, according to an announcement by Mr. Garrson this week.

The first four already have been completed and are available for screening for state rights buyers, it is announced. They are "The Spirit of Evil," "Unseen Foes," "A Game of Craft," and "The Last Call." They were produced under the personal supervision of John J. Glavey.

Offers have been received from a number of territories according to Mr. Garsson.

This is "Mista Bad Boy" who called him "Ching, Ching, Chinaman." but became Yen Sin's friend

Portrayed by Buddy Messenger

B·P·Schulberg presents

A TOM FORMAN Production

"SHADOWS"

From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"

A Picture that will add to your prestige and your bank account.

Distributed by AL-LICHTMAN CORPORATION 576 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

Warners Report Many Contracts

Twenty-One Exchanges Report Unusual Number of Bookings on "Rags to Riches"

FOLLOWING the announcement of the release of "Rags to Riches," featuring Wesley Barry, the Warner Brothers report the receipt of hundreds of inquiries and contracts from first run theatres throughout the country. The success of the Barry picture at the Capitol Theatre, New York, is declared to be in some measure responsible for the increased interest by exhibitors seeking the production.

The twenty-one exchanges that have contracted for the entire series of the Warner Brothers seven pictures are said to report an unusual number of bookings in their respective territories.

Finkelstein & Rubin in Minneapolis, Balaban & Katz in Chicago, A. H. Blank Enterprises in Des Moines, the H. Lieber Co., Indianapolis; Skouras Enterprises, St. Louis; A. H. Fabian, New York; Regal Films, Ltd., Canada, and the many others handling the Warner product are said to be unanimous in the belief that "Rags to Riches" will eclipse the box-office records already created by "School Days" in their territories. These beliefs are based on the large number of contracts already made with exhibitors.

"Rags to Riches" is said to tell the story of young Marmaduke Clarke (Wes Barry), who in his eager desire to be a regular boy, encounters a series of thrilling adventures, interspersed with romance, pathos and laughter. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker and Eulalie Jensen. The picture was directed by Wallace Worsley and the story was written by Will Nigh and Walter De Leon.

C. B. C. Lining Up Exploitation

Tieups Being Arranged With Department Stores For "Only a Shop Girl"

WITH production on "Only a Shopgirl" not yet completed, word comes from the C. B. C. Film Sales Corporation offices of exploitation ideas already lined up on this feature that will include among other things the tying up with a large department store or novelty shop in every large city in the United States on a cooperative campaign.

Because of the title and content of "Only a Shopgirl," which is the second of the C. B. C. series, there is opportunity for many novelty tieups of this kind, according to the releasing company.

Things at the C. B. C. offices are moving with such speed that Joe Brandt, President of the organization, who returned only late last week from a two-and-a-half months' trip throughout the country, left again early this week on another trip that will probably keep him away from New York about six weeks.

The purpose of this trip is to get first-hand and definite details on the possibilities of this plan so that its details can be worked out and ready to put into effect when the picture is ready to launch shortly.

He will work in cooperation with the exchanges handling "Only a Shopgirl," with exhibitors, and with Chambers of Commerce in the various cities and will line up the exchanges, and through them the various territories, on other stunts and ideas that have already been worked out in detail.

Because of the way "More to Be Pitied" has already gone over, and the fact of the all-star cast of "Only a Shopgirl," including Estelle Taylor, Wallace Beery, Mae Busch, James Morrison, Tully Marshall, Claire Dubrey, William Scott, Willard Louis and Josephine Adair, it is believed that the possibilities for exploitation on this feature are tremendous.

Burr Recalls Prints on "I Am the Law"

Affiliated Distributors, Inc., through its president, C. C. Burr, announced this week to the trade and exchange men who have bought "I Am the Law" for release in their respective territories, that in compliance with the decision of Judge Knox of the Supreme Court, he has ordered all prints on "I Am the Law" returned to his offices. As soon as these prints are received the name of James Oliver Curwood will be stricken from the main title, and the confession scene which was the basis of court action between Affiliated Distributors and International, taken out entirely.

It is also reported by Affiliated that all paper on "I Am the Law" bearing the name of James Oliver Curwood has been discarded and replaced in accordance with the decision of Judge Knox.

Foreign Rights Sold on Chaney Picture

FOREIGN rights to the new Lon Chaney success, "Flesh and Blood," the Principal Picture Company special which is now being shown at first run houses throughout the country, were sold this week by Irving Lesser, the eastern manager. This deal involved the first foreign transaction closed by this new company which has for its officers, Sol Lesser as President, Irving Lesser, Vice President, and Michael Rosenberg as Secretary-Treasurer. The sales follow: David P. Howells, for continental Europe distribution; Wardour Films, Ltd., of London, for Great Britain; Associated First National Exhibitors, Ltd., for Australasian countries; John Kunzler of Societa Cinematografico, for South American countries.

Amalgamated Starts First Picture

Work on the Amalgamated Exchanges of America's first production to be distributed on the Independent franchise plan starts this week at the company's studio in New Rochelle.

The first picture is adapted from Edward Owings Towne latest book, "The Madonna In Chains," which is now on the presses for publication. The cast includes E. K. Lincoln, Martha Mansfield, Mrs. Rodolph Valentino, De Jari, W. H. Tooker, Marion Haslup, Baby Peggy Rice, Leon Williams and Bessie Allison. The latter two are colored performers and have made an exceptional name for themselves in vaudeville and legitimate.

Sam E. Morris, who has joined Warner Bros. in an executive capacity.

Second Burr Comedy Is Under Way

PRODUCTION on the second of the "All-Star" Comedies, featuring Ray McKee, Mary Anderson and Charlie Murray, being produced at the Glendale Studio by C. C. Burr for release through the W. W. Hodkinson Corporation has begun in earnest with a majority of the interiors already filmed. It is temporarily titled "Her Rich Uncle." The company in charge of Director Gregory La Cava spent two days on location in the environs of Richmond Hill, Long Island, the latter part of the week and some excellent scenes are said to have been obtained.

With the first of the "All-Star" comedies completed to the entire satisfaction of the Hodkinson officials, Director La Cava is determined to supercede "Faint Heart" with the second of the series. When "Faint Heart" received its test premiere at the Gotham Theatre in New York City last week, the officials of the Hodkinson Corporation, C. C. Burr and his staff and the audience present were apparently greatly satisfied with its success.

"More to Be Pitied" as Single Feature

Proof of the unusual strength that exhibitors are attaching to "More To Be Pitied" was given this week by the fact that this feature was booked as a single feature for the week-end Saturday, Sunday and Monday, at one of the best New York neighborhood houses, Oct. 7th, 8th, 9th, according to C. B. C. officers.

It is the policy of this theatre, the Crescent, to run "double" features excepting in such cases as the booking of a feature that is considered by the management sufficiently strong to pull in the crowds alone, and this policy of "single-feature" is usually played there over the week-ends.

Arrow Plans Campaign For New Picture

An advertising and exploitation campaign is now being planned by Arrow Film Corporation for "The Streets of New York."

W. Ray Johnston, vice-president of Arrow, said in a recent interview, "I believe that 'The Streets of New York' as a title presents more widely diversified advertising and exploitation possibilities than does any other name that has ever come to my attention."

Special showing of "Notoriety," William Nigh's production for Federated, at the Copley Plaza Hotel, Boston, on Oct. 3

Hyperion Offers Six Pictures

"Finger Prints" First of Series for Release One Every Six Weeks

AN announcement of particular interest to the independent market is made this week by the Hyperion Pictures Corporation, which offers to independent exchanges an unusually attractive group of six pictures, for release this season.

"Finger Prints," the first of the six, is now ready, and the other five will be released at regular intervals of about six weeks. "The Seventh Noon," from the famous novel by Frederic Orin Bartlett, is in preparation and the titles and other details of the remainder of the series will be made public shortly.

According to the statement of the distributing organization, the series of pictures is being made by men who have intimate knowledge of conditions in the independent field, and these photodramas have been produced to fill the need now urgent in that field.

These six pictures, the company officials declare, will have competent direction and experienced casts, high-class productions, strong stories by popular authors, and titles with big exploitation and publicity possibilities.

A comprehensive advertising and publicity campaign has been laid out to get the utmost value for the exchangemen out of the series. Trade papers, teaser campaigns, and attractive and practically useful campaign and press books will be used to put over each of the six.

"Finger Prints," the first release, is said to be a swift-moving feature from the pen of Alton Floyd, edited and titled by Joseph W. Farnham. It was directed by Joseph W. Levering, and includes in its cast Violet Palmer, the former Fox star; Arthur Donaldson, Aida Horton, Stanley Walpole, Louis B. Foley, Horace James, William Wells, W. J. Gross, Jack Sharkey, Louis Reinhart, Charles Slattery and Emily Lorraine.

Elinor Glyn Signs With Lesser

Dorothy Phillips Will Star in First Story For Principal Pictures Company

SIMULTANEOUS with the announcement from Principal Pictures Company, the new independent producing and distributing firm of which Sol Lesser is president, that it had acquired the services of Dorothy Phillips, one of the best-known stars in the business today, came word from the concern's New York office that it had signed Miss Elinor Glyn. Her first story for this firm will be "The World's a Stage." Production on this feature is now well under way.

The engagement of Miss Phillips is in itself a move of particular import to the independent market in general. Miss Phillips' pictures rank among the best sellers, this star having established a following in this country and abroad.

Having secured a remarkable story and a popular star, Principal Pictures Company has surrounded Miss Phillips with an all-star cast embracing such notable players as Kenneth Harlan and Bruce McRae. Several others are expected to sign contracts late this week. Colin Campbell has been engaged to direct "The World's a Stage."

Animal Subject Booked for New York Houses

"Man vs. Beast" two-reeler which Educational announced for release the last of this month, has been booked for the Rivoli and Rialto theatres, Broadway, New York.

Urban Home Again; Presides at Plant

CHARLES URBAN is back at his desk at Urban Institute, Irvington-on-Hudson, after a six weeks trip to Europe—and his eightieth journey across the Atlantic.

All of the Urban projects are now gathered at Irvington.

The big plant includes a tremendous film laboratory of the most modern industrial pattern, besides all the other great departments that go to make up Urban Institute.

The Official Urban Movie Chats, which are produced in conjunction with the Motion Picture Theatre Owners of America and released through the W. W. Hodkinson Corporation; and the Urban Popular Classics, which are released through Vitagraph, are being edited at Urban Institute, as are all the other pictures which bear the Urban imprint.

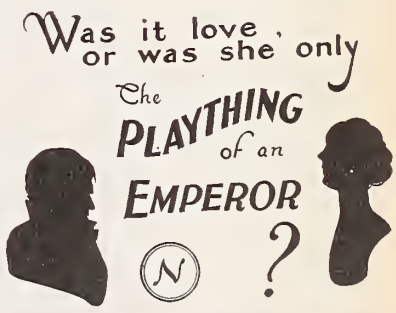
Mr. Urban brought home with him a large amount of material for his educational releases.

"Brass" in Production on West Coast

"Brass," the Charles G. Norris novel of marriage and divorce is in the course of production at the Warner Brothers west coast studios, according to reports received at the Warner offices from Harry Rapf.

This is the third production being made by Rapf for the Warner organization, the first two being "Rags to Riches," and "Little Heroes of the Street," both featuring Wesley Barry.

Sidney Franklin, who directed Norma Talmadge's most recent releases, is directing the Rapf production. Marie Prevost, the featured player, heads a cast of prominent screen favorites, the names of which have not as yet been announced.



"MORE TO BE PITIED" IS CLEANING UP EVERY WHERE—
WAIT TILL YOU SEE THE SECOND BOX OFFICE WINNER
"ONLY A SHOP GIRL"

"Wildness of Youth" to Open Run

"WILDNESS OF YOUTH," claimed as one of the finest productions ever put out by the Graphic Film Corporation, will have its first run at the Strand Theatre, Newark, beginning the week of October 14th and will run the entire week. An exceptionally large advertising campaign was inaugurated starting last Monday in all the Newark papers and the neighboring sections.

The cast includes Virginia Pearson, Mary Anderson, Harry T. Morey, Joseph Striker, Thurston Hall, Julia Swayne Gordon, "Bobby" Connelly, Harry Southard, Madeline La Varre and George J. Williams. The story and scenario are by Ivan Abramson and Don Dundas.

Exact Locations Used in Rogers Picture

By adhering to the exact historical locations as presented by Washington Irving in his classic "The Legend of Sleepy Hollow," which will be released November 5 by the W. W. Hodkinson Corporation under the title of "The Headless Horseman," Carl Stearns Clancy, producer of the picture, has given to the screen a vista of picturesque settings, it is stated, wherein every point of interest that found its way into the minds and hearts of the millions of those who read the book, has been faithfully duplicated.

The countless who have followed the lives of these old historical Dutch settlers along the Hudson River will find, for instance, views of the old Dutch church, both interior and exterior in which Ichabod Crane sang.

Cartoon Series Named "Roving Thomas"

In the new output of Urban Popular Classics, which are being released by Vitagraph, is a series of travel pictures with a cartoon guide.

The series is known by its guide, "Roving Thomas," otherwise identified as the Urban cat.

"Roving Thomas" starts his tour in New York and goes around the world, pointing out the places of interest.

It is very much like a tour under the direction of a professional traveler, "Roving Thomas" being the professional.

The cartoons are the creation of John Terry; the travel scenes come from Mr. Urban's travel collection.

New Feature For Johnny Hines

Third Production Temporarily Titled "Luck" Under Way at Glendale Studios

C. C. BURR and Johnny Hines are off again on another extensive production campaign, this time with Johnny Hines featured again in a six-reel comedy drama.

Production on the third Hines feature, temporarily titled "Luck," from the story of the same name by Jackson Gregory, begins this week at Burr's Glendale studio.

Included in the cast up to the present writing are Edmund Breese and J. Barney Sherry, both of whom appeared to excellent advantage with Hines in "Burn 'Em Up Barnes" and "Sure-Fire Flint," Charlie Murray, veteran Mack Sennett star now associated with C. C. Burr in the production of the "All-Star Comedies" and Joe Kink who has appeared in a great number of the more meritorious productions made in the east in the past two years. Just who the female lead will be is as yet undetermined, since Burr is now conducting negotiations with three nationally known stars to appear opposite Hines.

It was producer Burr's original intention to secure the services of Doris Kenyon, whose work opposite Hines in "Sure-Fire Flint" was so commendable, but Miss Kenyon is now touring the country in her stage success "Up the Ladder," which made her presence impossible. C. C. Burr, however, promises within the next week to announce the signing of one of the nationally known female stars whose name with that of Hines and the high-calibred supporting cast should mean, along with a corking good story, an attraction that should be eagerly sought for by all independent exchangemen.

It is expected that this latest Hines feature will be ready for release December first.

Jawitz Will Distribute Picture

"Beware Of The Law", North Woods tory, Will be Released This Fall

JAWITZ PICTURES CORPORATION announce that they will contribute to the Fall releases on the independent market, a five-part drama of the North Woods, entitled "Beware of the Law." The picture, from a popular magazine story, was directed by W. A. S. Douglas and features Marjorie Payne and an all-star cast.

It is said to be unusually well balanced, in that the story contains strong drama, mystery, and a wholesome comedy relief. Marjorie Fayne is seen as Rose LeBarbe, a girl grocer in a Canadian border village, who innocently becomes a factor in the schemes of a desperate band of whiskey smugglers, while at the same time falling in love with a handsome young revenue officer.

While in every way an interesting picture for adult audiences, the absolute cleanliness of the feature is shown by the fact that the New York State Motion Picture Commission approved it without a single elimination or change.

Jawitz claims that the press-book issued in connection with "Beware of the Law" is unusually practical, containing a dozen cheap exploitation stunts, well within the means of the average house, which are sure to draw because every one promises entertainment by handing the crowd a laugh. Lithographs and exploitation material of equally strong sales appeal will accompany the feature.

Big Campaign For "Notoriety"

Weber and North Contract for Large Appropriation Devoted to Advertising

CONTRACTS involving a large appropriation for outdoor billboard advertising and fan magazine announcements on the release of "Notoriety," Will Nigh's first independent production for L. Lawrence Weber and Bobby North, have been signed this week by the producers and distributors.

The reason for the unusual outlay, is the decision on the part of Weber & North to get behind a big picture when they have one.

In addition to the direct appeal to picture patrons by means of billboard and magazine advertising, Weber & North have already begun a trade-paper campaign for the benefit of state right buyers of "Notoriety." Exhibitors will be approached with inserts and double page spreads on the Will Nigh feature that will create demand for booking.

Diminutive Heroine For Frankie Lee

Negotiations will be completed soon and announcement made regarding the engagement of a prominent child actress to play opposite Frankie Lee in his new series of two-reel comedies. The initial assignment will be the part of "Blanche" in the first of the series to be made under the working title of "Last Night When I Kissed Blanche Thompson," a role that requires a child of decided histrionic ability.

Frankie and the little girl will have the central parts, and will be supported by a cast of well known adult players. Clarence Bricker will direct the series.

"Famous Mrs. Fair" Under Way Soon

Fred Niblo has commenced preliminary work upon James Forbes' stage success "The Famous Mrs. Fair," which will be his first production, presented by Louis B. Mayer, for Metro. The director of "The Three Musketeers," "Blood and Sand" and "The Mark of Zorro" expects that the material in this play which starred Henry Miller and Blanche Bates for two years will make the finest photoplay entertainment.

Frances Marion is working in cooperation with the director on the adaptations necessary for the proper translation of the stage success to the screen.

Movie Chat Depicts Sculptor at Work

Gutzon Borglum, the sculptor, is starting on a four years' job, the creation of a Civil War memorial depicting the Southern view of the Civil War—or the "Lost Cause," as they call it.

The newest issue of the Urban Movie Chats shows him in conference with the owner of Stone Mountain in Georgia, where the memorial will be placed after its completion.

Short Subjects Chosen for Theatre Opening

Educational Pictures were represented on the opening program of the new Kentucky theatre at Lexington, Ky., with two subjects, a Christie Comedy and Kinograms, the news reel.

The comedy chosen for the first program at this fine new house was "That Son of a Sheik," a satire on the many Sheik dramas, featuring Neal Burns with Viora Daniel. This Christie Comedy, together with Kinograms, was advertised on the front page of a special Kentucky theatre section issued by the Lexington Herald.

SHE MAY BE
"ONLY A SHOP GIRL"
BUT WATCH HER BRING MONEY INTO YOUR BOX OFFICE

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Attractiveness for Combined Theatre and Store Front

Building Can Be Made to Arrest the Eye at Several Blocks' Distance

By F. S. Laurence,
Executive Secretary
National Terra Cotta Society

Two classes of business depend for patronage largely upon the attractiveness of the buildings housing them—stores and theatres. Both must rely in considerable measure upon strolling patronage and the casual action of this is often dictated by the unconscious promptings of interest aroused by the characteristics of exterior treatment which arrest the eye.

The vehicles for accomplishing this attraction are appealing architectural design and the materials used for its embodiment. Among these terra cotta is the most flexible medium for responding to the particular interest-compelling features which location and the character of patronage may dictate as advisable. Its ready adaptability to almost any degree of simplicity or elaboration and variety of color effects exceeds that of any other enduring material and carries with it the further advantage that it is instantly recognized as among the fireproof materials which contribute to safety.

Both in the store and theatre the impression conveyed by the use of a material of this kind is that the enterprise it houses must be of the class which yields good results in the service rendered for the money expended. Cheap and shoddy construction inevitably repels just as inordinately expensive finish in the use of very costly materials may frighten off with the implication of "too much class" for the average purchaser's pocketbook.

Here is where the problem of incorporating stores in a theatre building for rental revenue involves a nice calculation of the psychology of the two kinds of patronage to be attracted. If the stores are to be an integral part of the general front which encloses the theatre building it is obvious that their architectural treatment in design and material must harmonize in character and feeling with the treatment of the theatre entrance. As the aim of the store in respect to attracting the strolling passer is like that of the theatre the treatment and material most appropriate for the latter can be freely carried out in the general design of the entire front so as to produce the imposing effect of an important theatre no matter how small the theatre within may actually be. It is in other words a theatre building housing stores and not a store building housing a theatre. This is best for both the theatre and store so far as casual patronage is concerned.

In terra cotta, owing to the fact that it is a plastic clay material pressed from moulds, very rich and elegant effects of design can be obtained at a very moderate cost as the expense of ornament occurs chiefly in the original clay model from which moulds are cast and this can be of a design which repeats itself indefinitely. There is, therefore, no expensive carving

(*Continued on page* 2084)

On the right side is the Hamilton theatre, 146th Street and Broadway, New York City. Thomas W. Lamb, architect. A handsome design in matt glazed cream colored terra cotta which shows devotion of considerable space to renting purposes while still maintaining the dominant character of an important theatre building. On the right is the Gayety theatre, Kansas City, done in terra cotta

Historical Developments Leading to the Modern Motion Picture

Early 90's Ushers in Beginnings of the Present-Day Projectors

(Editor's Note: In last week's issue was published the first installment of an article on the subject of "Historical Developments Leading to the Modern Picture" by C. Francis Jenkins. These articles are taken from a paper on the subject prepared by Mr. Jenkins and presented before the Society of Motion Picture Engineers.)

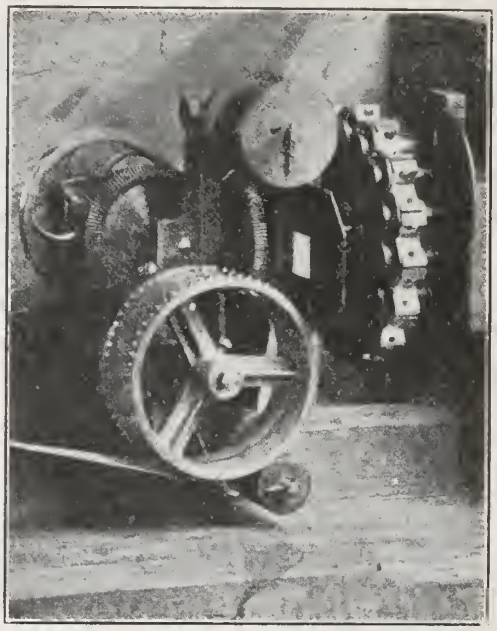
By C. Francis Jenkins

Among the early English workers were Friese Greene and Mr. Evans who exhibited a camera before the Bath Photo Society, February 25, 1890, and in 1895 were working on a projector, work which was concurrent with the work of the Lumiere Brothers in France. The Lumiere camera was also used as a projector, however, and as such came to America in 1897.

The American Biograph, built by Herman Castler in 1896 was one of the very best of the projectors of these early development years. He worked on the theory that the larger the frame the sharper the definition on the screen because of the less enlargement required. This machine used 2¾-inch width of film. The film, unperforated, was advanced through the projector by the griping action of mutilated cylinders which contracted for only a fourth of a revolution. The resultant screen picture was excellent, but like all the other mechanisms employing film differing from the generally standard, had its day, played its part and dropped from sight.

In 1890, I began work on mechanisms for recording and reproducing motion. Two systems were developed side by side; one employed intermittent motion at the picture aperture, the other continuous motion. Cameras were first made, in which film was used, split to width in the dark from Kodak film brough in local photographic shops. These pieces were spliced into strips, sometimes twenty-one feet long, if I was lucky. Prints were made from negatives exposed in the cameras—usually in the continuous motion camera, for it made the steadiest pictures, though projection was mostly in the intermittent machine which had no interrupting shutter and therefore gave most illumination.

The continuous motion mechanism consisted of a rotating disc carrying a plurality of matched lenses arranged around its periphery and passing in single line sequence across an adjustable opening in exact synchronism with a film moving downward in the focus of the lenses. Different mechanisms were made, with an equipment of lenses ranging from five to forty-eight and in spaced relation depending on the height of the frame chosen.



Continuous motion mechanism with plurality of lenses

In the intermittent mechanism the film was illuminated for about seven-eighths and moved in about one-eighth of a period. A "beater type" was first employed and later followed by the geneva gear, a gear found in many makes of watches to prevent winding the spring too tight.

My works was my own, but viewing the art in historical retrospection from this late day, it is evident that the solution of the illumination problem was my only original contribution to the art as practised from 1890 to the present time. I must confess that I don't quite understand why the thing wasn't hit upon by someone previously, it was so simple as so perfectly obvious when once done, like half turn of the screw which made the constant contact transmittent, which, in its turn, made the telephone a commercial article.

As my old apparatus was acquired by the United States National Museum in 1895 and there it can still be seen (on exhibit in the Graphic Arts Department).

My projectors were motor driven and by some accident of design were built left-handed, a type which has since been followed, consciously or unconsciously, in the design of machines the world over.

Exhibitions to friends were given from time to time in 1891, 1892 and 1893, though my first exhibition of which any account appeared in printed publications, was in June of 1894.

In March following I secured the financial assistance of a local man and we built three copies of this early machine and exhibited them at the Cotton States Exposition, Atlanta, 1895. These were the first of picture shows in a building built exclusively for the purpose.

In the winter following, I demonstrated the original instrument, the Phantoscope, before the Franklin Institute of Philadelphia and at the close of the demonstration it was voted that the matter should go before the proper committee to determine whether it ought to receive scientific acknowledgment. The Committee in due course recommended the Elliott Cresson Gold Medal and published its findings in the Journal for three months. Thereupon the proposed award was vigorously opposed by two interested gentlemen, but after many months of taking testimony and considering evidence and data submitted, the originally recommended award was made. Eighteen years later a second award was made, the John Scott medal, for improvements, i. e., lateral projection as demonstrated in a machine which I later christened the Graphscope.

Efforts have been made from time to time to exploit synchronized pictures and sound, but without success. There is no difficulty in synchronizing. This has been accomplished in several ways by those engaged thereon, my own scheme being to put the sound record on the film as a sinuous edge so that accidental destruction of a part of the film would take out as much sound as picture, and when spliced would still be in synchronism and without any adjustment of mechanism. The public, however, did not favorably receive any of the singing pictures and all such schemes disappeared when the novelty of a single exhibition had passed. The silent drama is attractive to a very large extent, I think, because it is the silent drama.

Stereoscopic motion pictures have been the subject of considerable thought and have been attained in several ways, as described in the October, 1919, transactions of this Society, but never yet have they been accomplished in a practical way. By practical, I mean, for example, without some device to wear over the eyes of the observer. It is generally conceded that its acceptable accomplishment would enhance the beauty of the motion picture.

Motion pictures in natural color have been attained by several persons, one of the first to have wide public exploitation was that employed by Smith and Urban (Chas. Urban, one of our members). The film had color stencil frames alternating longitudinally of the film and which were projected respectively through red-yellow and green-blue tinters so that the

(Continued on page 2080)

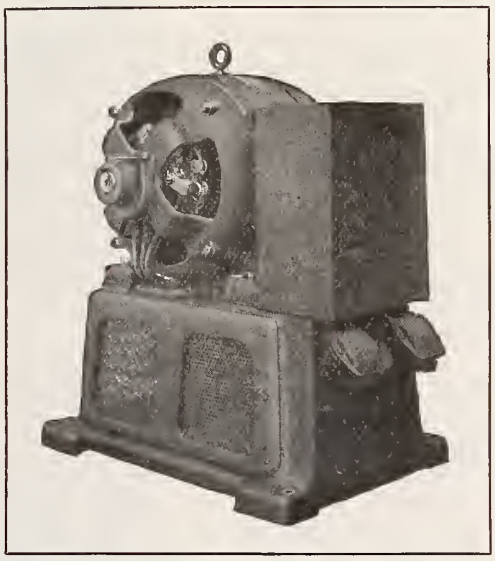
It's to their eyes you are selling!

THE patrons of your theatre, the people who decide whether you are to be a failure or a success, whether your theatre or the "other theatre" is to be the leading one in town, make their decision on what they *see* — what they see on your screen.

Your imposing foyer with all its spaciousness, your soft plush carpet which gives that feeling of elegance and luxury, your courteous ushers, comfortable seats and music that ranges from soul soothing to soul stirring — all of them help you to please your patrons. But they are all incidental.

Only what you show on the screen is vital!

That is what makes them leave their comfortable homes to spend their hours with you. And what they see depends not only upon what pictures you select, but also on the light you use to project those pictures.



Wagner White-Light Converter, Type S. C. Contains converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

If you use the proper light, your pictures will show clearly and pleasingly. Or by improper light, you can tire their eyes with variations in intensity, flickers and "spots". And what otherwise would have been a pleasant evening is turned into a tiresome one.

Wagner, Quality

The Wagner White-Light Converter provides from alternating current a clear, brilliant white light for projection. The light it furnishes is steady, even at change-over and is conveniently controlled.

We have made a study of this subject and have published it in book form. The title is "Light For Motion Picture Projection" and we would like to send you a copy of it. If you are at all interested in this vital subject, use the coupon below.

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(Formerly known as Wagner Electric Mfg. Co.)
Saint Louis

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For local addresses consult telephone directories

WAGNER WHITE-LIGHT CONVERTER

Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light For Motion Picture Projection."

Name_____ Firm or Theatre_____ Position_____

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(*Continued from page 2078*)

film running through the machine at twice standard speed produced a composite screen picture in natural color and motion.

Gaumont in 1913 had a color scheme in which three rows of frames were arranged side by side on a wide film, each row being projected through its appropriate tint and, superimposed, produced a screen picture in natural color. With a synchronizing attachment sound was also added giving "talking motion pictures in natural color."

As each of these schemes required special apparatus difficulty was experienced in exploiting these processes and they fell by the wayside.

The process which will succeed is that which fits standard machines without change. Such, for example, as that patented by Arturo Hernandez and skillfully developed by one of our members, Mr. Kelley. This was demonstrated at our Philiadelphia meeting and described in the transactions of November, 1918, and April, 1919. It consists, as you will remember, of a double coated film, the red-yellow frames being on one side and the blue-green frames on the other side of the film, each side tinted in its proper color throughout the length of the film. Such a natural color film can be run in the standard projector without change, and can, and often is, put into a split reel with monochrome film.

The suppression of flicker (and resultant headache) was the next problem to attract attention and the first mention I find is in 1900 and the description says that "the shutter rotates once in the interval between the movements of the film." But as more commonly practiced flicker is subdued by adding one or more blades rather than by rotating the shutter oftener.

In France the Pathe Brothers have a notable establishment in which the requisites for the entire motion process are produced, i. e., raw stock, cameras, laboratory equipment, studio and projectors. In England Chas. Urban for several years maintained a similar plant and his accumulation of educational and scientific subjects are probably unequalled anywhere.

We have no similar establishment in America, the Yankee being more prone to specialize. And my sketch would be incomplete should I fail to mention the impetus initially given to quality picture production by Messrs. Bell and Howell, makers of fine cameras and printers. Another who has made himself paramount in his specialty, picture printing, is Mr. Rothacker. Both Bell and Rothacker are members of our Society. And just here let me note that quality production has been possible by the uniformly high standard of raw stock furnished by George Eastmann, represented in our Society by Mr. Blair.

Projection has not been developed to the same high degree, perhaps because the accomplishment is far more difficult. The analytical end of the motion picture process has always been the least troublesome, principally because of the ample time latitude of film movement in the camera and printer. The projector still lacks the 100% quality for 100% of time of a completely developed machine, in addition to an efficiency of but 50% in light utilization.

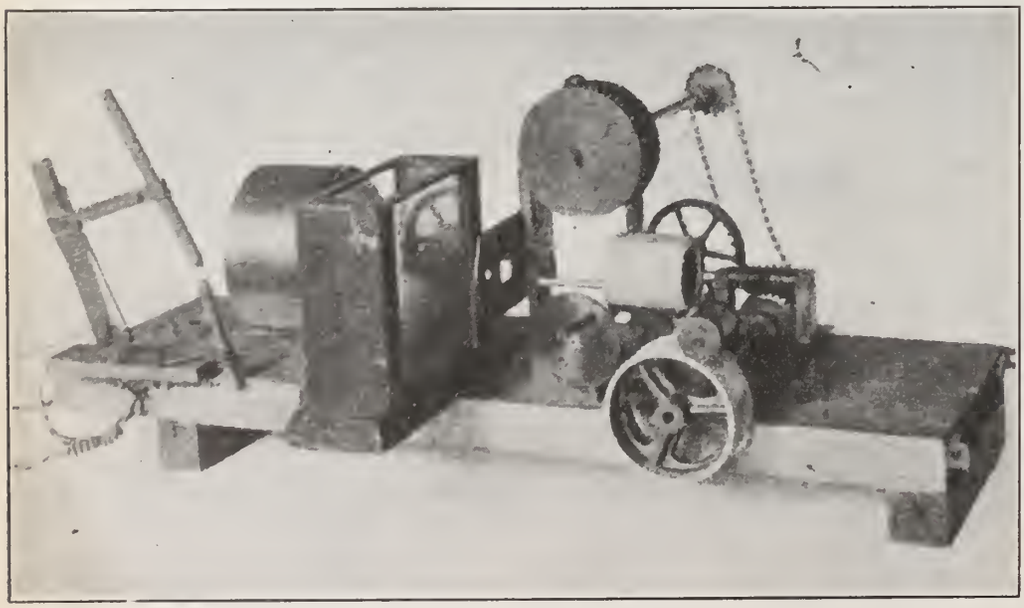
And yet I think it one of the most remarkable mechanisms extant. Consider its intermittent sprocket for example; it handles a hundred feet of fragile and delicate film per minute, with a start-and-stop motion, at a speed of 150 feet per second at the maximum point, stopping it with so nearly microscopical exactness that, magnified, say, four hundred diameters, and repeated sixteen times a second, the unsteadiness is almost nil.

As for players our art now has such popularity that few actors and actresses of the speaking stage have been able to resist the lure of the silent drama, despite their prejudice, though none of them has made so great successes as those of less or no foot-light experience. Apparently stagecraft and cameracraft don't "gee Certain it is that new names have attaine stellar brilliance in the pictures, the ne medium of expression having develope a new type of artist both in acting an in direction.

But we should not forget that while ou art as an industry is the fifth largest i the world, and money has been spent wit reckless disregard of values, it was th courageous spirit who established the firs 5c movie house who made such expendi tures and such returns possible. Thi was the real beginning of the expansio which made an industry of a scientifi plaything, and a film exchange systen which has endured to this day. For jus as the central exchange made the tele phone widely useful, so the movie theatr made the motion picture a profit payin entertainer.

So, as Sargent happily puts it, for fifteen years now we have had a device fo dramatic representation which has giver us every form of entertainment known t man since the beginning of time. We present the story teller in a pantomime far more effective than mere words alone we show every form of spectacular reproduction in a splendor never dreamed of by a Caesar; we present every human emotion known to exist in a realism and costume true to nature; we multiply the magic lantern a thousand-fold in every reel; we bring every distant country, every strange people, every quaint custom, every new and wonderful invention, every scientific discovery; all this we bring to the stay-at-homes and an humble coin pays the fiddler. The child of today has seen more of the world than did the traveler of yesterday.

Many great enterprises have begun with the doing of some very simple thing. So in motion pictures when the opening in the shutter was enlarged scientific grouping stopped and the development of an industry began, an industry grown already to great magnitude. But I firmly believe that because of its universal usefulness, the ability to convey information between all peoples of the earth (for you should remember that it is without language or literacy limitation), the motion picture is destined ultimately to be the greatest single industry known to mankind. I think, therefore, fellow engineers, we may justly be proud of our vocation.



The original Jenkins lateral projector

Empress Theatre, Oklahoma City, Reopened

Manager Tom H. Boland has reopened the Empress theatre which has been shut down for repairs and redecorating. Two up to date and latest model Powers Projectors have been installed and the ventilation system has been improved upon. The walls are painted in Egyptian design, all decorations are in old gold and ivory with set-in ceiling electric lights. The chairs have been repaired and repainted. The lobby has the largest chandelier in the state and thousands of glass ornaments suspended overhead. The ticket office has been moved in front near the entrance—Noble.

IT'S A Barton ORCHESTRAL ORGAN

The Barton Console
in the
Stuart Theatre,
Wausau, Wisconsin
W. G. Maxey, Owner

Song of Sixpence

Barton music is moneyed music. It is *real* music—the kind you invest in and get your dividends at the box office.

Like every other worth-while attraction, you must buy the genuine—you cannot get Barton results without a Barton Orchestral Organ. With its exclusive divided manual you get hundreds of new organ orchestral combinations never before obtained. Any organist can play a Barton well, and how the public loves it! Pathos and thrills, jazz and cathedral chimes are yours with a Barton.

The Barton Organ

Write today for the Barton Partial Payment Plan—makes your Barton pay for itself.

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Chicago, Illinois

National Anti-Misframe League Forum

Curves for Equivalent Focus of Objective, Throw and Picture Size

A short time ago this department carried a lense chart which was made up of actual numerical figures for the selection of lenses. This week is presented a lens chart in the fort of curves from which all the data necessary for securing a focal length of the projection lens, length of throw and size of picture may be obtained. The chart was originally published in the bulletin issued by the National Lamp Works on Incandescent Lamp Projection.

In using this chart employ the following procedure:

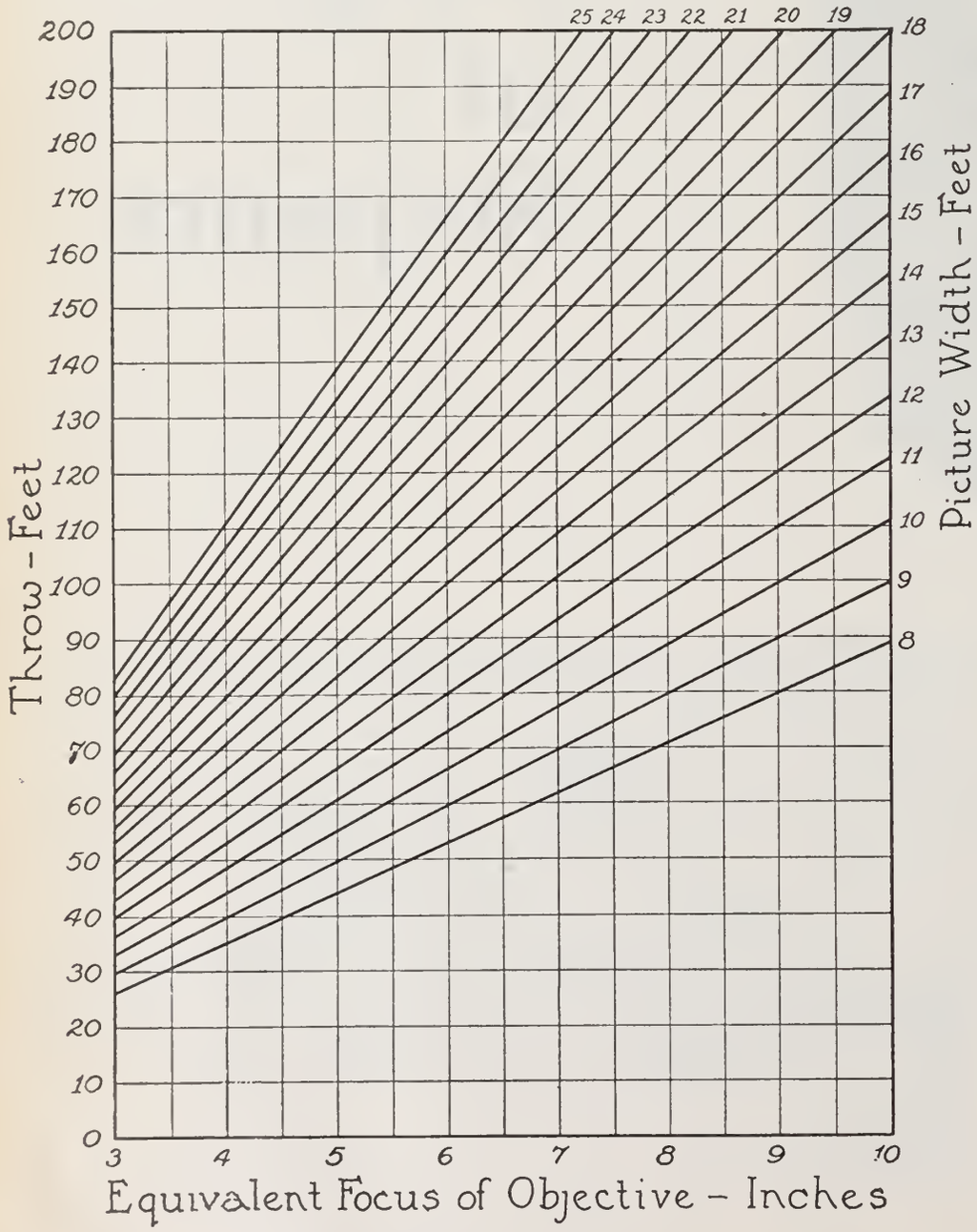
When the length of throw from the objective lens to the screen and the size of picture desired are known—to find the equivalent focus of objective required—

On the right hand side of the chart and also extending up along the top are numbers from 8 to 25 which represent the width of picture. From among these figures select the width of picture to be used. Run down this line until it meets the line coming over from the scale on the left hand side giving the throw in feet. Then read the scale directly under where these two lines meet the equivalent focus of the objective lens needed.

For example, say we have a throw of 100 feet and want an objective lens which will give us a picture 15 feet wide.

Selecting on the scale on the left "Picture Width-Feet" the number 15, we run down this line until it meets the line coming out from the figure 100 on the scale on the right hand side "Throw-Feet," and then run straight down along the vertical line to the bottom scale where we find the reading "6." Then the equivalent focus of the objective lens required is 6 inches.

In the cases where the equivalent focus of the objective lens and throw are known or when the size of picture and objective lens are known, a similar procedure is followed by simply following the lines from the figures on the various scales which represent the known quantities.



Lense chart which can be employed for selection of equivalent focus of projection lens, determination of size of picture and throw. Method for use given in text on this page

"Punch Maniac" Loose Again

Dear Friends:

It has been quite some time since I've sent in anything, but have not been neglecting the page. Sure have had some excellent views lately.

Again I want to lay stress on the Punch Maniac. For a time it seemed as though we were going to do away with it. But of late I have gotten some mighty badly punched films, and new prints at that. To save the film, and not wishing to butcher it up, projectionists are putting small pieces of brown paper over punch marks. Of course these show when run through the machine, but do not look as bad as holes.

Recently I have got films with a strip of paper pasted over the entire scene for about four or five frames and these papers, about five feet apart, being all the way from four to six in number at the end of each reel. Sometimes there will be long strips of paper, punch marks, scratches, cross marks and silver contact paper. I wonder how many more things they could crowd on to the end of a reel to announce its approaching end? It is purely disgusting that an OPERATOR can't take down on a piece of paper the last subtitle and how many scenes follow it before the end. How simple it is to change over then, without a break in the picture, with the audience never knowing when the change takes place.

Not long ago I received a notice from a prominent exchange in Atlanta announcing that in future all films would be sent out on their own steel reels, and if these reels were not returned with the films a charge of fifty cents per reel would be made. The idea dawned upon me and I thought it would be an excellent plan for exchanges to patch up and remove all punch marks on their reels, or, if not on the old ones, keep an account of all new ones, and send out letters that there would be a charge of so much per reel for every reel returned to the exchange butchered up to any extent. I think that would put a stop to some of this folly. What do you think about it? Don't you think it would help? Placing a penalty on it is the only way we will ever get rid of it! There will always be stubborn heads and backwoodsmen among us who won't listen to reason, and I believe in MAKING them recognize the ethics of the profession! How many are with me?

With best wishes to all members,

MERRITT C. SCHAUB,
Member 1050,
Rivoli Theatre, Douglas, Ga.

More Attention to the Forum

Dear Sir:

I notice that the N. A. M. L. bronze buttons are ready for distribution upon receipt of 25c. I saw one of them last evening and I wish to say that they are more handsome and do not look like a campaign button, as did the other ones. Of course, time changes most everything, as it has taken several years to change these buttons.

My prints come in fairly good condition as a rule; but just let me get a bad one and they

(*Continued on page* 2086)

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Attractiveness for Combined Theatre and Store Front

(*Continued from page 2077*)

required for the production of each unit. The surface finishes applied to the clay pieces which are pressed from the moulds can be anything in color from pure white to black or the most brilliant color or combination of colors desirable to arrest attention and please the eye. No other permanent material has any such chromatic range. Considering that the average city street presents an aspect of sombre gray it can readily be seen how the theatre building can be made to stand out in a treatment that will arrest the eye at several blocks' distance and be so compelling in interest that it inclines the stroller to wander that way for a closer inspection. If it repays in the interest and artistic character of its treatment when seen at close hand it is bound to set up the impulse which sooner or later will lead to its preferential patronage. In motion picture theatres particularly the appeal is to the eye and if this begins to operate in the street there is so much added satisfaction for the expenditure of the dime or quarter whether the person affected is aware of it or not. Unconscious promptings have a lot to do even with our seriously purposeful courses of action and psychological researches have developed this fact in a degree that would be astonishing to the general public if fully understood. In some celebrated cases which were the subject of analysis by eminent French psychologists it was shown conclusively that in many decisions reached by the subjects of this study in the course of their lives they were influenced by their instinctive preference for certain colors, in one instance a liking for the color blue bringing about events determining the choice of a career and many things arising in the pursuit of it. The person in question would probably have been angrily astonished had anyone suggested that the course of events in his life could have been influenced by any such trivial prompting. Whatever the truth of these instances, merchants are beginning to appreciate the factor of unconscious prompting in the effect of the treatment of store fronts. This is increasingly evident from the attention given to this point in the leading trade publications of various industries.

Elsmere theatre, Borough of the Bronx, New York City. Shampan & Shampan, architects. Another dignified and attractive instance, executed entirely in white matt glazed terra cotta richly modeled

As a medium for the sensuous appeal which is a great factor in this, terra cotta is unsurpassed. With the wonderful resources which exist in the possible adaptation of various motives of design and color treatment employed in great epochs of the past where terra cotta was lavishly used the opportunity which exists today for its exploitation is almost immeasurable. The coldly classical, pedimented and columned structure has been overdone along with the severely formal and conventional motives of design which have been spread all over our city streets in bank, municipal and store buildings and when adopted for the theatre leaves noth-

(*Continued on page 2087*)

Sold subject to approval by all dealers. Write today for illustrated folder.

GUNDLACH

RADIANT

PROJECTION LENSES

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets..$17.00
No. 1 Size jackets 3.00
No. 2 Size Projection Lenses without jackets..$30.00
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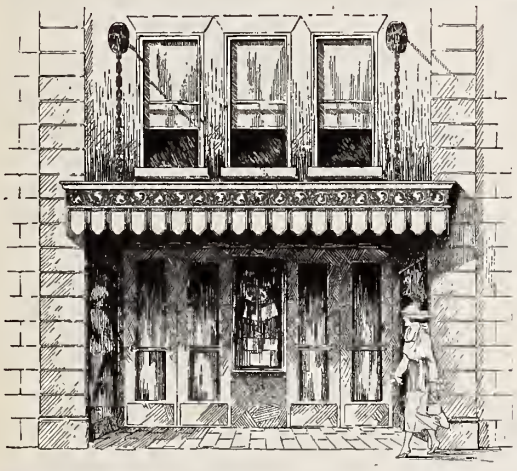

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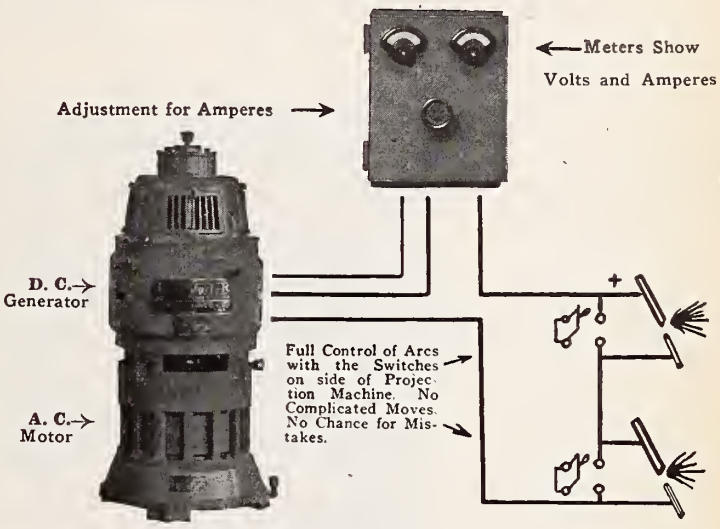

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N. A. M. L. FORUM

(*Continued from page 2082*)

hear me yell clear into the exchange office. There is no reason for any exchange to tolerate any "operator's" foolishness of destroying one print after another by using punch marks, cross marks, scratches on tinfoil where it curls up the film or any other method of change over which tends to destroy their property. They know to whom they send their prints and if they are inspected when they (the prints) leave the exchange office and also inspected when they are returned, then it looks as if there is some "don't care stuff" being pulled off at these alleged exchange inspection rooms, doesn't it?

The N. A. M. L. or any other organization pertaining to the projection room efficiency will always remain at a standstill unless there is some effort put forth by the editor of these columns to get the exhibitors and producers and exchange managers to pay a bit of attention to the Forum and see the efforts which 1,700 or more members of this League are putting forth for the betterment of the film services. I sincerely think that if the right effort is made their co-operation will surely be given to the League members. Some of the fellows didn't like my cue sheet idea. Well, for their benefit, I suggest that they try to do two things at a time and then try the idea again and maybe they can then watch for the cue and make a change over at the same time. Poor fellows, all they need is a little practice and less alarm clocks (referring to the square piece of tin idea).

Please send me a button. My money is enclosed.
enclosed.

Truly,
R. E. Burnett, No. 1413,
Danville, Ill.

Strong for the League

Dear Editor:

I wrote you some time ago about the requirements needed to become a member of the N. A. M. L., but you never heard from me since, but I am sincere in believing that the League is about the best thing that was ever presented to a projectionist. That is, with some of the films that come into the "Star." Just the other day I cut out twelve misframes from one picture, so I think I will frame them and put them in my booth until one of the film agents come around. Most of the exchanges of the state of Maryland depend upon the operator to keep their films in good shape and they are in fine condition when they leave the Star Theatre. But they are PUNK when they come in.

Will ring off for this time. Please accept me for a new member and find two bits enclosed for the button.

Good luck to all other operators and for better pictures. As ever,

David B. McGee,
Box 601, Westernport, Md.

Dear Editor:

Have been putting off writing you long enough. One keeps quite busy down in this neck of the woods and don't get much time for anything else except work.

I am enclosing membership blank for my partner in the booth. I am quite an old member, as you will notice by my number, being 1030. Was down in George at the time I joined and it certainly is coming to the front lately. I always read the Forum and have got lots of valuable information from it. Hope you continue to give out and receive the good points.

You will also find sufficient amount of stamps to cover charge of button, and, Ed, you might also send in a supply of labels. Thanking you in advance,

Yours for better projection,
M. M. Ledford,
Midelburg Theatre, Logan, W. Va.

Dear Editor:

Capt. W. J. Redner, 4th Cavalry, E. & R. officer, called my attention this morning to the National Anti-Misframe League, and before I get busy and have no time I want to enter my application for a membership.

In the past couple of weeks I have had enough "grief" with films to last me the rest of my life, and you can believe me that I am strong for any organization which is for the prevention of cruelty to the inmates of the projection rooms.

I am using one of the blanks in your good magazine to enter my application, as we save every one of them for reference work when selecting pictures, motion picture supplies, etc.

Hope you have the bronze buttons ready for distribution and declare open season on all operators who do not wear them.

Keep the good work going and count on me to boost for every pound in me.

Very truly yours,
Tony C. Cantu,
Mercedes, Texas.

Stanley Company to Build in Atlantic City

Jules E. Mastbaum, president of the Stanley Company of America, has just completed negotiations whereby that organization acquires a site for a new motion picture theatre at the corner of Kentucky Ave. and the Boardwalk in Atlantic City, N. J. The structure is to be modeled upon the same lines as the $2,000,000 Philadelphia theatre. The site fronts 170 feet on the Boardwalk and 190 feet on Kentucky avenue.

Capitol, Hamilton, Ont., Reopens

The Capitol theatre in Hamilton, Ont., formerly Loew's, has reopened under the management of N. L. Nathanson. The house has been completely remodeled and redecorated. "The Prisoner of Zenda," was the opening attraction. I. Lomas is conducting the orchestra. John Arthur is producing the prologues and musical novelties.—Taylor.

Norfolk to Have Fine Theatre

Apparently the new Wells theatre, on Granby Street, Norfolk, Va., will when completed be far and away the finest picture house in this part of the South. The exterior is finished and presents a fine appearance from the street. It is slightly reminiscent of the California theatre, San Francisco, and of Miller's California, Los Angeles.—Knappen.

Change of Seats Increases Business

Restein's new theatre at Cape Charles, Va., a railroad town of only 2,400 people, has since its opening with five hundred regular opera chairs, in place of the three to four hundred temporary seats, available in their old location on a side street, improved its business enormously. While in Cape Charles last Saturday evening the News representative observed a sign on box office: "Tickets sold now will admit to second show only. All seats for first showing taken." And crowds of townspeople and visitors lined the sidewalk waiting for the second show, so they could get their weekly film entertainment.—Knappen.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M., please enclose twenty-five cents for a membership button

Circle theatre, Indianapolis, Ind. Rubush & Hunter, architects. A formal and dignified treatment in cream glazed terra cotta with a decorative central panel in color set off by adjacent sculptural enrichment

Attractiveness for Combined Theatre and Store Front

(*Continued from page* 2084)

ing distinctive of the latter enterprise in the result. We go to the theatre to be entertained. Gayety and the refreshing sense of change from the commonplace of surroundings and existence are the fitting and attracting elements in design and for these no style of architecture presents greater and more undeveloped possibilities than the early Spanish, Moresque and Italian architecture which is easily adapted to modern purposes in this line. Every architects' library is full of rich things of this description that can be economically realized in terra cotta and which they would be glad to so employ once the preference of the owners who are their clients manifests itself in a readiness to freely employ unhackneyed concepts of design.

In the matter of investment return as it may occur through the inclusion or omission of store space in the modern theatre building, this is entirely conditioned upon circumstances in ground value and procurable rents as against the possible return in devoting the same space to increased seating capacity, a consideration which suggests that inclusion of the store is more properly a function of the large than the small theatre building. This however, must remain for the owner and operator to figure out for himself according to local conditions.

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WITH AN INTRODUCTION BY S. L. ROTHAPFEL

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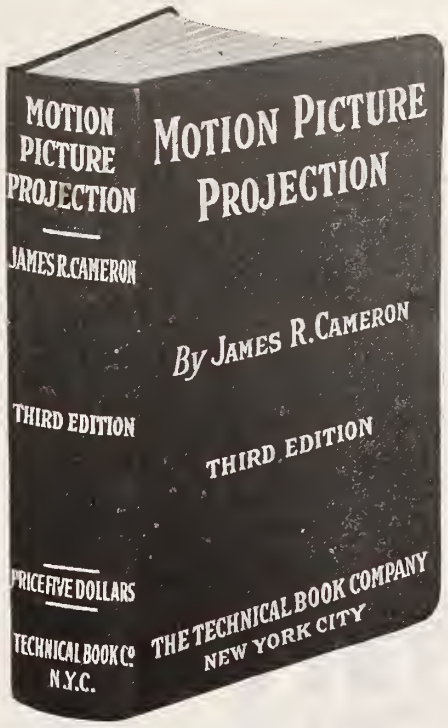

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We have on the press a four (we could have made it forty) page booklet—filled with recommendations like the above—received from projectionists and managers from every corner of the United States and Canada. We shall be pleased to send you a copy.

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Spectators Wear Color Screens Whil Viewing Stereoscopic Pictures

Stereoscopic motion pictures made by the Harry K. Fairall process were shown to an audience of five hundred at the Ambassador Hotel theatre, Los Angeles, Wednesday evening September 27th, at a demonstration preview. The audience was highly representative of the film industry, there being many executives, players, directors, writers and men connected with photographic side of motion pictures present.

The demonstration preview was prefaced with an announcement respecting the Fairall process. It was stated the negative film is exposed by a special camera having a double mechanism and two lenses. One of the negatives is photographed, the writer believes, through a red filter while a green filter is used on the second lense. In making the prints, two stocks are use, one tinted red and the other green. At the conclusion of the announcement, ushers handed to each member of the audience a pair of spectacles, each having a red celluloid for the right and a green celluloid for the left eye. Viewing the projected picture through the red and green spectacles, the viewer sees a black and white stereoscopic motion picture, the first the writer believes that has ever been projected. The tinting of the film and the wearing of glasses, of course reduces the brightness of the picture and at the same time destroys much of the sharpness possible in the ordinary black and white film. What is lost in the dimness is more than made up in the depth given to the views.

The spectacles act as filters for the eye, the red side dissolving out the green projected on the screen and the green dissolving out the red, thus perfecting an optical illusion that appears to the eye to be a black and white motion picture, the exact counterpart of what the eye would see if it viewed the scene photographed. With the glasses removed, the eye sees a black and white picture with fuzzy red and green images.

The feature production made by the Fairall process, consisting of six reels and titled "The Power of Love" which was shown at the deminstration was evidently written to meet the special needs or requirements of the Fairall process. The feature differs from the usual one of today in that there is almost an absolute lacking of close-ups and the action is slow in order that it conform to the requirements of the Fairall process.

The Fairall process brings to the screen an advanced step toward the stereoscopic motion picture goal. The process is not wholly perfected, as is indicated by the demonstration films, for there are some scenes which do not seem to be in clear focus and there is also slight eye strain. It is evident that speedi emotions or faster lenses, or both, will be nece sary to enable the photographing of all kin of action necessary for screen drama.

Claim is made by the inventor that proje tion can be made at any distance, thus makin the process available for any sized house. Ha ry K. Fairall has been working on the proces for seven years and advises that he now ha twenty-seven patents granted and pending fo the making and projecting of stereoscopic pic tures. Furthermore, any kind of a screen ma be used.

The statement by the inventor follows:

"The stereoscopic method of projecting mo tion pictures is obtained by the projection o the screen of two positive super-imposed film simultaneously photographed through a singl camera having two lenses, separated a distanc equivalent to the position of the human eye.

"The films are treated in such a way as t allow projection at any distance. The us of viewing screen similar to spectacles, consisting of a blue and a red lense makes possibl stereoscopic vision, in that each eye sees a single picture of its own. One eye cannot se the picture viewed by the other, which is necessary to obtain the relief and perspective.

"Furthermore, by the Fairall process of projection, the picture as shown on the screen has no distortion when views from any part of the theatre. The front corner seats are just as advantageous as the center seats, because the image squares itself to the individual."

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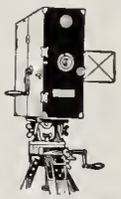

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	Sept. 16
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	6 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 23
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	5 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	Sept. 30
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 16
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	5 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	3 reels	Sept. 16
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	5 reels	Mar. 11
Find the Woman	Special Cast	Paramount	5 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	5 reels	Sept. 16
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	5 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	Oct. 14
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	5 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Woman's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	

Feature	Star	Distributed By	Length	Reviewed
Broken Shadows	Special Cast	Second National-S R	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	5 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	Sept. 23
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book Offices	5 reels	July 15
Daring Danger	Pete Morrison	Amer. Releasing	5 reels	July 22
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	July 22
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto	Special Cast	Arista-S. R.	6 reels	
Proof of Innocence	Louise DuPre	Amer. Releasing	5 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trail of the Axe	Dustin Farnum	Amer. Releasing	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
After Six Days		Weiss Bros.-S. R.	11 reels	
Big Stakes	J. B. Warner	East Coast-S. R.	5 reels	
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	Aug. 26
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	Sept. 16
Honor First	John Gilbert	Fox	5 reels	Sept. 30
If You Believe It, It's So	Thomas Meignan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
In the Night	Special Cast	Prod. Security-S. R.	5 reels	
Just Tony	Tom Mix	Fox	5 reels	Aug. 19
Loaded Door, The	Marie Prevost	Universal	5 reels	Aug. 19
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Mme. Sans Gene	Special Cast	Prod. Security-S. R.	5 reels	
Moonshine Valley	William Farnum	Fox	5 reels	Sept. 16
More To Be Pitied Than Scorned	Special Cast	C. B. C.-S. R.	6 reels	Aug. 12
Mr. Bingle	Maclyn Arbuckle	Prod. Security	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	Aug. 12
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Sure-Firt Flint	Johnny Hines	Affiliated-S. R.	6 reels	
Thorobred, The	Helen Gibson	Clark-Cornelius-S. R.	5 reels	
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	July 15
Why Do Men Marry?	Edy Darclea	Unity-S. R.	6 reels	Sept. 23
Winning of the West	Special Cast	Aywon-S. R.	5 reels	
Young Diana, The	Marion Davies	Paramount	5 reels	Aug. 19

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 2
Blood and Sand	Rodolph Valentino	Paramount	5 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal		Sept. 30
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox	5 reels	
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Eternal Flame, The	Norma Talmadge	First National	6 reels	Sept. 23
Face to Face	Marguerite Marsh	Pathe (Playgoers)	5 reels	Sept. 16
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 19
Isle of Doubt, The	Special Cast	Playgoers (Pathe)	5 reels	Sept. 2
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Man She Brought Back	Special Cast	Pathe (Playgoers)	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount		Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Night Life in Hollywood		Arrow-S. R.		
Orphan Sally	Special Cast	Lee-Bradford-S. R.		
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.		
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	
Siren Call, The	Dorothy Dalton	Paramount		Sept. 30
Skin Deep	Sills-Vidor	First National	6 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Storm, The	House Peters	Universal	8 reels	July 1
Thundering Hoofs	Peggy O'Day	Aywon-S. R.		
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Cowboy and the Lady, The	Minter-Moore	Paramount		
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Flapper Love	Special Cast	Amer. Releasing	6 reels	
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
House of Solomon, The	Wm. H. Straus	Amer. Releasing	6 reels	
Human Hearts	House Peters	Universal	7 reels	July 8
Lights of New York	Marc McDermott	Fox		
Little Child Shall Lead Them, A	Special Cast	Fox	8 reels	Sept. 2
Lone Hand, The	Hoot Gibson	Universal	5 reels	
Long Chance, The	Special Cast	Universal	5 reels	
Old Homestead, The	Theodore Roberts	Paramount	7 reels	
Pals of the West	Special Cast	Clark-Cornelius-S. R.	5 reels	
Pillagers, The		Amer. Releasing	6 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Remembrance		Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Sign of the Rose, The	George Beban	Amer. Releasing	6 reels	Aug. 5
To Have and To Hold	Compson-Lytell	Paramount	7 reels	
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	
Wolf Law	Frank Mayo	Universal	5 reels	
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount		
At the Crossroads	Seena Owen	Amer. Releasing		
Brothers Under the Skin	Special Cast	Goldwyn		
Clarence	Reid-Ayres-McAvoy	Paramount		
Deerslayer, The	Special Cast	Amer. Releasing		
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Hungry Hearts	Special Cast	Goldwyn		
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount		
Miles Brewster and Super-Sex	Special Cast	Amer. Releasing		
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Other Side, The	Special Cast	Amer. Releasing		
Peg O' My Heart	Laurette Taylor	Metro	6 reels	
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Trifling Women	Special Cast	Metro	8 reels	
Under Two Flags	Priscilla Dean	Universal	7 reels	Oct. 7

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All Balled Up	Roy Atwell	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wet	Al St. John	Fox	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 1[illegible]
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reel	
Any Old Port		Educational	2 reels	Apr. 29
Apartment Wanted	Lee Moran	Universal	2 reels	Sept. 23
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	Sept. 30
Bow Wows, The	Snub Pollard	Pathe	1 reel	Mar. 18
Breaking Into Jail	Smith-Adams	Federated-S. R.	2 reels	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broadcasting	Johnny Jones	Pathe	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 9
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cabby, The	L. Lorraine and Maud	Universal	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Chauffeur, The	Clyde Cook	Fox	2 reels	
Cheerful Credit	Brownie	Universal	2 reels	
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Court Plastered	Mutt & Jeff C'toon	Fox	½ reel	
Cured	Queenie (horse)	Universal	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Dandy Dan		Fox	2 reels	
Danger	Lige Conley	Educational	2 reels	Apr. 2[illegible]
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Dentist, The	Smith-Adams	Federated-S. R.	2 reels	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Double Trouble	Lee Kids	Fox	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Easy to Con	Neely Edwards	Universal	1 reel	
Electric House, The	Buster Keaton	First National	2 reels	
El Toro		Fox	2 reels	
Eskimo, The	Clyde Cook	Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
Falls Ahead	Mutt & Jeff C'toon	Fox	½ reel	
False Alarm, A		Educational	2 reels	June 10
Fans and Flappers	Hal Stephens	C. B. C.-S. R.	2 reels	
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	2 reels	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
Foolish Lives	Lee Moran	Universal	2 reels	
For Love of Money		First National	2 reels	
Fresh Kid	Fox-Gregory	Universal	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Friend Husband	Lupino Lane	Fox	2 reels	
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	2 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	May 6
Gymnasium Jim	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
Hickville's Romeo	Lee Moran	Universal	2 reels	
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
High Tide	George Rowe	Pathe	1 reel	
His First Job	Lewis Sargent	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Mushing Bride	Bill Jones	C. B. C.-S. R.	2 reels	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wedding Daze	Joe Rock	Federated-S. R.	2 reels	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Home-Made Movies	Ben Turpin	First National	2 reels	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kid Love	Century Kids	Universal	2 reels	
Kids and Skids	Lee Kids	Fox	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Live Wires	Queenie (horse)	Universal	2 reels	
Look Before You Sleep	Polly Moran	C. B. C.-S. R.	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Love Drops	Neely Edwards	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	Sept. 16
Makin' Movies	Johnny Jones	Pathe	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Model Messenger, A	Lewis Sargent	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Hero	Lupino Lane	Fox	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	Aug. 26
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nearing the End	Mutt & Jeff C'toon	Fox	½ reel	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
No Money to Guide Them	Smith-Adams	Federated-S. R.	2 reels	
New or Never	Vernon Dent	Folly-Pacific	1 reel	
Off the Earth	Neely Edwards	Universal	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
Once to Every Boy	Lewis Sargent	Universal	1 reel	
One Terrible Day	Children	Pathe	2 reels	
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Aces, A	Lee Kids	Fox	2 reels	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept. 22
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Pirate, The	Lupino Lane	Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	5 reels	Sept. 24
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Puppy Love		Fox	2 reels	
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct. 7
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot	Mutt & Jeff C'toon	Fox	½ reel	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Reporter, The	Lupino Lane	Fox	2 reels	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	
Riding the Goat	Mutt & Jeff C'toon	Fox	½ reel	
Romance of Curly Squirrel		Lee-Bradford-S. R.	1 reel	
Rough on Romeo	Paul Parrott	Pathe	1 reel	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
She Loved Him But—	Earl Montgomery	C. B. C.-S. R.	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Sleuth, The	Paul Parrott	Pathe	1 reel	
Society Hoboes	Neely Edwards	Universal	1 reel	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Some Family	Lee Moran	Universal	2 reels	
Speeder, The	Lloyd Hamilton	Educational	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Splitting Hairs		Fox	2 reels	
Spooks	Lige Conley	Educational	2 reels	Apr. 8
Stand Pat	Paul Parrott	Pathe	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Step Forward	Ben Turpin	First National	2 reels	
Stone Age, The	Snub Pollard	Pathe	1 reel	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Supply and Demand	Johnny Jones	Pathe	2 reels	
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels	
Take a Tip		Santord-S. R.	2 reels	
Take Next Car	Paul Parrott	Pathe	1 reel	Sept. 23
Taking Things Easy	Neely Edwards	Universal	1 reel	
Telephone Troubles	Earl Montgomery	C. B. C.-S. R.	2 reels	
Tell 'Em Nothing	Bill Jones	C. B. C.-S. R.	2 reels	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That Son of a Sheik	Neal Burns	Educational	2 reels	
That's It	Eddie Lyons	Arrow	2 reels	
Their First Vacation	Carter DeHaven	Film Book. Offices	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Hundred and Sixty-Five Days	Snub Pollard	Pathe	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Broncho, The		Fox	2 reels	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Feud	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy's Nut Sunday	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
Touch All Bases	Paul Parrot	Pathe	1 reel	
Treasure Bound	Lige Conley	Educational	2 reels	July 22
Truth Juggler, The	Paul Parrott	Pathe	1 reel	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 1
Twin Husbands	DeHavens	Film Book. Offices	2 reels	Oct. 7
Two of a Kind	Harry Sweet	Universal	2 reels	Sept. 23
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 19
Village Sheik, The	Al. St. John	Fox	2 reels	Oct. 7
Wall Nut, The	Roy Atwell	Universal	1 reel	
Wedding Dumb Bells		C. B. C.-S. R.	2 reels	
West is Worst	Jack Richardson	East Coast-S. R.	1 reel	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
What Next	Barry-Reynolds	Arrow-S R.	2 reels	
Whose Husband Are You?	Barry-Reynolds	Arrow-S R.	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	Sept. 23
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	
Young Ideas	Roy Atwell	Universal	1 reel	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Abraham Lincoln (Urban Classics)	Vitagraph	1 reel	
Adventures of Robinson Crusoe (Serial)	Universal	15 episodes	Apr.
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
Alphabetical Zoo, The (Urban Classics)	Vitagraph	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 18
Bar Cross War, The (Drama), Leo Maloney	Pathe	2 reels	
Beersheba (Holy Land Series)	Amer. Releasing	1 reel	
Bending the Twig (Urban Classics)	Vitagraph	1 reel	
Better Mild (Urban Classics)	Vitagraph	1 reel	
Beyond the Jordan (Holy Land Series)	Amer. Releasing	1 reel	
Beyond the Trail (Wes Drama), Tom Santschi	Pathe	2 reels	
Big Flood, The (Aesop's Fables)	Pathe	2/3 reel	
Big Ranger, The (Drama)	Universal	2 reels	
Blue Blood and Red (Drama), Roy Stewart	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Boy and the Bear, The (Aesop's Fables)	Pathe	2/3 reel	
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
By the Still Waters (Travelogue)	Lee-Bradford-S. R.	1 reel	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Cavy and the Rat, The (Urban Classics)	Vitagraph	1 reel	
Channel Raiders, The (Drama), Jack Mulhall	Universal	2 reels	
Come and Get Me (Drama), Leo Maloney	Pathe	2 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Copper Beeches, The (Sherlock Holmes)	Educational	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Deputized (Drama), Leo Maloney	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Drifters, The (Wilderness Tales)	Educational	1 reel	
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Empty House, The (Sherlock Holmes)	Educational	2 reels	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	Sept. 30
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Fable of the Hated Rivals (Aesop's)	Pathe	2/3 reel	
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels	Sept. 23
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr.
Fearless Fido (Aesop's Fables)	Pathe	2/3 reel	
Felix All at Sea	Winkler-S. R.	1 reel	May 4
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb.
Forty-Four Calibre Mystery (Drama), Harry Carey	Universal	2 reels	
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Giants of the Open (Drama), Roy Stewart	Universal	2 reels	
Gibeah (Holy Land Series)	Amer. Releasing	1 reel	
Go Get 'Em Hutch (Serial)	Pathe	15 episodes	
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1 reel	
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney	Pathe	2 reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Hunting Ground of Hiawatha (Urban)	Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)	Universal	18 e's'd's	Sept. 18
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 26
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	Educational	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Vitagraph	1 reel	
Pelican Island (Scenic)	Truart		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Perils of the Yukon (Serial)	Universal	15 reels	July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	Kineto Review	1 reel	Mar. 28
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		Sept. 30
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Nov. 28
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	Prizma	1 reel	
Sky Ranger, The (Serial)	Pathe	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	Prizma	1 reel	
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe	15 reels	June 24
Too Much Overhead (Educational)	Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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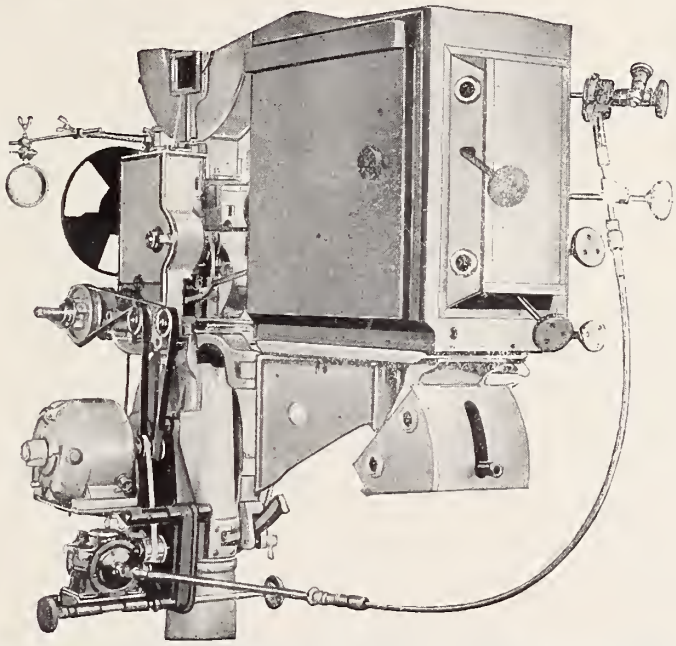

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Motion Picture News

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In the number of advertising pages carried so far this year the NEWS tops

Moving Picture World - by 594
Exhibitors Herald - - by 842
Exhibitors Trade Review by 963

The NEWS Covers the Field

VOL. XXVI No. 18 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

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>
> NORMAN H. DIXON.

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a Paramount Picture

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"TO HAVE AND TO HOLD" is one of the four biggest pictures of the season. There's going to be a lot of argument among fans as to which of the four is *the* best, and that means money to you.

It's a real story of real people, staged by the master of spectacle and thrills. Fitzmaurice thinks it is the best thing he has ever done—and so will you.

The notable cast includes Theodore Kosloff, Raymond Hatton, W. J. Ferguson and Walter Long.

From the Novel by Mary Johnston
Adaptation by Ouida Bergere

WITH

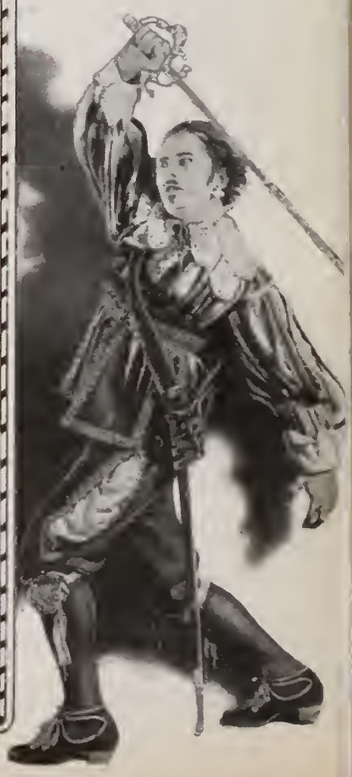
Betty Compson
and **Bert Lytell**

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice
Production

"To Have and To Hold"

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRESIDENT

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

"The Man Who Saw Tomorrow"

By Perley Poore Sheehan and Frank Condon.

Directed by Alfred E. Green.

NO story precisely like this has ever been filmed. It is the most unusual plot ever conceived.

It is so varied in incident that it is as good as two stories rolled into one. On one hand you see the hero living a wild, primitive life of adventure in the South Seas, on the other you see him struggling for fame and power in European diplomatic circles.

There are three thrilling romances—one with a South Sea Island girl, another with a society beauty, and a third with a Russian princess.

Cast includes Leatrice Joy, leading woman of "Manslaughter," June Elvidge, Theodore Roberts, Eva Novak, and John Miltern.

A Paramount Picture

MARION DAVIES

Two Continents are singing the praises of

"When Knighthood Was in Flower"

Cosmopolitan Productions' wonder picture.

At the Criterion Theatre, New York

"When Knighthood Was In Flower" is now in its sixth week. During that time there has not been a single vacant seat at any performance and the turn-away from the box-office has averaged a thousand daily.

At the Roosevelt Theatre, Chicago

"When Knighthood Was In Flower" opened October 11th with thousands unable to gain admittance. In order to accommodate the enormous crowds the doors are now being opened at 9 A. M. and performances started at 10.30. Yet thousands are being turned away.

At the Scala Theatre in London

This American-made picture drew such a tremendous crowd at the opening October 2nd that the police had to hold back the throngs and traffic was retarded for blocks. It has been playing to the capacity at the Scala since.

"When Knighthood Was in Flower"

Also opens for indefinite runs at Grauman's Rialto, Los Angeles, October 16th; Columbia Theatre, Washington, October 23rd; Park Theatre, Boston, October 26th; Garden Theatre, Milwaukee, October 28; Royal Theatre, Kansas City, October 29th, with other leading cities opening as rapidly as possible.

"The most amazingly beautiful picture ever made."
—N. Y. Evening Mail

Directed by
ROBERT G. VIGNOLA

Settings by
JOSEPH URBAN

Created by
COSMOPOLITAN PRODUCTIONS

A Paramount Picture

IN

WHEN KNIGHTHOOD WAS IN FLOWER

Christie Comedies

Ship Ahoy! Another Winner in Sight

The Whole Darn Family Aboard the Christie Laugh Boat—

"OCEAN SWELLS"

WITH

NEAL BURNS

Charlotte Merriam, Sylvia Ashton and the World's "Champ" Diving Baby

BOOK THROUGH

Educational Pictures

"THE SPICE OF THE PROGRAM"

Watch for **CHRISTIE'S** Next Attraction: **"CHOOSE YOUR WEAPONS"** a Big Graustark Costume Comedy With **BOBBY VERNON.**

MAN *vs.*

Booked Pre-Release
2 Consecutive Weeks
ON BROADWAY
Oct. 15-29th
Rivoli and
Rialto
Theatres

Educational's Specials

THIS motion picture is the most thrilling story ever brought out of Darkest Africa. It is full of remarkable close-up shots of personal encounters between brave men and savage beasts.

Louis Shuman gave his life that the world might see Nature's wildest animals in their native haunts in the heart of the Dark Continent.

One of Educational's Nationally Advertised Short Subjects

Released October 29th

BOOK IT NOW!

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*

BEAST

Two Reels

MAN *vs.* BEAST has been edited by Educational Pictures from material which took two years' time of an enormous expedition to secure. Every moment of these two years was filled with constant danger.

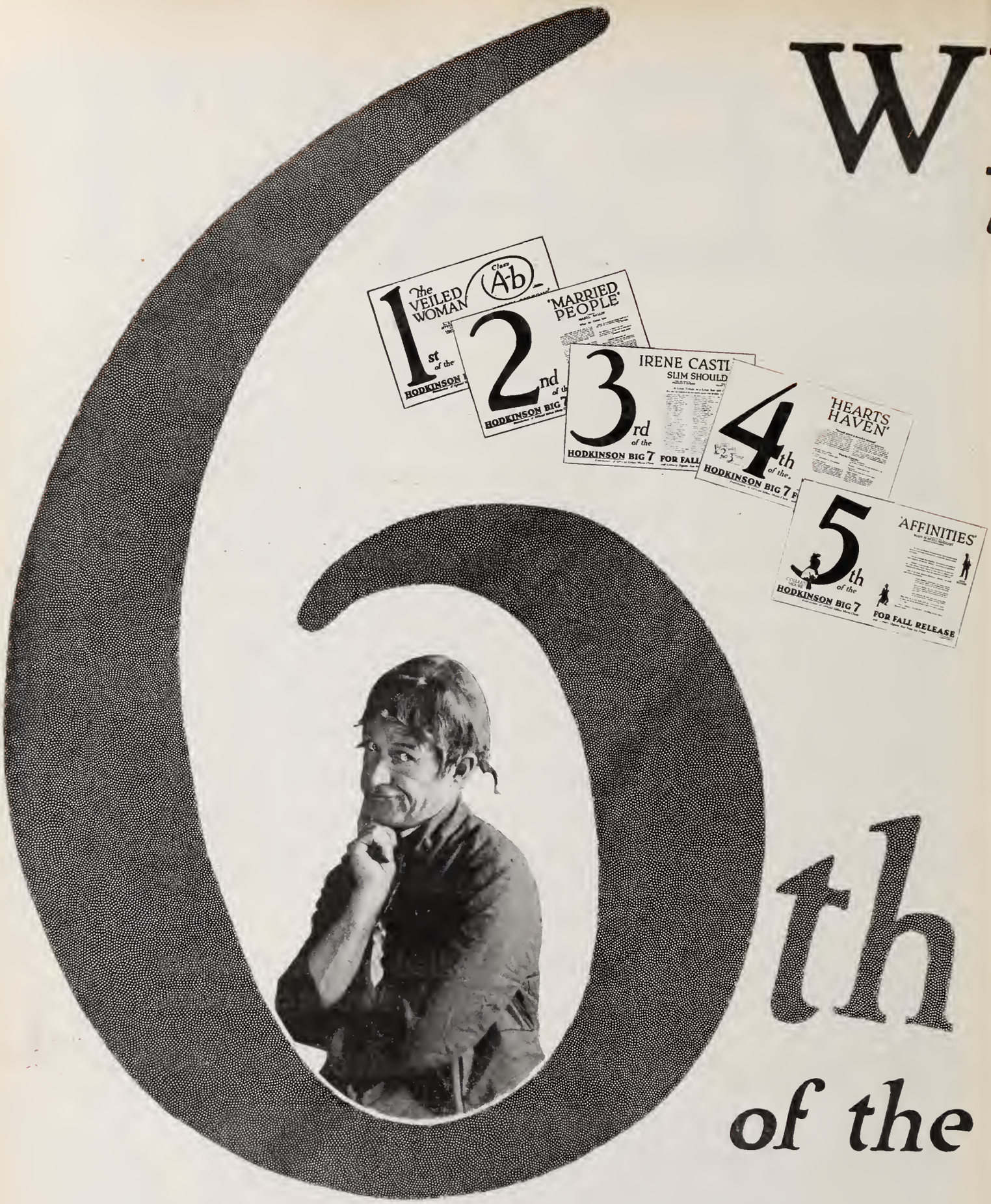
Here is a picture made by a great scientist, who gave his life to his task, and edited and prepared for the screen on its entertainment value alone. Not only is this picture of immense historical value, but it is cram full of actual thrills which could not be produced in any studio.

The dank, dark jungles of Africa, reeking with dangers at every step, were the setting. Nature's most ferocious animals were the actors. Louis Shuman, scientist, sportsman and intrepid explorer, was the director.

Your audience will be thrilled by daring fights at close hand with the jungle's fiercest creatures.

One of Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*



HODKINSON BIG 7

Distributors of Official Urban Movie Chat

LL ROGERS

The "HEADLESS HORSEMAN"

The most sophisticated theatre audiences in America pay as high as $10 a seat to see Will Rogers, Star of the Ziegfeld Follies and one of the biggest drawing cards on the American Stage.

In "The Headless Horseman" you have six reels of the inimitable Rogers at his best!

As Ichabod Crane, in the picturization of "The Legend of Sleepy Hollow," Rogers gives the screen one of the most finished bits of fine comedy ever run through a projecting machine.

Forty-eight publishers have issued this book in one form or another, and it is available in fifty-three different editions. Hundreds of thousands of copies have been sold; it is justly considered "The best known short story in the English language."

Here you have a ready-made audience that includes every man, woman and child who has ever languished with Ichabod over the charms of Katrina, or felt the goose-flesh creep at the weird and ghostly night-riding of "The Headless Horseman."

Adapted from

WASHINGTON IRVING'S

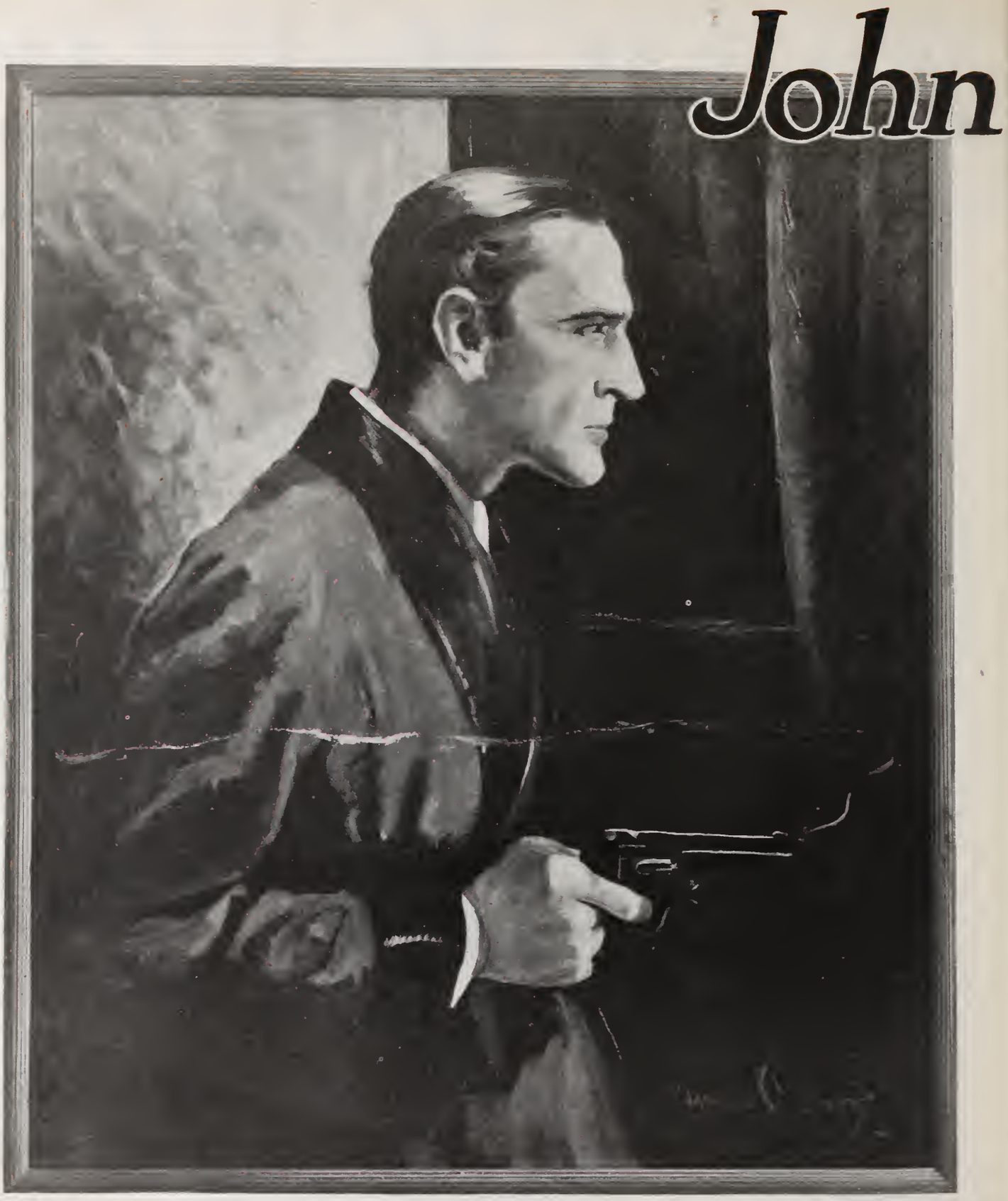
"LEGEND OF SLEEPY HOLLOW"

a **C.S.Clancy** *Production*

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS



Sherlock

From the William Gillette play based on

Barrymore

America's foremost actor now appears in the most famous fiction role of all time.

Coming

Every Exhibitor Who Has Seen this Picture Is Strong for It!

Coming

YOU'LL rave too when you see this corking attraction. Every player a star. When exhibitors use adjectives you can bet a production has the goods. Don't we know! We couldn't drag it from Broadway. At the Capitol $48,000 rolled into the till in one great week. The Cameo Theatre packed them in for fourteen additional weeks and Moss' Broadway across the street followed with a smashing attendance. Right now the Stanley in Philadelphia is counting record money for a week's run.

Here is a truly great motion picture attraction that means crowded houses and big money to you this Fall. "Sherlock Holmes" is a million copy best seller. John Barrymore is a star whose name spells certain money at the box-office. "Sherlock Holmes" was photographed in England, Switzerland and America.

Coming

Goldwyn

Holmes

Sir Conan Doyle's story. *Directed by* **Albert Parker**

SELZNICK PICTURES
REG U.S. PAT. OFF.
DISTRIBUTED BY SELECT

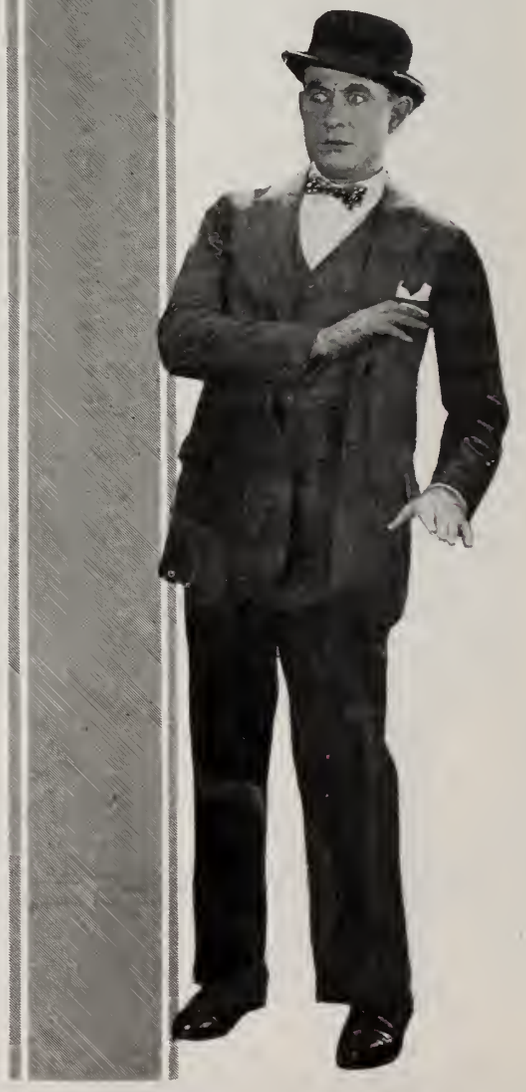
Critics have praised it as the best comedy creation since "Reported Missing"

Big showmen have shown their appreciation of its drawing power by booking it for all the country's finest theatres

LEWIS J. SELZNICK
presents

"Love Is An Awful Thing"

A VICTOR HEERMAN PRODUCTION
starring **Owen Moore**
Cast Includes MARJORIE DAW



NOW YOU CAN GET THE SECOND OF UNIVERSAL'S Prosperity NINE

Presented by
CARL LAEMMLE

BROAD DAYLIGHT

A powerful underworld story of a young man's regeneration thru the strength of a beautiful woman's love

ALL STAR CAST *featuring*

LOIS WILSON

(Courtesy Famous Players Lasky Corp.)

JACK MULHALL
RALPH LEWIS

Presented by Carl Laemmle
Directed by
IRVING CUMMINGS

UNIVERSAL'S PROSPERITY 9

Here Are the Other Eight!

FRANK MAYO in *"Wolf Law"*

HERBERT RAWLINSON in *"Another Man's Shoes"*

GLADYS WALTON in *"The Lavender Bath Lady"*

ED (HOOT) GIBSON in *"Ridin' Wild"*

RALPH GRAVES in *"The Jilt"*

FRANK MAYO in *"The Altar Stairs"*

COLEEN MOORE and CULLEN LANDIS in *"Forsaking All Others"*

HERBERT RAWLINSON in *"One Wonderful Night"*

UNIVERSAL ATTRACTIONS de LUXE

Night Photo of Crowds Waiting in Line Before Chicago Theatre, Chicago, to See HUMAN HEARTS

"Human Hearts" Big Hit

Is General Verdict of Exhibitors and Exchanges Regarding Universal Jewel Picture

EXHIBITORS everywhere declare "HUMAN HEARTS," Universal's big Jewel production starring House Peters, as one of the best pictures of its kind. They point with pleasure to the wonderful business it has brought to their box offices, as indicated in a few lines culled from their letters and telegrams reproduced below:

"Booked for one week, but so tremendous were the crowds and so great the demand for a continued showing, that we were compelled to hold it over for an indefinite run."
—*Merrill Theatre, Milwaukee.*

"Exceptionally big picture and will make money for any exhibitor!"
—*Ansonia Theatre, Butte, Mont.*

"Full houses for entire booking!"
—*Rialto Theatre, Allentown, Pa.*

"Went over big and piled up business for us. Received with enthusiasm."
—*Palace Theatre, Athens, Ga.*

"One of the best in a year. This is the kind that builds business!"
—*Hub Theatre, Mill Valley, Cal.*

"I have had more compliments, personally, on this attraction than any picture I have ever played, and I have no hesitancy in recommending it to any exhibitor."
—*Mission Theatre, Los Angeles.*

"Never saw any picture draw such tremendous crowds. They came from every nook and corner of the city and from surrounding towns. Record breaking attendance. Every one lavish in praise!"
—*Bijou Theatre, Racine, Wis.*

"Immense business, crowds swarmed about box-office from opening to closing. Hundreds turned away."
—*Cameo Theatre, Pittsburgh.*

"Drew great big business all week!"
—*Bijou Theatre, Richmond, Va.*

Radiograms Busiest

FOOLISH WIVES continues to prove the sensation of the age, duplicating in foreign countries its remarkable success in the United States. Universal Exchanges report record breaking bookings for repeat play dates on Von Stroheim's masterpiece.

THE STORM, the biggest picture of the new season, is acclaimed in thousands of letters that have poured in to Mr. Laemmle as the greatest box office attraction that any exhibitor could wish for.

THE KENTUCKY DERBY, produced with a special cast headed by Reginald Denny, star of all the LEATHER PUSHERS, was directed by King Baggot. Prints are now being rushed to the exchanges where exhibitors will be able to see this stupendous romantic melodrama before booking.

THE FLIRT, Booth Tarkington's masterpiece, produced with an all-star cast under the direction of Hobart Henley, is hailed by Universal City authorities and artists as the finest production of its type ever offered the exhibitor. Some go so far as to call it the best picture Universal ever made.

BITTER SWEET is now in its final stages of completion at Universal City. A remarkable cast is headed by Lon Chaney, who has for his leading lady, Virginia Valli. It is being directed by Lambert Hillyer.

MERRY GO ROUND, with its great cast and typical Stroheim settings is going ahead under Von Stroheim's baton.

uni
Carl Laemmle

rom World's tudio

THE NEW LEATHER PUSHERS, in six rounds, with the original cast headed by Reginald Denny and including Hayden Stevenson, are now completed. They were made under the direction of Harry Pollard, director of the original series of six. Prints are on their way to all "U" exchanges.

UP THE LADDER William A. Brady's big Broadway stage success by Owen Davis, has been purchased for Virginia Valli, who will star in the role made famous by Doris Kenyon.

THE HUNCHBACK OF NOTRE DAME will be produced by Universal with Lon Chaney and one of the greatest casts ever assembled for any big picture. All filmdom is agog and wondering who the lucky director will be in the final selection. A list containing the names of the finest directors in the industry is now being carefully scanned.

WHITE TIGER, starring PRISCILLA DEAN, is rapidly nearing completion, with Tod Browning directing. This is said to be along the lines of "Outside the Law," but bigger and more elaborate in every way.

DRIFTING, the sensational Broadway stage success from the pen of John Colton, produced by William A. Brady with Alice Brady in the lead, will shortly be put into production starring PRISCILLA DEAN.

Part of Crowd that Filled Mark Strand Theatre, New York, To Capacity During Run of UNDER TWO FLAGS.

"Under Two Flags" Acclaimed!

Critics Hail Big Priscilla Dean Spectacle; Universal Exchanges Report Big Bookings

WHEREVER PRISCILLA DEAN'S greatest picture, UNDER TWO FLAGS, has been shown, critics have hailed it as the finest work of her brilliant career. This stupendous Universal Jewel had its world premier simultaneously at the Mark Strand Theatre in New York City and the Randolph Theatre in Chicago. It was an instantaneous success and was greeted as such by the critics, a few of whose opinions are herewith reproduced:

"As fine a sample of compelling action and photography as the screen has yet revealed. A compelling characterization that is bound to meet with public approval!"

—*Motion Picture News*

"Filled with action and spectacular situations. Staged in realistic fashion. Thrilling in the extreme."

—*Exhibitors' Trade Review*

"Excellent screen entertainment and should prove a hit with the majority of audiences, especially those liking stirring, thrilling melodrama."

—*Moving Picture World*

"A marvelous, vivid motion picture drama with Miss Dean in a wonderful characterization."

—*N. Y. Eve. Telegram*

"Vividly pictured. If excitement is what you crave, it surely comes in this film."

—*N. Y. Eve. Journal*

"Full of action. Priscilla Dean is irrepressible, impetuous and is always dashing."

—*N. Y. Evening Mail*

"Colorful, well acted and is entitled to rank among the leaders of the screen."

—*N. Y. Times*

"By all means see Priscilla Dean in 'Under Two Flags.'"

—*N. Y. Eve. World*

"It is exceedingly well done. An exceptionally good picture."

—*Chicago Herald and Examiner*

"A brilliant spectacle from beginning to end."

—*Chicago Evening Post*

"A vivid bit of screen portraiture."

—*Mae Tinee, Chicago Tribune*

ersal
President

JULIUS STERN will present

Baby Peggy

in

THE cutest little kiddie on the screen in an exquisite picturization of everybody's favorite childhood tale.

"LITTLE RED RIDING HOOD"

Directed by ALF. GOULDING

Brownie

THE WONDER DOG

KEEN, funny, humanly intelligent—an instant favorite with every audience. Just one of the clever, popular stars in addition to LEE MORAN, JOHNNY FOX and QUEENIE, that make Century Comedies stand out as the most entertaining and best one-a-week buy on the market!

CONSISTENTLY GOOD!

CENTURY SPECIAL PRODUCTION

CENTURY COMEDIES

RELEASED THRU

UNIVERSAL

"The World's Sweetheart" in a Brand New Version of a World Classic All the World Loves

Mary Pickford's entirely new and just completed 1922 production of

"Tess of the Storm Country"

Now ready for booking—A picture that fascinates by its simplicity; captivates by its beauty; enthralls by its countless marvels.

The Beautiful Mary Pickford

More beautiful than ever with the sunny curls and tawdry tatters, the rougish smile, quaint impudence and splendid faith of the inimitable Tess.

A New Tess in a New Picture

A picture so gripping that it hurts; so superb that it awes; so marvellous that it leaves one breathless.

The Crowning Achievement of Mary Pickford's Career

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"Played to the Biggest Crowds in a Year"

This is what Phil Gleichman of the Broadway-Strand, Detroit, said after showing Charles Ray's "A Tailor Made Man."

And again—"I heard a great many comments, but not one detrimental to the picture. Quite a few said it was the best they had seen in months."

"Sure It Will Please Every One Who Runs It"

And lastly—"I believe it the most satisfying picture I have played here in a long time, and am quite sure it will please everyone who runs it. I know that an exhibitor not only wants to do well with a picture but enjoys having his audience pleased.

This Picture Will Do Both"

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

by Harry James Smith
As produced by Cohan and Harris
in the United States of America
Direction • Joseph De Grasse

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

STRAND'S BIG GEO. ARLISS WEEK

George Arliss in the United Artists release "The Man Who Played God" at the Strand last week pulled a surprising business, with the house recording one of the biggest grosses that it has had in weeks.

Strand—"The Man Who Played God" (United Artists). Seats, 2,900. Scale, 30-50-85. George Arliss. Personal popularity held accountable for unusual business last week, with gross going to $32,281, one of best weeks Strand has had recently.

"Undoubtedly a Money Maker"

"Worthy to rank as one of the greatest pictures of the year. Will send any audience away happy. Will undoubtedly be a big money maker for exhibitors."—Exhibitor's Herald.

Distinctive Productions, Inc.
presents

GEORGE ARLISS
in
"THE MAN WHO PLAYED GOD"

From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name
Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director — Clark Robinson
Direction by Harmon Weight

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

"A Woman's Woman" is a
Woman Every Woman Knows

And every woman in every city will want to see this tremendously human drama on the screen.

A Ready-Made Market

Here is the exhibitor's big market for this powerful close-up of American home life of today.

"A Woman's Woman"

"Is a picture that everyone will talk about and send others to see," says the Trade Review. And this from the Motion Picture News—"We predict for this production much favorable comment and

Real Success at the Box-Office"

Albion Productions, Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production
Adapted from Mrs. Nalbro Bartley's
Saturday Evening Post story
of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

From an Editor to the Exhibitor

"The main trouble with movies is their sameness. The public is hungry for novelty as every showman knows—novelty in entertainment and novelty in exploitation," says W. A. Johnston in Motion Picture News.

"The Glorious Adventure"

Gives distinct novelty in entertainment to every audience and big opportunity for novelty in exploitation to every exhibitor.

A Distinctive Novelty With New Dramatic Situations

Here is the exhibitor's golden chance to get away from the every-day kind of picture. Book right now this first all-color, feature-length photoplay.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

What Exhibitors Want to Know About

SHADOWS

Presented by B. P. Schulberg **A Tom Forman Production**

Adapted by Eve Unsell and Hope Loring. Photography by Harry Perry

CAST

IN keeping with our announcement that "Every Preferred Picture will be portrayed by a cast of artists whose names are well known to the public," we call your special attention to the cast of "SHADOWS."

Lon Chaney, in a Chinese character, does the finest work of his career—and he reaches your theatre just when his name is one of the greatest box-office magnets.

Harrison Ford, one of the most popular leading men in pictures, having shared honors with Norma Talmadge in "Smilin' Through" and made a hit in "The Old Homestead", appears in a powerful role as a young minister.

Marguerite De La Motte, heroine of 'The Three Musketeers" and "The Mark of Zorro," and a girl of wondrous beauty and talent, has the finest opportunity of her career as the young wife.

John Sainpolis, incomparable artist and celebrated for his work in "The Great Lover," "The Four Horsemen," etc., gives one of his best characterizations as Nate Snow.

Walter Long, who added to a notable record as the bandit chief in "Blood and Sand," is here a wolf of the sea.

Buddy Messenger, the famous boy actor, is in the best part he ever had as "Mista Bad Boy."

STORY

WE proclaim "Shadows" the greatest story ever told in motion pictures because it has heart interest without hokum, love interest without mush, romance without riot, thrills without

It's a Preferred Picture

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

We'll Pay For Our Mistakes—

We Confidently Proclaim

SHADOWS

The Greatest Story Ever Told In Motion Pictures

Adapted from Wilbur Daniel Steele's famous prize story, "Ching, Ching Chinaman."

number and a climax without any ragged edges. It builds up continually and never lags on its way to a surprising and startling finish. It was written by Wilbur Daniel Steele, held to be America's greatest living story writer, and was the prize story of the Edward J. O'Brien selection. It appeared originally as "Ching, Ching, Chinaman" in Pictorial Review, and the 2,000,000 readers of that publication will form the nucleus of a far greater audience for the picture.

TITLE

SHADOWS" was adopted as the title, because it has mystery, meaning and merit as a box-office aid. It has the advantage of being a one-word title and lends itself admirably to advertising and exploitation.

DIRECTION

TOM FORMAN, director of "Shadows," needs no introduction to exhibitors who played the Thomas Meighan features, "City of Silent Men," "The Easy Road" and "White and Unmarried." His abilities were proved there, but they were only promises of the greatness he has attained in directing 'Shadows." Here he takes his place among the real geniuses of photoplay direction.

PHOTOGRAPHY

EXHIBITORS and critics who appreciated the exquisite photography of "Rich Men's Wives," will get a thrill when they see the artistic results obtained by Harry Perry in "Shadows." Preferred cameramen, electricians and technicians worked day and night, unceasingly, for 72 hours making some scenes, and their efforts were rewarded with results that add to their own fame and enrich the artistic side of pictures.

It's a Preferred Picture

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

If You'll Pay For Our Successes!

WILLIAM FOX presents
WILLIAM
SHERIFF
WIT
CO
STAGED
BY
FOX FILM
FOX
INDEPENDENCE
& STRENGTH

BOOK NOW

FARNUM

IN

HOUT MPROMISE

A Succession of Sensations

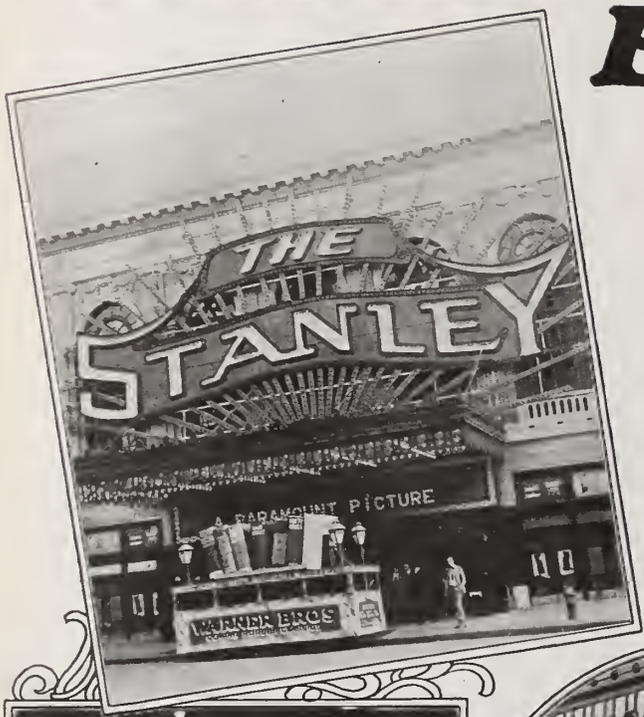
EMMETT J. FLYNN

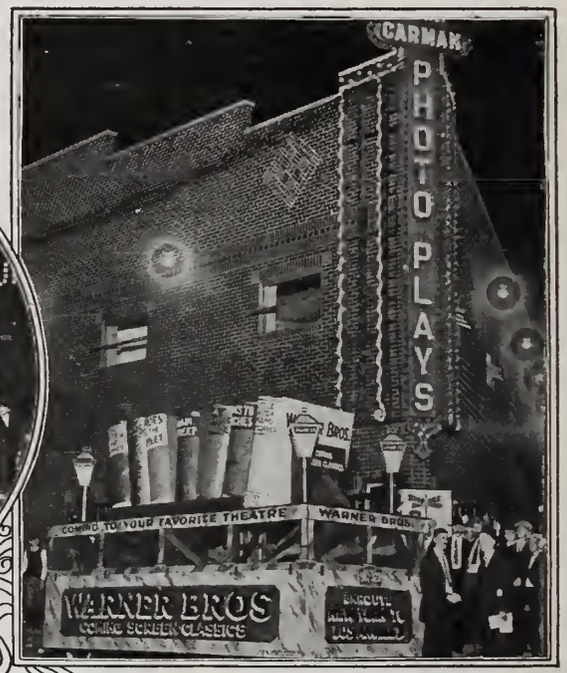
CORPORATION

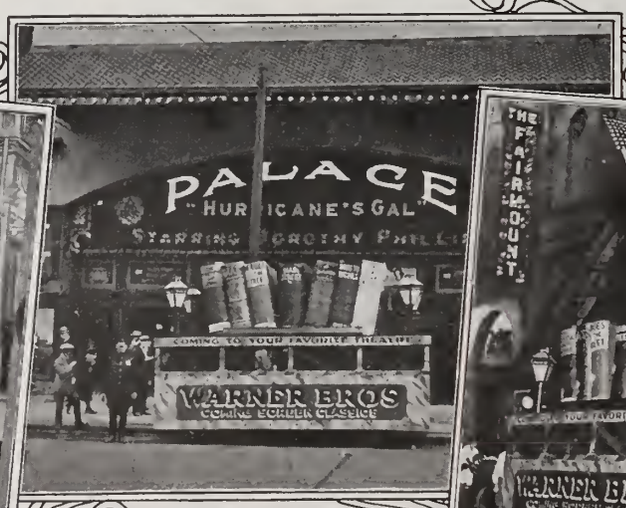
WARNER EXHIBITOR

Unlimited co-operation is assured exhibitors who book a Warner Brothers Classic of the Screen.

Our productions are sold 100% throughout the country. And our entire efforts are now concentrated in selling the picture to the public so that you, Mr. Exhibitor, can reap the benefits when you show our attractions.

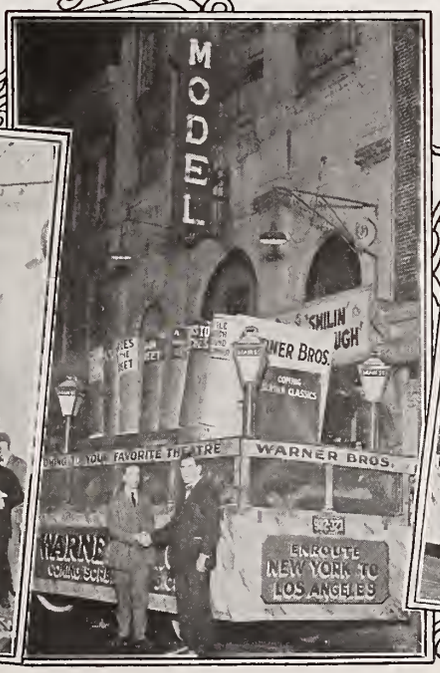






BROTHERS CO-OPERATION

The first stop of our transcontinental float was made in Philadelphia. These pictures of the float in front of the various theatres in that city are convincing proof of the co-operation we are according exhibitors. The tour of the float is but part of our nation-wide publicity and advertising campaign.



ENID
in The BOOTLEGGER'S
with FRED
Directed by
PLAYGOERS PICTURES SPECIAL
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

BENNETT
DAUGHTER
NIBLO
VICTOR SCHERTZINGER

"The Story and Cast of this Feature Eclipses Any Other Picture of its Type"
—Motion Picture News

A rare combination.

Enid Bennett and Fred Niblo directed by Victor Schertzinger in a story by R. Cecil Smith.

Supporting cast includes Donald MacDonald, Melbourne McDowell, Virginia Sothern, Billy Elmer and J. P. Lockney.

The "bootlegger's daughter" (Enid Bennett) is shunned by all good folks because of her father's shady business. She never had a chance until a broad-minded clergyman with a sense of humor (Fred Niblo) sets her right. In time the despised bootlegger's daughter becomes the town's pride and joy.

It's a drama, replete with romance and comedy. Rely on Enid Bennett and Fred Niblo for that.

Victor Schertzinger's big idea in directing is action, atmosphere and interest.

In its review the Motion Picture News said:

"Recently pictures built along the lines of this one had a very successful run, mainly because they were well exploited. The same thing can be done with this one. The story and cast of this feature eclipses any other feature of its type."

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

A TRAVERS VALE PRODUCTION
By NATHAN & SEMERAD

The Cast

EVELYN GREELEY
ROBERT ELLIOT
GLADYS VALERIE
ELEANOR WOODRUFF
JANE JENNINGS
DORA MILLS ADAMS
ALBERT ROCCARDI

"A PASTEBOARD CROWN"

A Stage Story Written by the Most Famous Actress of Her Day

CLARA MORRIS

EXHIBITORS
HERALD

Excellent acting, beautiful photography and rich sets are outstanding features of this Travers Vale Production, a tale of stage life, adapted from a novel by Clara Morris.

"A Pasteboard Crown" is the story of a once wealthy girl who seeks a stage career after her family has been reduced to poverty.

The title of the production it is apparent, is one that arouses interest and readily lends itself to exploitation. The picture combines the rich embellishments of a society drama combined with the natural interest that attaches to a story of stage life.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Presented by
HAL ROACH

Through
ASSOCIATED EXHIBITORS
Arthur S. Kane, *President*

HAROLD LLOYD

IN

"GRANDMA'S BOY"

"Receipts Ran Way Over The Figures of My Fondest Expectations"

Guy D. Hazelton, Rialto, Missoula, Montana

Is Now In

2nd Week	Liberty	Kansas City
2nd "	Hoyt's	Long Beach, Cal.
1st "	Loew's Gates	New York City
1st "	" Boulevard	" " "
1st "	" National	" " "
1st "	" Fulton	" " "
1st "	" Palace	" " "
1st "	" Warwick	" " "
1st "	" Broadway	" " "
1st "	" 86th St.	" " "
1st "	" Bijou	" " "
1st "	" Brevoort	" " "
1st "	" Burland	" " "
1st "	" Victory	" " "
1st "	" New Rochelle	New Rochelle
1st "	" Alpine	New York City
1st "	Modern-Beacon	Boston
1st "	New State	Schenectady
1st "	Liberty	McKeesport, Pa.
1st "	American	Washington, D. C.
1st "	Savoy	Newark, N. J.
1st "	Orient	Jersey City
1st "	Regent	Bogota, N. J.
1st "	Kensington	Buffalo
1st "	Elmwood	Penn Yan
1st "	Bell	Chicago
1st "	Temple	Mishawaka, Ind.
1st "	Majestic	Belvidere, Ill.
1st "	Duchess	Warren, O.
1st "	E. Auditorium	Toledo
1st "	Artcraft	"
1st "	Lothrop	Omaha
1st "	Cort	Decatur, Ind.
1st "	Grand	Bluffton, Ind.
1st "	Luna	Logansport, Ind.
1st "	Karlem	Monticello, Wis.
1st "	Pastime	Delaven, Wis.
1st "	Orpheum	Oshkosh, Wis.
1st "	Parkway	Milwaukee
1st "	Casino	W. Tampa, Fla.
1st "	Gem	Palestine, Tex.
1st "	National	Breckenridge, Tex.
1st "	Dixie	Galveston, Tex.
1st "	Pestalozzi	St. Louis, Mo.
1st "	Palace	McAlester, Okla.
1st "	Palace	St. Louis, Mo.
1st "	Garden	Stillwater, Okla.
1st "	Liberty	Beaumont, Tex.
1st "	Lakin	Great Bend, Kan.
1st "	Midland	Hutchinson, Kan.
1st "	Amuzu	Winston-Salem, N. C.
1st "	Acme	Goldsboro, N. C.
1st "	Grand	Osceola, Ark.
1st "	Superba	Charleston, Miss.
1st Week	Palace	Little Rock, Ark.
1st "	Majestic	Redlands, Cal.
1st "	Gem	Colusa, Cal.
1st "	T. & D.	Watsonville, Cal.
1st "	T. & D.	Richmond, Cal.
1st "	Rialto	Oakland, Cal.
1st "	Orpheum	Scottsbluff, Neb.
1st "	Liberty	Florence, Col.
1st "	Orpheum	Glenwood Springs, Col.
1st "	Cosmo	Buckley, Wash.
1st "	Great Kills	Great Kills, N. Y.
1st "	Haven	Olean, N. Y.
1st "	Liberty	Chicago
1st "	Lyric	Blue Island, Ill.
1st "	Jefferson	Goshen, Ind.
1st "	Temple	Bryan, O.
1st "	Royal	Sioux City, Ia.
1st "	Orpheum	Terre Haute, Ind.
1st "	Grand	Palatka, Fla.
1st "	Rialto	Denison, Tex.
1st "	Empress	Sapulpa, Okla.
1st "	Palace	Salina, Kan.
1st "	Glen	Issaquah, Wash.
1st "	Rialto	Rock Springs, Wyo.
1st "	Palace	Silverton, Ore.
1st "	Baker	Newburgh, Ore.
1st "	Sheridan	New York City
1st "	Olympic	Washington, D. C.
1st "	Palace	Corsicana, Tex.
1st "	Wildy	Edwardsville, Ill.

Has Finished

19 Weeks	Symphony	Los Angeles
4 "	Heilig	Portland, Ore.
3 "	Bijou and Capitol	Atlantic City
3 "	Strand	San Francisco
3 "	Roosevelt	Chicago
3 "	Park	Boston
3 "	Apollo	Indianapolis
3 "	Plaza	San Diego, Cal.
2 "	Temple	Toledo
2 "	Mark-Strand	New York City
2 "	Alamo	Louisville
2 "	Grand	Pittsburgh
2 "	Castle	Chicago
2 "	Sun	Omaha
2 "	Liberty	Seattle
2 "	Main	Uniontown, Pa.
2 "	Garden and Fox American	Paterson, N. J.
2 "	Majestic	Hartford, Conn.
2 "	E. Liberty Cameraphone	Pittsburgh, Pa.
2 "	Germantown	Philadelphia
2 "	Carman	"
2 "	Old Mill	Dallas, Tex.

"There Is No Need to Encourage a Hurricane"

R. E. Sherwood in Life

Foreign Representative
Sidney Garrett

Physical Distributors
Pathe Exchange, Inc.

The Cast

LOUISE LORRAINE, JOE MOORE
LAURA LA VERNIE, ROBERT ANDERSON

Story and Direction by WILLIAM WATSON

~ A BIG HIT IN SUCH THEATRES AS :
JAKE LAURIE'S PARK, Boston, Mass.
ADAMS BROTHERS NEWARK, Newark, N.J.
SIG. FALLER'S BIJOU DREAM, Chicago, ILL.
McMAHON & JACKSON'S LYRIC, Cincinnati, O.

"UP IN THE AIR ABOUT MARY"

~ Five Acts of Furious Fun ~

CINCINNATI TIMES-STAR AFTERNOON EDITION

A superabundance of entertainment is to be had this week at the Lyric.

"Up in the Air About Mary" is a breezy little comedy with a farmhouse background, the "old swimmin' hole" and a country youth, portrayed by Joe Moore, who is by no means the beauty of the Moore family, but shares the engaging mannerisms of his brothers, Tom and Owen.

Louise Lorraine, a pretty girl, who is a blended likeness of Norma Talmadge and Mary Thurman, is the heroine, and a group of bathing beauties add to the scenic charms of the film

ASSOCIATED EXHIBITORS
ARTHUR S. KANE *President*

FOREIGN REPRESENTATIVE
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Katherine MacDonald
The American Beauty
In Her Finest Picture–
White Shoulders
FIRST NATIONAL PICTURES

Katherine MacDonald's Best Box Office Picture

"**WHITE SHOULDERS**" unquestionably eclipses anything Miss MacDonald has done up to date. It is stronger in dramatic force; there is a more fascinating story; her character delineation is more vital and living; and it is a more finished and artistic production.

Ten million persons have thrilled to this story by George Kibbe Turner in the Saturday Evening Post.

The picture has audience appeal through its rare beauty and strong entertainment value.

It is a box office asset because of its wide advance advertising in the most popular story magazine circulated.

Presented by B. P. Schulberg; directed by Tom Forman; adapted by Lois Zellner, and produced by Preferred Pictures, Inc.

Don't Miss Any of Her New Series of Finer Pictures

"THE WOMAN CONQUERS"

A tale of adventure and a New York society girl's battle for life and love in the snow wastes of the Arctics. Directed by Tom Forman; story by Violet Clark.

"DOMESTIC RELATIONS"

A drama of marriage when the glamor fades—a realistic portrayal of the domestic discords in the homes of the poor and the rich. Directed by Chet Withey; story by Violet Clark.

"THE WOMAN'S SIDE"

A story of political intrigues, plots and the fight for power with a woman taking her part in the fray—one that appeals to women. Story and direction by J. A. Barry.

"THE BEAUTIFUL LIAR"

From stenographer to Follies star; from trolley car to town car; from hall room to hotel; from lunch counter to Rector's —that's the comedy drama by George Marion, Jr. Directed by Wallace Worsley.

"HEROES AND HUSBANDS"

A drama of heart stealers and heart dealers and how a young girl finds the best way to catch a husband. Directed by Chet Withey; story by Charles A. Logue.

"THE INFIDEL"

A strange story with the glamcr of the tropical isles, of a girl and a man who, faithless in everything, believe in Love. Directed by James Young; story by Charles A. Logue.

PRESENTED BY B. P. SCHULBERG

FIRST NATIONAL ATTRACTIONS

Vitagraph Announces Twelve Great Specials

A Notable Selection From the World's Best Available Screen Material

VITAGRAPH announces the acquisition of rights to novels and plays from twelve of the world's famous authors and playwrights —each story a masterpiece from the pen of a master. This series of special productions will be one of the greatest achievements in the history of motion pictures.

EACH story has been selected with the greatest care by men who know what the public wants. Although no two are alike in theme and plot structure, each embodies the necessary ingredients of strong human interest and vital, universal appeal that enter into the making of big, powerful, box office attractions.

STUDY the list carefully. *Each one an assured success.* Vitagraph's faith is pledged that none will be disappointed in the quality of the finished work.

VITAGRAPH feels that the public and the exhibitor will confidently look forward to the brilliant production of this illustrious series with something of the pleasure we take in announcing it.

S P E C I A L S

THE NINETY AND NINE . . . — **Ramsay Morris**

Hunted and haunted, he touches the lowest depths. The exalted faith of a girl lifts him from the mire. Through a blazing forest he drives, sacrificing all, to prove his redemption.

MASTERS OF MEN . . . — **Morgan Robertson**

An epic of the sea. On its merciless waters, a boy's character is moulded. The mountains from which he once fled, become mole-hills. He returns to play a man's part.

THE MAN NEXT DOOR . . . — **Emerson Hough**

Scorning convention, she brings to the narrow city a breath of the wide spaces. But there is a charmed circle she cannot hope to enter—until she meets "The Man Next Door."

A READY MADE HUSBAND . . — **Rupert Hughes**

She steals Tom's good looks, Dick's happy disposition, Harry's taste and breeding—and more,—and makes herself a perfect mate. Then what,—and what of the "remnant" youths?

HIDDEN HOUSE . . . — **Amelie Rives**

A story of weird happenings and ghostly sensations. In the shell of this beautiful girl are imprisoned two natures—one fostered by the maniacs who reared her—the other crying for love—and release.

THE KIDNAPPED MILLIONAIRES . . — **Frederick Upham Adams**

When several of the country's most powerful financiers are strangely missing, there is havoc in the world's markets. An heiress and an editor, after sensational adventures find them—and love.

MY MAN . . . . — **Edith Ellis**

Deserted by her husband, and with a baby to care for, she finds that society demands awful retribution for a crime. Through, the light of faith burns brightly, until vindication comes.

THE MAN FROM BRODNEY'S . . — **George Barr McCutcheon**

An island rich with rubies and sapphires. Into the struggle comes the man from Brodney's. He is of fighting stock—luckily for him, and the Princess.

A SHOP GIRL . . . — **C. N. and A. M. Williamson**

She is a shop girl—a model; while he is a millionaire. Love tries to bridge the gulf between them, while caste and convention seek to widen it. A world-old battle.

STEELE OF THE ROYAL MOUNTED . . — **James Oliver Curwood**

A tensive drama of God's country, where the weak fall by the wayside—and only the strong survive. A tale of throbbing, vital impulses, told by one who has been there.

THE TENDERFOOT . . . — **Alfred Henry Lewis**

A thriller of the West. "Tenderfoot" describes him—but he learns fast. The worm finally turns and, in turning, bumps into a lot of adventure and romance.

WHO'S WHO . . . . — **Richard Harding Davis**

Officially he was dead. Nor can he return to life without extreme peril to himself. Then comes news of the "dead man's" inheritance—and the girl, and he is in a quandry.

A New Standard of Excellence in Screen Entertainment

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Another Box Office Record Shattered!

-and without any effort..

JACKIE COOGAN

in

"OLIVER TWIST"

Is the reason

Directed by

Frank Lloyd

Distributed by Associated First National Pictures

LOOK!

Scene ....Anaheim, Calif.
Time .....The present

With only the usual line of advertising,

JACKIE COOGAN

in

"OLIVER TWIST"

crept into Anaheim to test its value at the box office.

RESULT!

Smashed every record ever made in the house and had the whole town crazy to see it.

Every box office will enjoy the same experience with this immortal masterpiece.

---

presented by

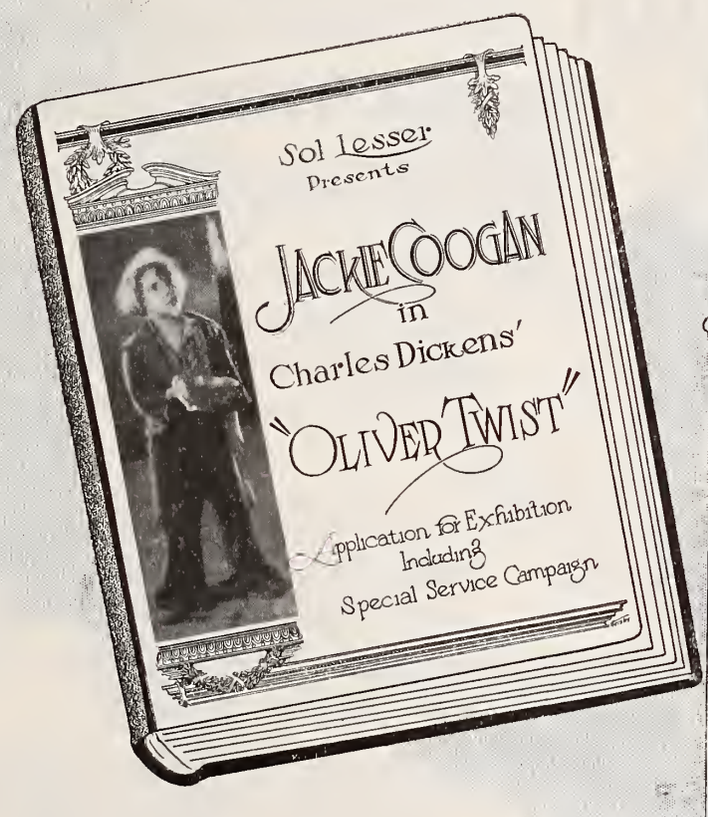
Sol Lesser

A CAMPAIGN BOOK DE LUXE!

Will give the Exhibitor a clear idea of the colossal exploitation to be obtained with this super-production.

20 pages of stunts
25 pages press stories

10 pages of newspaper tie-ups
—and everything else you need



100 pages!

The greatest volume of its kind ever produced.

Within its pages will be found every possible aid and suggestion for the exhibitor who has booked

JACKIE COOGAN

in

"OLIVER TWIST"

This is an **open market** picture released by Associated First National Pictures, Inc., with release date set for early November, 1922.

To obtain a Campaign book, write Associated First National Pictures, Inc., 6 and 8 West 48th Street, New York City, and it will be shipped you immediately.

For Booking See Your Nearest First National Exchange

Paul H. Cromelin, President, Inter-ocean Film Corporation, writes: "We viewed 'Peaceful Peters' and are very much pleased with the fine wholesome story it portrays"

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The WILLIAM FAIRBANKS SERIES *must* register a triumphant success

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Oh Joy!

CHARLES

RAY

IN THE BIG 6

Six Cylinders of Joy and Love and Laughter

"Alias Julius Caesar"
By Richard Andres

"R. S. V. P."
By Rob Wagner

"The Deuce of Spades"
By Charles E. Van Loan

"Smudge"
By Rob Wagner

"The Barnstormer"
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"Gas-Oil-Water"
By Richard Andres

Distributed by First National Exhibitors Circuit, Inc.

FIRST NATIONAL PICTURES

Presented by ARTHUR S. KANE; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc. Chief Camera, George Rizard.

"Decidedly Unusual—Holds You Spellbound"

Pittsburgh Leader

The Pittsburgh Leader

"The influence of woman over man is strikingly brought out in Thomas H. Ince's latest picture, 'Skin Deep,' in which Milton Sills, Florence Vidor, Marcia Manon and Frank Campeau are the featured players, and which is heading the program at the Grand theatre this week. The story is decidedly unusual and holds the spectator spellbound at the strange recital of a man's redemption as one woman loses her hold upon him and another comes into the ascendency in his thoughts. Mr. Ince was assisted by Lambert Hillyer in directing the picture.

"Besides those already mentioned, the cast includes Charles Clary, Winter Hall, Gertrude Astor, Joe Singleton, Muriel Francis Dana and B. H. DeLay."

Thomas H. Ince presents

"SKIN DEEP"

The story of a "gangster" whose entire character was changed through the "remaking" of his face by the mystery of modern plastic surgery. A powerful, fast moving melodrama with the Ince Punch—unique—different. It is now cleaning up for exhibitors at every showing. **BOOK NOW!**

By Marc Edmund Jones
Directed by Lambert Hillyer

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Motion Picture News

The Old Man of the Sea

FREQUENTLY we start to write an editorial on distribution—and quit offhand.

It generally begins like this: "Distribution, this year, will be the big factor that will begin the reordering of this industry—"

And we quit because the revolution may not happen at all this year, and anyway we question whether the reader, intent as he is on the daily rush of his particular job, will get just what we are driving at, or at least see the dust cloud on the horizon as big as we see it.

* * *

But it seems to us, from where we sit, that pretty nearly every industrial problem of the day and the future security and health of the industry—*all* considerations, present and future, are revolving today, and critically so, about this selfsame matter of distribution.

* * *

Distribution is the *basic* factor in this industry.

* * *

Take any problem we have today; any *obvious* problem, and when you have followed it down to its source, you'll find it in the grip of this old man-of-the-sea—*distribution*.

* * *

There's the all-important box office cry for pictures—better ones. Better means—for one thing—and primarily, less sameness. It means the constant originality of theme and novelty of treatment that comes, with certainty only, from widespread creative effort. And this, in turn means constant *independent production*.

But the independent producer is wholly dependent upon *adequate* distribution.

Distribution is at the bottom of this box office problem. It is *adequate* distribution and that alone that will encourage the independent producer to do and keep doing.

There has been a wealth of discussion over a uniform contract.

This booking contract is the vital point of contact right along between distributor and exhibitor. If it could be solved successfully—with each party satisfied; if play dates could be made pay dates for one thing, then a lot of big wrinkles would be ironed away over night.

But contract evils arise, to a large extent, from uneconomic distribution, from policies that are wrong because they can't help be wrong. In other words, the trouble is deeper down—with distribution.

How can the surface be smoothed down when the wrinkles keep coming from below?

* * *

The industry, big and basic as it is today, needs the credit facilities that similarly large industries need and have.

This is an important matter. Not long ago a leader of the industry voiced it when he said: "Above all else this business today needs capital."

But capital won't enter from the production end to any regular extent until distribution is reordered and solidified; and credit on the exhibitor end can only be introduced by the distributor.

* * *

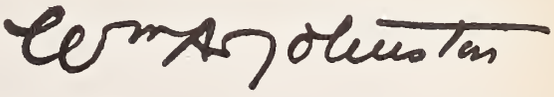
The business is constantly clogged with inferior product. Every sensible man knows that you can't cram poor stuff down the throat of the American public. Why then maintain a distribution policy that unloads this stuff upon the exhibitor that makes him take the poor with the good?

Is it reasonable?

* * *

As we conclude this slight treatment of so weighty a subject we revert to our premise: will any good come of it?

We are not so sure but we do know this: some day this distribution thing is going to be reordered. It may come soon; it may come late. But when it does come the whole industry will be reordered along with it.



PICTURES AND PEOPLE

DID you ever stop to think that the screen is able to make history quite aside from some outstanding photoplay? Think of the events in the March of Time which may be recorded by the camera and which, presented years afterward, enable us to get a true insight into historical facts—an insight which because of its visual nature carries more value than the words of the printed page or the still photographs accompanying them.

The International News Reel releasing through Universal takes us back to the San Francisco earthquake and fire which occurred April 16, 1906. The number is called "The Mirror," and is aptly named. The mirror reflects an amazing record of this terrible disaster which was visited upon the city by the Golden Gate. It behooves every exhibitor to take advantage of these historical records. Sixteen years have elapsed since 'Frisco was a mass of ruins. And by showing the progress of the fire, the stress of homeless natives, the debris-piled streets, the dynamiting of buildings in the path of the flames—then contrasting them with up-to-date shots of the magnificent city which rose from the ruins—the spectator can marvel at the ingenuity of the American race—the pluck and spirit of a people who never admit defeat.

An interesting phase of this feature is the almost total absence of motor cars from the streets. And the reel has its humorous side in the strange styles of clothing worn by both men and women. The screen is making colorful history every day. The news reel cameraman is always on the job. His illustrations are much more genuine than the written account of the events.

* * *

A NEW bank has been established in Hollywood to help carry on the identity of the thriving studio city and to encourage the film people to bank at home instead of depositing their greenbacks in Los Angeles and other municipalities. The bank is known as the Federal Trust and Savings Bank and its slogan is *Hollywood Bank for Hollywood Folks.* Among the officers and directors are the names of Cecil de Mille and Thompson Buchanan. This is a free advertisement.

* * *

THERE are four productions on Broadway this week which are adaptations of four famous plays—two of the plays have been adapted in turn from equally famous books. Gentlemen, we offer: "A Tailor Made Man," at the Strand, "The Prisoner of Zenda" at the Capitol, "When Knighthood Was in Flower" at the Criterion, and "Clarence" at the Rivoli.

* * *

THE New York Herald speaks right out editorially with an article entitled "Curbing the Screen Director." A few of the impressions gleaned from this indictment of the man with the megaphone who has inspired motion picture performers to air their troubles with the Actors' Equity Association are: "There must be something altogether wrong in that strange realm known as the world of the cinema when the mimes of the camera have the courage to complain of the hours they spend cooling their heels outside the door of the director's office."

"They protest against the demeanor of the director's underlings."

"They denounce the icy arrogance of the director's telephone operators."

"They resent the playful satire of the director's office boys, who, taking their cue from the director, so embarrass the oppressed players that the heads of various important companies are said already to have made a protest."

"It was the director who arbitrarily selected this actor or that as the best representative of a needed type, whatever author, manager or financial backer might say to the contrary."

"They have become the czars of the industry."

"But their subjects have now dared to raise their voices in rebellion."

"Authors might also have rebelled, since most of them agree that the best that was done for their work was done in spite of the director, and not through his efforts."

"Certainly there is in this fact evidence of just as much of a revolution in the camp of the moving picture makers as the public had begun to suspect."

And now comes a dramatization of Harry Leon Wilson's story, "Merton of the Movies." It has been said that the play by George S. Kaufmann and Marc Connelly will make more than one director—more than one star of limited talent wince in their seats as they catch a true value of themselves. The bags which carry the fan mail are liable to become quite empty.

The Shout—"The King is dead, long live the King," has been in vogue for centuries. The screen idol of today may be a forgotten Nobody tomorrow. Meanwhile he is airing his temperamental grievance. But he mustn't talk too loudly or too boldly, else the public might remark that the discussion is "Much ado about nothing."

* * *

THE industry is taking a forward place in the national sport of golf. At Adolph Zukor's private course last week nine ties at the ninth hole were required to break a tie between W. H. English and Oscar Morgan, while Arthur Stebbins, not a mean player, also figured in the tie for nine holes. And as we write this along comes an application for the Fall Golf Tournament from an exhibitor who admits that the par on his home course is 71 and that he goes around in 80. Fore !

* * *

PERHAPS some of you have wondered what has become of Enid Markey who decorated Triangle films in the days of Fairbanks, Hart and Keenan. She is on the New York stage in a play entitled "The Exciters," where she blossoms forth as quite a comedienne.

* * *

THE Associated Motion Picture Advertisers have taken up the practice of having someone of importance address them at their weekly luncheons. It was a goodly throng last Thursday which gathered to listen to Will Rogers, than whom there is no better humorous speaker. This star of the stage and screen has his own individual style—a style, both quaint and rich in delivery. And he always has something to say. And says it in a manner which starts his audience shaking its sides with laughter.

Will Rogers allowed as "it's quite a treat for an actor to get anything from a press agent, but before I leave, I expect to be handed the check." This was a good opener and he had the boys with him to the tune of much laughter and hand-clapping.

Standing behind a table, chewing gum violently and emphasizing his remarks with a knife, he started off on his keen thrusts at current topics, people in the lime-light and what not. "You know, fellows, I was interested in that there 'Blood and Sand' picture. I don't know whether the bull was tied by the hind legs or the tail, but this I do know, it was the best half-ended bull fight I ever saw." He skipped on and gave Doug a good kidding. "There was Doug, standing on a building across the way, trying to hit the Ritz. Of course if I had been there, they would have called it bow and arrow shootin' but it was called archery in this case on

account of Doug's salary. He fired at the Ritz and hit a man on Second Avenue. My advice to him would be to stand on the roof of Gimbel's and try to hit the Pennsylvania station." Speaking of the Christian, he said, "it isn't the first time he's been done in pictures—they are still doing him."

Will Rogers is a man so blessed with a keen sense of humor that he can find a laugh in anything. He voiced his opinion of a much publicized murder over in Jersey, paid a comic tribute to the Turks, waxed serious now and then in defending Hollywood, and ended with a few laughable wheezes culled from his act in "The Follies." As the home town Gazette would have it —"a good time was enjoyed by all."

Unique silhouette of Mary Pickford and Douglas Fairbanks, taken on the shore of Lake Louise during their trip through the Canadian Rockies, en route to New York for the opening of "Douglas Fairbanks in Robin Hood"

* * *

DOUG and Mary have returned to New York from Chicago, where they witnessed the world's premier of "Douglas Fairbanks in Robin Hood." And next Monday night they will be among those present at the metropolitan showing of the picture. They will return to their ranch at Crescent Junction about the first of November to resume fall plowing and other activities. Meanwhile a trip is planned to the West Indies and Mexico. Doug and Mary visited Brooklyn the other night to see "Merton of the Movies," a dramatization of Harry Leon Wilson's story.

* * *

RAYMOND HATTON, who hangs up his hat in a Hollywood bungalow, is in New York for the first time in his life. This character actor of the silver sheet has never before been east of Denver. Mr. Hatton is in New York to play a part in a screen version of Hergesheimer's novel, "Java Head," which is being filmed at Famous Players' Long Island studio.

* * *

MARGARET TALMADGE, the mother of Norma, Constance and Natalie Talmadge, has written an intimate story of her talented daughters, the title of which is "The Talmadge Sisters," with an introduction by Ellis Parker Butler. The book is illustrated with many hitherto unpublished photographs. Few persons are better fit to advise young aspirants for the silent drama than Mrs. Talmadge, who has been the constant companion of her famous daughters. The authoress answers such questions as How can you get into Motion Pictures? What are the requirements for Motion Picture acting? How are various roles interpreted? Other chapters feature Natalie's romance with Buster Keaton, A Star in the Making, and Should the Professional Woman Marry? In a foreword to her book Mrs. Talmadge writes: "Perhaps it would have been more appropriate if someone other than I, the mother, had undertaken to write a book of this kind, yet I do not believe that it is possible for anyone, no matter how closely associated with my daughters, to present the subject with the deep knowledge and understanding that I have gained in the many years of careful observation of every step of their mental, physical and artistic development with an interest so deep and intense that surely only a mother can feel. . . . If in addition, this volume proves helpful to other mothers in assisting them to mould the futures of their children, whether in the great Motion Picture World or in any other field of endeavor, it will have served its purpose fully and satisfactorily."

* * *

DOUG was down at the White Star pier the other day waiting for Edward Knoblock to step off the gangplank of the Berangaria. The playwright and photoplay author brought back the historical data for the forthcoming Fairbanks production of "Monsieur Beaucaire." By the way, Doug is out to let the world know that he wants a beautiful leading woman to appear in the picture. The character requires a tremendous charm, must be statuesque and dignified and capable of playing a role of quiet serenity. He is asking for suggestions. Have you any to offer?

* * *

S. A. LYNCH, head of the Southern Enterprise, is back from Europe. It is understood he will remain in this country but a short time before returning to France. Southern newspapers please copy.

* * *

FRANCE is preparing to celebrate with much pomp the centenary of Pasteur's birth. For this purpose an Exposition of Hygiene and the work of Pasteur is being organized at Strasbourg.

With the support of the public authorities of Paris and Strasbourg and various other municipalities and universities, Messrs. Jean Benoit-Levy & Tellier have begun the production of an official motion picture based on the life and the work of the great scientist who was the founder of bacteriology.

This film, which, directed by Jean Epstein from a scenario by M. Epardaud, is being made in close collaboration with the Pasteur family and Doctor Roux, director of the Pasteur Institute at Paris, will not confine itself to a view of the high spots and simple anecdotes of the life of the famous scientist, but will also reveal in a clear and comprehensible manner the main points of his scientific work.

The highly beneficent experiments of Pasteur are being reconstructed in the very locations where they were originally carried on. A great number of the scenes have been taken in the laboratories of the Pasteur Institute at Paris in close collaboration with Doctor Roux. The greatest care has been taken so that this notable film will be absolutely correct in every way and will be worthy of the work of the most famous figure of the great scientific geniuses of the nineteenth century.

* * *

AN invitation audience crowded the Grand Ballroom of the Hotel Biltmore on Wednesday evening, October 18th, 1922, to witness the premier showing of "Secrets of Paris" and "Sure Fire Flint." Charles C. Burr and Whitman Bennett engaged the ballroom especially for the occasion and the gathering was made up largely of exhibitors and the press. Both features were enthusiastically received. After the showing an informal dance was held.

"Secrets of Paris," was adapted by Dorothy Farnum from Eugene Sue's novel "The Mysteries of Paris," and featured Lew Cody, Gladys Hulette, Montague Love, Dolores Casinelli, J. Barney Sherry, William Collier, Jr., Rose Coghlan and Effie Shannon. Charles C. Burr and Whitman Bennett are the producers. Kenneth Webb directed the production.

"Sure Fire Flint," a comedy-drama starring Johnny Hines with Doris Kenyon, Edmund Breese, Robert Edeson, J. Barney Sherry, Effie Shannon and Charles Gerrard, was produced and presented by Charles C. Burr from a story by Gerald C. Duffy. Ralph Spence wrote the titles. Dell Henderson was responsible for the direction.

It was a gala event and men prominent in all ends of the industry were in attendance. Members of both easts were seen about the ballroom and were complimented for their work. Every seat in the place was filled and standing room was at a premium. If the reception accorded the pictures can be taken as a criterion they are due for remarkable success.

Penna. Exhibitor Against Percentage Dates

A. C. Werner, Royal Theatre, Reading, Pa., Sets Forth His Objections to Plan

Editor's Note—William A. Johnson's editorial on percentage appearing in the issue of October 14th, has brought forth a protest from A. C. Werner, manager of the Royal theatre, Reading, Pa.

Mr. Werner is against, according to his letter, any and all forms of percentage, and relates his reasons for his stand.

Without attempting to argue that Mr. Werner or any other exhibitor is wrong when he comes out against ALL percentage plans, we do desire to call attention to one fact.

Playing pictures on percentage, as a policy, does not necessarily mean playing the kind of percentage that has been offered by the producers so far or obligate the exhibitor to accept the split wanted by the salesman when he proposes percentage playing dates.

In the latter instance this is particularly true. Mr. Werner's friend, looking at it from a desk in New York, made a bad deal when he consented playing on a 70-30 split.

However, we present Mr. Werner's letter gladly, as we will be pleased to do with any further arguments on this subject. Percentage is something that looms large in the exhibitors' horizon. The more the subject is discussed, the better it will be for all concerned. An exchange of ideas will be beneficial. MOTION PICTURE NEWS *offers its columns to both exhibitors and producers in this important subject.*

WHAT does it really mean to play percentage and how is it generally carried out? The exchange supplies the show, the exhibitor all the rest.

The gross receipts as a rule are divided something like this: The exchange, 70 per cent, the exhibitor, 30 per cent.

Let's see how that works out!

A friend of mine with a 550 seat house, averaging about $400 per week, played a well-known production percentage—70-30.

The five weekdays he averaged $50 per day, Saturday, $150. His expenses for rent, help, current, etc., are $130 per week. He ran the percentage show on a week day, showing continuously from 1 to 11 p. m., thus adding $14 to his expenses for the day. He grossed $180. The exchange got $126 and the exhibitor $54.

The result, as you see, was an increase of $4.00 in his receipts but also an increase in his expenses for the day of $14. Ten dollars to the bad, or—let's hope—ten dollars richer in experience. And that's only a fair example of percentage playing. I know of a number of cases much more aggravated than this one.

Why does an exhibitor play percentage anyhow? Because the exchange demands more for the picture than he can afford to pay.

Why should any exhibitor be compelled to play percentage if he wants to play certain shows?

Because the exhibitors do not stick together. They consider one another business rivals and their petty jealousies keep them busy plotting against one another instead of presenting a solid front against the greedy producer.

Why shouldn't a grocer, a butcher, a shoe or hardware dealer be compelled to sell on percentage? Shouldn't all honest business be based on the principle of live and let live? Why shouldn't a motion picture producer be satisfied with a fair profit instead of trying to hog it all? Why shouldn't he run his business along the same lines of economy practiced in other industries instead of with an extravagance both reckless and uncalled for?

A selling argument heard daily is the cost of the picture. What did, for instance, "Over the Hill" cost Fox and what did it net him? I could ask the same question about a number of other pictures and the answer would be almost similar.

The truth is that when a producer happens to make a 100 per cent box office attraction he wants all—or more—that the exhibitor can make. On his ordinary output the exhibitor may be lucky to make ends meet. And then when something comes along that he could make a dollar on, then it's your house on 70-30.

I bought sixty pictures from one exchange. On five of these I did a good business, fifteen were fair pullers, on ten I broke even, on thirty I actually lost money.

That's about the proportion in any bloc of shows.

The time has come when either lower film rentals must be granted or else possibly 50 per cent of the neighborhood houses will be compelled to close for good.

If you think percentage is the cure, why not apply it to all shows, good or bad?

Perhaps the producer might be set thinking if he saw the actual receipts on 50 per cent of his output.

It should also induce him to "can" some of the "lemons" he is now palming off as honest-to-goodness shows. But—you won't catch Mr. Producer playing percentage excepting where the profit is assured. He knows better than that. When it's a toss-up whether a picture is a winner or loser, then the exhibitor is welcome to the gamble. Mr. Producer only plays one way—his way.

My plea is for the under-dog exhibitor. Why not give him a chance to live?

A. C.

Italian Faction Would Stop U. S. Pictures

ITALIAN factions are said to be waging a controversy over the importation of American films. The Fascisti, of which all cinema workers are members, is threatening to take violent measures to exclude the American product. Resolutions are said to have been adopted by the organization calling upon the administration to stop the showing of American films and to impose a high tariff on all foreign films.

The action was taken because the Fascisti members have been out of work for some months, the reason being that Italian firms cannot produce films to compete with the American product.

The movement is being strongly opposed both by exhibitors and the picture-going public, all of whom demand American pictures. Italian producers are attempting to imitate American pictures, so great is the demand for the latter, but such attempts have not met with success.

Grand Opera Season Opens at Eastman Theatre

The grand opera season at the Eastman theatre, Rochester, N. Y., opened Monday with brilliancy, temporarily halting the "picture palace" career of that University-owned and University-operated model theatre and transforming it into a Grand Opera House.

Fortune Gallo's San Carlo Opera Company came intact from a successful engagement of a month at the Century theatre in New York to inaugurate Rochester's musical season, which will henceforth monopolize the huge and beautiful Eastman theatre every Wednesday night throughout the winter. Nineteen star attractions have already been booked.

A splendid performance of "Aida" was given to an audience that taxed the capacity of the new theatre and resulted in many being turned away. It was a thoroughly representative audience, drawn from throughout western New York and from points as far east as Syracuse.

The San Carlo Opera Company will proceed from Rochester to Montreal following the performance on Saturday night, and on Sunday the Eastman theatre will revert to a motion picture policy with incidental music furnished by the splendid newly organized symphony orchestra, and soloists. The picture will be presented until Wednesday, when the first mid-week interruption in the interest of concerts will take place. After the Wednesday concert, a new picture program will be presented on Thursday, Friday and Saturday nights. This schedule will be followed thereafter, giving two three-day motion picture programs and one concert each week.

"Nanook of the North," with a special musical setting, is the picture selected to follow the opera season.

Sumatra Prefers American Made Films

C. O. Spanner, United States Consul at Medan, Sumatra, states that seventy-five per cent. of the film imported to the island is American-made. This he says is not only because of the spectacular effects that are usually to be found in American pictures but also on account of the care taken in the making of each scene, no matter how short or unimportant it may be.

Consul Spanner says that the European (white) population prefer high class society features, plus a dash of clean pepperv comedy. Children's plays are popular, while "Westerns" are no longer fascinating to Europeans and high caste Chinese residents. For the masses of Chinese and natives, comprising the bulk of the theatre-goers all types of comics, westerns, and wild-beast films and similar short specials are in high favor.

Sydney Cohen Busy with Western Meetings

M.P.T.O.A. President Addresses Delegates at Chicago and Kansas Meetings

PRESIDENT SYDNEY COHEN of the M. P. T. O. A. is letting no grass grow under his feet in his tour of the west. n extensive program has kept him busy mping from one place to another, addressng meetings and in conference with officials oking to improvements in existing condiions.

President Cohen was the guest of honor at luncheon given by the Illinois Motion Picure Theatre Owners when he passed through hicago last week.

The meeting was the first since the coalition f all exhibitor organizations in the state, and lthough hastily planned when it was found e could stop off in Chicago for a day, was a reat success.

President L. M. Rubens, whose six months' our abroad, followed by a prolonged illness fter his return had kept him from active articipation in the association's affairs, was n the chair and many members from nearby oints were present.

In addition to Mr. Cohen, President W. A. True, of the Connecticut exhibitors; A. J. Moeller, general manager of the national body, nd W. J. O'Toole, chairman of the National Public Service Committee, were speakers.

President Cohen in the course of an interesting and constructive address, praised the various accomplishments of the organization during the past year, but said that the real question for theatre men today was that of film prices. He stated that on his trip he had found an improvement in Michigan major cities and in many other parts of the country, but declared that in most communities the high film rentals are making profits impossible. According to Mr. Cohen, independent producers and distributors are complaining of distribution and returns on their products and must have better conditions or they may quit the industry.

Mr. Cohen congratulated city and state members of the Illinois organization on the unity now prevailing in Chicago.

President Cohen and his party left immediately after the meeting for Milwaukee, where he addressed the Wisconsin exhibitors on the 13th. He promised to attend the Illinois state convention, which will be held some time during December.

Those attending the Chicago meeting included: W. D. Burford, A. J. Moeller, L. M. Rubens. J. B. Dibelka, G. D. Hopkinson, J. J. Rubens, Wm. O. De Souchet, Julius Lamm, L. H. Frank, Joe Hopp, Louis Murphy, Harry Goldson, L. Siegel, S. Abrahams, M. Smalley, S. H. Selig, L. H. Mason, J. M. Schreck, Edwin S. Clifford, A. Powell, Peggy Kemp, Glen Reynolds, W. J. Sweeney, Ben. L. Berve, F. E. Allabin, John Silha, J. C. Miller, A. Sapperstein and M. Siegel.

President Cohen had an important conference with Secretary of Labor James J. Davis at Mooseheart, Ill., on matters affecting the cooperation of all theatre owners with this federal department in the work of aiding the advancement of progressive public programs.

Secretary Davis was accompanied to Mooseheart by Assistant Secretary Henning and General Manager A. J. Moeller, Chairman M. J. O'Toole of the National Public Service Department, National Director W. D. Burford, and State Executive Board Member J. J. Rubens of Aurora were with Mr. Cohen. The conference was held in the Administration building at Mooseheart.

Special reference was made to the use of motion pictures in diversifying immigration. Secretary Davis is doing very commendable work in this relation, having studied every phase of this question until he has become exceptionally expert in the matter. He has set in motion the energies of his department toward making the location of the immigrant here fit into the economic needs of the country and the special welfare of the newcomer.

Secretary Davis hopes to so direct the immigration stream that further congestion of crowded centers will be avoided and agricultural and industrial needs in other places cared for. In this way the more general development of the nation will be accomplished, production increased, the dangers to morals, health and other civic phases lessened in crowded centers and a more constructive and progressive public policy put into force all around.

The cooperation of the farm organizations, city officials and civic bodies will be needed to make these plans effective, and Secretary Davis expects through this theatre screen service to carry this message to millions of Americans.

Secretary of Agriculture Wallace will also cooperate in this work to enable the agriculturally inclined immigrants to find profitable places as farm workers or, where desired, provide them with farms as proprietors.

The theatre owners of Milwaukee and adjacent sections in Wisconsin held a well attended and enthusiastic meeting at the Hotel Maryland last Friday. F. J. McWilliams, State President, and leading theatre owner at Madison, Wis., presided and a number of very instructive addresses featured the meeting.

Cohen spoke on the "Accomplishments of the National Organization," showing where the same exceeded all expectations and constituted real protection and business insurance for the theatre owners.

Motion picture theatre owners, public officials and leaders in civic bodies in Kansas City, Mo., and Kansas City, Kans., tendered a reception to President Cohen at the banquet hall in the Hotel Baltimore, Kansas City, Monday night.

Cohen was accompanied on his visit to the Kansas City and Missouri exhibitors by A. J. Moeller and M. J. O'Toole. Lawrence M. Goldman of Kansas City, secretary of the Motion Picture Theatre Owners of Missouri, presided at the speaking exercises which followed the dinner.

One of the principal speakers was Mayor Frank Cromwell of Kansas City, Mo. He was elected on a progressive platform and is one of the most aggressive city executives in the middle west. He praised the motion picture theatre as a community center and said that when he was running for office all of the newspapers in Kansas City opposed him, and that he brought his messages on reform city government to the people through the screens in the theatre, and won out by a good sized majority. He told the exhibitors he believed they were real community leaders and should assert this prerogative in helping to advance the interests of their respective communities. He welcomed the cooperation of the theatre owners in everything that would advance the welfare of Kansas City and his people, and said they were giving wonderful service in this connection.

Mayor Burton of Kansas City, Kans., declared that he considered the motion picture theatre screen one of the greatest mediums of expression known, and said that it was destined to do more to advance the interests of nation, state and community than any other publicity feature now in the service of the people. He spoke in an intimate way of his connection and association with the theatre owners, and said the people of his city believed in an elevated and dignified form of amusement such as they were receiving in the motion picture theatres.

Both mayors spoke against censorship of the screen. Mrs. Ess, former president of the Women's Federated Clubs of Missouri and a leader in women's activities in the state, made an excellent speech in which she congratulated Mr. Cohen and other theatre owners on the advances made, and believed the theatre owners acting with the public were the best and most effective censors.

Mr. Cohen made a very interesting address in which he told of the activities of the motion picture theatre owners of America and the different state bodies. He said the theatre owners stood for clean, wholesome pictures with edifying and instructive messages to the public.

Mr. O'Toole spoke on public service work in the theatre, and Mr. Moeller on *Movie Chats*, the screen organ of the national body. He also told of the great advances made by the organization in its music department.

Rogers Defends Picture People at Luncheon

WILL ROGERS was a guest of the A.M.P.A. at its weekly luncheon at the Cafe Boulevard, New York, on Friday, Oct. 13. .Vice President Victor M. Shapiro presided in the absence of John Flinn. Mr. Rogers was introduced by Harry Reichenbach. The guest of honor defended motion picture people. He said:

"When I first went to Hollywood I liked the looks of the place—liked the people there so much that I bought a house and lot for my wife and children. And I want to tell you that my family is going to live there, because I believe it is as clean and fine a community as can be found anywhere.

"There are some mighty fine people in Hollywood. I never had a better time with better or more moral folks. You've got to live among them to know them. In the colony you will find a lot of old-time actors who have gone into pictures. They have their church in Hollywood, and in the mornings you will see 700 or 800 people flocking to it. Of that number I expect 400 belong to the motion picture profession."

Propaganda Pictures to Bring Russian Boom

Soviet Travelling Kino Show Revival Will Develop Picture Demand, Says Authority

By Huntley Carter

HARDLY a year ago the Soviet Government swung round to the popular demand for concessions. One result was the reestablishment of Free Trade. Private initiative, instead of being hindered, was encouraged. Permission was given to rent and open shops and even factories which in 1917 the Revolution had handed over to the workers as their absolute property. Private ownership of theatres and cinemas was revived. In a word, the Soviet policy toward the Russian people became over-lenient.

So far as the cinemas were concerned, this was a great change and, on the whole, one for the better. In 1920 things had become so bad that there were no music-halls or private cinemas left, and all private enterprise in theatricals stopped before the year was out. The motion picture industry had passed entirely into the hands of the Soviet Government. Like the playhouse, the picture palace became a part of the machinery of the Department of Education, by whom it was converted into an educational-agitational instrument. Pictures were made and chosen to instruct the public into the mysteries of the Communistic life and how it should be lived.

With the same aim specially equipped Kino-grains and Kino-motors were sent forth in battalions, so to speak, to cure the incurable illiteracy of the peasants. The Kino, like the great placards which literally covered Soviet Russia from end to end, was widely used for propaganda purposes. Its agitation groups traveled all Russia and reached the depths of Siberia. They might have gone farther, and fared worse, but Soviet funds gave out. Today this work is held up by the lack of resources, but the Soviet Government, so I was told at official headquarters in Moscow, proposes to return to it with the revival of industry in general.

As far as my inferences of the Russian villages go, the effect this use of the travelling Kino has had is not to remove illiteracy but to set up a demand for the silver screen where it did not exist before. It is just possible that when Russia gets going again every village in rural Russia will be asking for a cinematograph of its own and every one of the 130,000,000 odd peasants will be rushing around to look at the pictures. Which means there is going to be a motion picture boom in Russia.

For the moment the conditions in the cities—the great cities, Moscow, Petrograd and so on—do not fill the hearts of the private exhibitor and his audience with joy. Though the picture palaces have almost wholly returned to private management they have done so in such a terrible state and under certain crushing restrictions imposed by a passing Government control and strangulation rents and taxation, that the people in possession look and talk as though they would much rather commit suicide than cater to the new public demand for non-propaganda pictures.

In face of the fearful state of all the temples of the motion picture in Moscow and Petrograd, it is not too much to say that they want pulling down and rebuilding. They are worn out, dilapidated, filthy and lousy. Even the former palaces de luxe, such as "The Art Electric Theatre," "The Mirror," etc., look like penny gaffs that have wandered out of back slums after being kicked and cuffed and spat upon by rowdies. The auditoriums are a deadly mixture of semi-darkness, crazy emergency furniture, broken fittings and fixtures, frouzy draperies where such exist, broken and patched walls and ceilings, the woodwork cries out for paint and the upholstery for disinfectants. There are bare, dirty floors or floors carpeted with rags that trip you up at every step. If the "fittings" were offered to a rag-shop dealer I don't think he would give a dollar for the lot. The cloak rooms are unused and there are no attendants, programs or refreshments. There is no ventilation and the air is foul and diseaseful. It is a wonder that there are any patrons for such dens. In my view no wise or careful person would venture into one of them twice. I was warned by a Russian cinema critic to keep away, which I failed to do. It was my business just then to sail right in—danger or no danger.

Of course the renters of these undesirable palaces have no money for repairs. What is left of their takings after deducting rent, taxes and working expenses would not make a sparrow rich. It is true that the prices of admission run into millions of roubles, ranging from four million roubles for a box to eight hundred thousand roubles for the cheapest seat. And there are five and six houses of an hour each a night and only one film exhibitor. But the rent and taxes run into millions of roubles a year and they are always being raised by the landlord, alias the Soviet Government. "This Kino business is all a gamble," said one enterprising but sad Kino proprietor. "If the rent and taxes are not raised for a time I can make a little profit on the increased prices. For prices go up automatically with other increases. In which case the gamble is all in my favor. But if there are several sudden jumps then I feel like this." He made a gesture of being strangled.

I painted the deplorable condition of the films. "We have no money for new films," he remarked apologetically. "We want them and I think the Government, who still keeps an eye on the movies to see that we do not introduce reactionary pictures, is willing to import. But think what it means to buy a Charlie Chaplin film with the rouble at 2,000,000 to the dollar. Why, it would take a man half a lifetime to count the cost. So for the present we are compelled to use old pre-war American and Russian stuff with sufficient of the proletarian spirit to prevent unpleasant Government interference.

"But though we give the public films with a proletarian purpose, some of them, especially the old foreign ones faked to appear proletarian, it is none the less the fact that the working-class public, which is the only public left in Russia, is getting sick of propaganda. It wants some of the good old sob stuff. It has been fed on educational proletarian sops so long that it would like very much to be plunged into the depths of a bowl of bourgeoise bereavement or heart-whole hope and despair by way of change."

On the whole the lot of the new private exhibitor in Soviet Russia is not a happy one. But as apparently he has come to stay, no matter what the Government proposes to do about reviving their all-Russia propaganda work when funds allow, we may believe that he will rapidly improve the conditions which surround him and do all in his power to revive foreign trade. In this he will receive a great deal of assistance from the changing mood of the public, and by the class distinction set up by a return to a sliding scale of charges in place of the free ticket system applied by the Government. Probably the better class and more expensive seats will become filled with an educated public with a mind capable of choosing its own form of motion pictures. "Wait and see," as a certain political gentleman once remarked.

Picture Conditions in Russia Discussed

THIS is the first of a series of three stories written by Huntley Carter for MOTION PICTURE NEWS. They give an intimate insight into motion picture conditions in Russia. Mr. Carter is in a position to write authoritatively on the subject as he has been well within Russia twice in the past two years. He has just returned from his second visit. The two remaining stories will run in next week's issue and that of the week following.

Cleveland Exhibitors Elect Officers

Election of officers of the Cleveland Motion Picture Exhibitors' League, postponed from last July, was held Wednesday, October 11, at the League headquarters. The results of the election are as follows: O. E. Bellas, president; S. Piotrowski, vice president; Martin Printz, treasurer, and Sam Bullock, secretary. Jim Scoville, W. J. Slimm, Jules Schwartz, Sam Schachtel and J. F. Hagaman were elected to fill unexpired terms of the Board of Directors. Frank Gross and M. B. Horwitz still have a year to serve on the Board.

This new line-up of officers of the Cleveland Exhibitors' League is very significant, not only to Ohio but to the country at large. It places the responsibility of operation on an entirely new personnel. The retiring officials have held office for the past three years.

Baltimore Stockholder Asks Receiver

Receivers and an accounting have been asked for the Circle Theatre Corporation of Baltimore, of which Alfred G. Buck, formerly of the American Theatres Corporation, Baltimore, is the head, by William J. E. Diven, a stockholder. John J. Carlin, treasurer of the corporation, has filed an answer denying Mr. Diven's allegations.

Diven maintains in his petition that the corporation has been handled loosely and that only the foundations of the theatre have been completed. He alleged that promoters of the enterprise planned to go no further. This was denied by Carlin, who said construction had been suspended pending general recovery from business depression.

Cinema Clubs as "Better Films" Stimulus

Ohio State Organizer Contends Movement Will Dispense With Censorship

By Sam Bullock

Ohio Cinema Clubs State Organizer

HAD the Cleveland Cinema Club been in existence on that dark and stormy night in March, eight years ago, when ie politicians put across the Ohio Censor .w without a public hearing, something con-ructive would undoubtedly have been done r the motion picture and its future, in lace of the legalized imposition of a political ap-producing expedient—such as the Ohio ensor law has proved to be after eight long ears' trial.

It is not our intention to discuss censorship t this time. It is doubtful if our State Asso-iation will take any further notice of it unless s sponsors start something.

When the Motion Picture Theatre Owners f Ohio get ready to test the sentiment of s citizens upon this subject, that test will be iade in ample time for the Secretary of tate to certify the accuracy of not less than million voters' signatures—without as much s "by-your-leave" so far as politicians are oncerned, clerical or otherwise. This pestif-rous nuisance and all others of a similar ind emanating from irresponsible cranks and ammed through the legislative hopper with-ut public hearings or pre-campaign argu-nents, is due for a microscopic screen analysis t the hands of some five million and odd Ohio novie fans soon—very soon. "Close-ups" of acts labeled "The Truth in Advertising" (the motto of the World's Advertising Clubs), vill enable Ohio fans to decide their prob-ems for themselves.

We've been kowtowing to politicians long enough, and now "them days is gone for-ever" and the fade-out after our first big screen analysis in Ohio will prove it. This est may not, however, have to be made on censorship. It certainly will not be necessary if Ohio exhibitors will show faith and co-operate with the Cinema Clubs in their vicinity.

If exhibitors who know nothing of Cinema Club methods will reserve judgment until they do know, much worry will be saved them by waiting.

If Cinema Club methods and ideas prevail, censorship will die a natural death inasmuch as a constructive system of cooperation for "good films" will take the place of censor-ship and a new army of patrons will be created to fill the now vacant seats, due to the public "state of mind," such state of mind existing all these years simply because the six million humans of Ohio, like the poor "gell" in the song who had "nobody to guide her," except someone whose entire vocabulary consisted of the one word "*Don't.*"

The Ohio Censor Board—and all others since legalized—have cut, chopped, hacked, butchered, manicured, chiropodized, elim-inated and condemned for eight long years, to the monotonous tune of "Don't! Don't! Don't!" with never a change of music except several annual demands for more axes and sharper scissors.

All Censor Boards disapprove of Cinema Clubs, and the reason is obvious.

Meantime, the Cinema Club idea is grow-ing among that vast army of good women who patronize picture theatres, but want their pictures "right" and are tired of the nega-tive, destructive policy of the censorites and the fault-finding, non-patron of the movies. Exhibitors must encourage the growth of that idea. "Cinema," as the name indicates, per-tains to the motion picture. There are hun-dreds upon hundreds of women's clubs under various names in Ohio.

The prejudiced enemies of the screen have for years used small groups—well organized minority groups—to influence these large bodies of well-meaning women for endorse-ments of ideas with barely more than "over-night" consideration of the same. It is only just and proper that any question pertaining to the motion picture and its effect upon Ohio's millions, should receive the attention of "experts" whose thought and attention have been centered on this one subject exclusively for years. Such women do not decide such momentous questions "overnight"—neither for the fanatic nor the exhibitor.

Many unthinking exhibitors, who, in the past, dubbed members of the Cinema Club "a bunch of skirts," very soon found, to their surprise, that those same women were better informed as to the details, angles and rami-fications of the film business than they them-selves were—all of which had been developed by a close, conscientious and patient study covering many years.

The methods of the Cleveland Cinema Club are now known the country over. Nearly all church and women's clubs now have special motion picture committees. It is proposed that Cinema Club groups, affiliated with all such organizations, be formed in all sections to facilitate constructive work conducive to "good films." The idea will grow because it represents honest effort for the public good. Exhibitors and producers can then meet for cooperative effort along these lines in perfect harmony.

These locals constituting a state body under one name, one idea and one method will in time reflect the true sentiment of the entire state—upon anything pertaining to the film industry. The idea will grow because it is necessary to save our business. The women delegates in attendance at the Hotel Statler convention, though few in number, represented hundreds of women's clubs and thousands of members all over Ohio—all of them well informed and enthusiastic as to the future.

They will spread the leaven of "goodwill and good films" in a manner to tickle the cockles of Will Hays' heart.

President Mrs. Elmer C. Derr, of the Ohio clubwomen, is the woman who made the 700 delegates to our Washington National Con-vention last May sit up and take notice of her rapid-fire, fifteen-minute delivery, and never at a loss for expression; punctuated at times with some unpleasant truths, but she was nevertheless greeted with the longest applause of the convention. With Vice-President Mrs. Gurwell, she "sat in" at every meeting and they were surprised that we had "no secrets to hide—not even the fights"—and it was to reciprocate for this that the Motion Picture Theatre Owners of Ohio were repre-sented at the Statler, while national head-quarters sent Mr. M. J. O'Toole of the National Public Service Department. It is expected that hereafter state and national conventions will be held under joint auspices.

Why worry about censorship?

Better Films Idea is Spreading in South

THE Better Films Association idea is rapidly spreading over the South-east as evidence of the fact that within the past two weeks four cities in the South have seen the organization of local committees for the betterment of motion picture films.

Nashville and Chattanooga, Tennessee, organizations are now functioning, with organizations in Charlotte, N. C., and Spartanburg, S. C., rapidly nearing com-pletion.

Mrs. Jas. E. Reilly, author of the first bill for the censorship of pictures in the state, heads the organization in Charlotte which is composed of representative women of that city and has the support of practically every civic organization in Charlotte. The organization will have the undivided support of the film ex-changes and theatres there.

Even more recent than the Charlotte meeting, fourteen men and women who have been sponsoring a movement of this nature in Spartanburg met and formed an organization with plans that are far-reaching and effective, their program in-volves many angles, all of which con-verge in the general plan for better films and more patronage therefor.

American Films Liked in Java, Says Consul

In Java, says Consul Parker W. Buhrman, of Soerabaya, Sumatra, there are 250 the-atres. Audiences there are of three classes: Europeans, Chinese and natives. With all these movie fans American films are in the majority, and none other can compare with them in popularity. One of the largest the-atres is built to seat 2,000 Europeans and 2,500 natives. The screen divides the natives from the Europeans in the audience in all Javanese theatres. The projector is behind the European section and the film is shown to both audiences from the one machine. The foreign orientals such as diplomats, Chinese and Japanese business men, Filipinos and families are seated with the white Europeans. Censorship is severe, and criminal or political suggestions are ruled out. Screen "west-erns" are taboo; nor can any scurrilous ref-erence to any one's nationality be shown. Ap-proximately 35 per cent of the imported film are either barred or cut by the Dutch censors. Javanese exhibitors have organized, and some prospect of modification in the film censor regulations, providing for censorship prior to collecting duties. Up to the present the ex-hibitor has had no recourse; his duty was paid and although the censor might not pass his film, he was out the duty, and no legal way of securing a refund existed. Language employed in text and title is a serious form of annoyance. A Malay text would satisfy the natives, increasing their attendance. Titles now are in Dutch-English. The native, igno-rant of either tongue, in many cases is thus at a great disadvantage. News events and current topics thus are in very slight demand.

Shakespearian Drama is Well Presented

Benefit by Directors' Association Shows Great Cast in "Midsummer Night's Dream"

BEYOND a doubt the presentation of "A Midsummer Night's Dream" under the auspices of the Motion Picture Directors' Association and for the benefit of the Actors' Fund of America at the Hollywood Bowl on the evening of October 7th, can be considered by all those fortunate in attending as the most artistic staging of this delightful Shakespearean comedy drama. It is regrettable that inventive genius has not made it possible to extend the film presentation so that this monster all-star attraction can be shown to the amusement loving world outside of Los Angeles with all the glamour and color, the tuneful Mendelssohn music and the beautified natural settings, for if such were possible it would be the greatest advertising possible for the film industry.

The proscenium arch 125 feet in width and 80 feet in height framed for the audience of more than 10,000 a stage whose background was the hills 100 to 500 yards away, upon which the city of Athens was built about a bay. In the foreground of this natural setting was a forest in front of which the action of Acts 2, 3 and 4 was presented.

To give the names of the players would require reprinting of five pages from the program of the event, and so well did Producer Frederic Sullivan stage this production that it is difficult to designate which of the scores of players were the stars. William Desmond and Thomas Holding appeared as Lysander and Demetrius, respectively, while Hermia was played by Shirley Mason and Helena by Mary Miles Minter. Stuart Holmes was the Duke of Athens; Queen of the Amazons was played by Louise Dresser; William Farnum was Marc Antony; Puck was played by Viola Dana; Conrad Nagel was Oberon and Enid Bennett appeared as Titania, while the players of the burlesque troupe of actors were Charles Ray, Wilson Hummell, Mitchell Lewis, Larry Semon, Otis Harlan and Lionel Belmore.

Pageantry was added by the Rulers of the World assembling at Athens to attend the Duke's wedding. The great lovers of the world also came, as did the goddesses of Olympus. These parts were taken by stars and leading women, the list including Claire Windsor, Edna Purviance, Jane Novak, Lottie Pickford, Kathlyn Williams, Marie Prevost, Ruth Roland, Mae Busch, Helene Chadwick, Wanda Hawley, Anna Q. Nillson, Carmel Myers, Florence Vidor, Mae Murray Lois Wilson, Bebe Daniels, Agnes Ayres Dorothy Phillips, Priscilla Dean and Pola Negri. Each was accompanied by a troup of attendants.

The chorus numbered more than one hundred, with Constance Balfour and Florence Middaugh as soloists. A ballet of almost one hundred, with such solo dancers as Kathleen Clifford and Patsy Ruth Miller and others appeared in the Fairy Land scenes in which Jackie Coogan, Baby Peggy, Gertrude Messinger, Johnny Jones, Ben Alexander and others were prominent. The music was furnished by the Philharmonic Orchestra of Los Angeles, directed by Frederic Sullivan, with Henri Svedofsky as concert master, with the exception of between Acts 2 and 3, when Charlie Chaplin conducted during the rendition of "The Spring Song."

Frederick Sullivan was in charge of the production for the Directors' Association and James P. Hogan served as master of production, aided by William Sullivan and Clarence Geldert. William Parke was stage manager, assisted by Howard Mitchell, Murdock McQuarrie, Jack Ford, Ernest Warde, William Worthington, Gilbert Hamilton. Thomas Brierley, of Christie Film Company, was loaned to serve as technical director, and members of the Directors' Association are profuse in their compliments for his exceptional work. The business management of the presentation was under the management of Major Maurice Campbell, with Richard McFarland serving as manager, Sam Myers as business manager and Silas E. Masters, treasurer.

Jackie Coogan Contest Called Off

THE proposed cash awards to exhibitors by the Jackie Coogan Productions for suggestions and ideas in exploiting Jackie's recently completed and soon to be released "Oliver Twist" production have been cancelled.

The producers of the Coogan picture found that the Post Office rulings on contests of this nature interferred with their plans and they therefore called it off.

It was the intention of the Coogan organization to offer this as a special inducement to all exhibitors but unfortunately the manner in which the campaign was presented did not meet with the full requirements of postal laws.

Michigan Exhibitors in Annual Convention

Mayor Welcomes Three Hundred Delegates at Session Replete With Action

THE third annual convention of the Motion Picture Theatre Owners of Michigan closed with a two day session, which was held at Flint, Michigan October 10 and 11. Headquarters were established at the Hotel Durant where the business meetings and social affairs were held. There were three hundred exhibitors present from all parts of the Wolverine state along with many luminaries of the motion picture world. George W. McKeighan, mayor of the city, welcomed the delegates.

President Claude E. Cady of Lansing declared, in opening the convention, that the M. P. T. O of Michigan have the strongest organization of their kind in the United States.

At the banquet held Tuesday night, J. R. Dennison of Monroe presided as toastmaster. Lieut-Governor Thomas R. Reed of Michigan, Judge Alfred J. Murphy, legal Counsel of the M. P. T. O., Michigan branch; Courtland Smith, representative of Will H. Hays, Sydney S. Cohen, President of the National Organization, J. O'Toole, Chairman of the National Public Service Committee and A. J. Moeller of New York were among the speakers. H. B. Richey, state general-manager, illustrated the advantage of co-operation.

National President Sydney S. Cohen, spoke at length, at the Wednesday session, of the many problems confronting the exhibitors of the country; giving as his opinion, that there was a strong attempt being made to trustify the gigantic influence of the screen; to take it from the hands of the many and concentrate the business in the hands of the dangerous few. He urged the exhibitors to use their every effort to frustrate such a sinister attempt.

Absurd and high prices asked for rentals also received the respects of Mr. Cohen, in view of the fact that business is only slowly coming back from the most severe slump the industry has ever experienced. President Cohen's forceful and vigorous presentation of actual facts was received with enthusiasm by the members present. At the close of his speech, he was tendered a vote of confidence and co-operation. Additional addresses were delivered by Presidents R. G. Woodhall of New Jersey, W. A. Steffes of Minnesota and W. A. True of Connecticut.

Sunday closing and censorship were two important subjects due to come up at the next session of the legislature, Mr. Cohen stated, and he urged the state association to be awake to the fact.

The treasurer's report by Fred Rumler showed the association to be in a sound financial condition.

The following new officers were elected for the coming year: President, Wirt McLaren of Jackson; Vice-President, Phil Gleichman of Detroit; Secretary, H. T. Hall and Treasurer, Fred R. Rumler.

The 1923 convention will be held in Jackson, Michigan.

First National and Griffith Join Hays Organization

ASSOCIATED FIRST NATIONAL PICTURES, INC., and D. W. Griffith, Inc., have been elected to membership in the Motion Picture Producers and Distributors of America, of which Will H. Hays is president. Inquiry at the M. P. P. D. of A. headquarters in New York on Wednesday of this week concerning the statements carried in the New York dailies on Monday and Tuesday brought official confirmation of the news that First National and D. W. Griffith had at last joined up with the Hays organization. Word from the First National home office and the D. W. Griffith office verified the report beyond any shadow of doubt. News that First National had joined the M. P. P. D. of A. was published a couple of weeks ago, but the report was emphatically denied by First National executives at that time.

The action resulting in the election of First National and the D. W. Griffith organization to membership in the M. P. P. D. of A. took place on Monday of this week.

LETTERS FROM OUR READERS ON TIMELY TOPICS

Over-Exploitation Condemned

EDITOR, MOTION PICTURE NEWS,

Dear Sir:

I note the paragraph in your letter wherein you state that you are starting a campaign in Washington do away with the Admission Tax. It is hardly necessary for me to tell you that if you are successful in accomplishing this, that you will have earned the everlasting gratitude and friendship of every exhibitor in the country.

I also note your several questions and I want to say first, that the NEWS is the livest of all Trade Journals. I say this in all earnestness and not just because you have asked the question and I happen to be writing to you.

You also ask for suggestions, and put the question: "Can We Do More to Help You?"

I believe that the NEWS can do a great deal to help the industry as a whole if you will take up the question of exploitation as it has been practiced in the past and is being practiced at the present.

Everybody in this great industry, including the star, the producer, the distributor and the exhibitor have been prone to resort to misleading, grossly exaggerated and extravagant statements in their press agents' stories and in their display advertising, to such an extent that the public generally has lost confidence in our business.

It seems to me that the time has come when all of us who hope to see the industry survive must get away from our wild-eyed exploitation methods. We must try to raise our business above the level of the traveling carnival and circus, and try to place it in the high dignified place where it belongs.

The industry has been burdened with too many Sam T. Jacks and not enough David Belascos, and the Trade Journals have been largely responsible for this condition.

I hope that you will pardon my frankness but inasmuch as you have asked for constructive criticism, I want to give you my honest opinion. The Trade Journals in their anxiety to please their subscribers have given much space and much comment to exploitation stunts which in a great many cases have been of the kind that should have been frankly and conscientiously criticised instead of being praised, and because the Trade Journals have showered praise indiscriminately on all stunts that have come under their notice regardless of whether they had merit or not, they have encouraged this class of advertising to such an extent that it is miserably overdone.

The big producing organizations through their exploitation departments are just as guilty of over-exploitation and of really bad exploitation as the exhibitors are.

In fact all of the press sheets that come under notice, with very rare exceptions, are of such a nature that I often wonder what kind of a pull the manager of the exploitation department has with the distributing company in order to hold the job.

I am firmly convinced that the public is sick of all the painful attempts at exploitation that have been made by so many theatres on any and every kind of picture with the hope that patrons will be dragged in through that method of advertising.

An exploitation stunt, if it is clever and if it happens to be a perfect and complete tie-up with the picture, is all very good if it is not overdone, but it is unfortunate that so many exhibitors have been made to believe that it is necessary to pull some kind of a trick stunt on every picture they play and as a consequence a great many exhibitors came to the point, where they were buying pictures simply because those pictures had advertising value and paid no attention as to whether or not the pictures had entertainment value.

We must realize that we have reached a time when all our old advertising methods must be discarded, and when we must strike out along new and original lines in order to gain the confidence and interest of the public; and I firmly believe that all of us will accomplish a great deal in regaining that confidence if we will confine our advertising to methods that are a great deal more dignified than those we have used in the past.

Trusting that you will pardon this lengthy letter, I beg to remain

Yours very truly,

BEN B. LEWIS
General Manager
J. M. Lewis & Co.
El Paso, Tex.

Indiana Paper Opposes Censorship

The cudgel against photoplay censorship is taken up in no wish-washy terms by the Indianapolis *Star* in an article featuring the theatrical section of Sunday, October 15. The article is one of the strongest arraignments of censorship ever made by an Indiana newspaper, and coming from the paper with the second largest circulation is considered of great value to those who seek to prevent legislation which unwisely restricts the entertainment business.

After citing almost a column of stupid acts by censors in Ohio, Pennsylvania and other states, the *Star* comments:

"The point of all this is to direct attention to the happy state of affairs in Indiana. Here do we have no such bigotry in the field of motion picture supervision.

"The arrangement of the indorsers of photoplays seems much more satisfactory than a censorship board could ever hope to be. Entertainment is, like religion, a matter of choice."

Canadian Publicity in Pictures

The annual report of the film activities of the Exhibits and Publicity Bureau, Canadian Department of Trade and Commerce, just issued for the last fiscal year demonstrates that the work of the Canadian Government's moving picture plant in producing the scenic, educational, travelogue and historical type of films has secured such world-wide distribution of the Seeing Canada and other Government releases that arrangements are now being made to increase the capacity of the present laboratory in Ottawa considerably.

Approximately twenty one-reel and six two-reel subjects were produced by the bureau during the past year, and the release of one picture every second week has been maintained.

Woods and Buchanan Leave Lasky to Form Company

FRANK E. WOODS, for five years head of the production department at the West Coast Famous Players-Lasky studios, has tendered his resignation to Jesse L. Lasky, to take effect in four weeks from date, or later if present work is not finished at that time.

Thompson Buchanan tendered his resignation Saturday, effective at once. Woods and Buchanan will be associated in the formation of an independent producing company which they have considered for several months. It is understood that they have several releasing propositions.

Woods stated that there has been perfect harmony, but that he is leaving to make certain productions which are impossible at a large studio where an immense amount of product is made. No successor has been named.

Woods' official title was "supervisor of production." This was later changed to "supervisor" and again to "production editor." Buchanan was associate supervisor and later associate production editor.

Seven N. Y. Companies Enter Industry

Seven companies entered the motion picture business in New York state during the past week, according to the papers filed in the secretary of state's office at Albany. These companies included Martino's Building Corporation, capitalized at $10,000, and having as directors Guigliano, Brooklyn; Play Finance Corporation, $5,000, James L. Robinson, Montclair, N. J.; Mercedes von Bredow, Henrietta Smith, New York City; Independent Pictures Corporation, $1,000, B. W. Rosenblum, J. H. Rosenblum, J. J. Goldburg, New York; Colonial Theatre of Jamaica, Inc., Jamaica, $230,000, William G. Willman, Suffern, C. G. Stewart, New York; Stanley Sharpe, Bayside, L. I.; May Waterson Vaudeville Attractions, Inc., $5,000, Herman Snyder, May Waterson, Jack Snyder, New York; Carlson Film Co., $5,000, John Carlson, Joseph J. Myers, R. F. O'Keefe, New York City; Cosmopolitan Corporation, $10,000, L. I. Fink, M. L. Elkin, Etta London, New York; Zeus Amusement Co., Inc., $7,000, Louis Lempel, New York; Grace Shapiro, Andrew Bellanca, Brooklyn.

Penn Exhibitors Plan Against Legislation

So that the motion picture exhibitors of Pennsylvania will be in a stronger position than in former years to combat any proposed legislation hostile to the industry that may be introduced in the bi-ennial session of the Legislature, which will convene early in January, it has been decided to hold the annual convention of the Motion Picture Theatre Owners of Pennsylvania just before the lawmakers assemble or shortly after they come together.

The purpose of this plan is so that the organization will be able to take necessary measures to fight unfriendly bills at or near the time they are introduced, and it is probable that the convention will authorize the selection of a Legislative committee with authority and financial backing to look out for the theatres' interests in the legislative halls.

Special "Oliver Twist" Showings

Jackie Coogan Production Can Be Seen by Every Exhibitor Throughout U. S.

A NEW and decidedly novel plan to present "Oliver Twist" to every exhibitor throughout the country has now been determined by the Jackie Coogan Productions with regards to "Oliver Twist."

This production will not only have the assistance of the many exploitation representatives now in the field under the First National banner, but it will be greatly aided by special representatives of the Coogan organization. Each key center will be accorded a trade showing of "Oliver Twist" supervised by the Coogan representatives and the exchange manager and exploitation man in each particular territory.

The important feature of this combination will be in form of a special preview in every large city. Max Roth, one of the Coogan representatives, has already departed on tour. Roth will visit each exchange, arrange for a theatre or hotel banquet hall, orchestra, proper projection, attaches to take care of the exhibitor guests and do all of the necessary preliminary work possible.

The exchange manager will send all exhibitors in his territory invitations to come as guests of the Coogan Productions and witness the trade preview of the Dickens film.

Harry Rathner, another Coogan representative, will follow on Roth's tour three days later. Rathner will carry the print of "Oliver Twist" and will supervise the actual trade showing while Roth, three days ahead is making initial arrangements in the next center.

In this manner each and every exhibitor interested in booking Jackie Coogan's "Oliver Twist" product will have the opportunity to see the picture under the proper conditions. There will be no theatre projection room showings without music and with frequent interruptions as is so often the case in looking over advance feature films.

This system marks a new and novel method of giving the exhibitor his first view of a proposed booking. No stone will be left unturned in the endeavor to properly present the picture. Details pertaining to each showing will be worked out by the exchange manager in each respective territory.

The Coogan special representatives will travel under the supervision of Irving M. Lesser, manager of the eastern distributing offices of the Jackie Coogan Productions.

Gould Named Executive with Garsson

Murray W. Garsson last week announced that he had signed George D. Gould, until recently Managing Editor of MOTION PICTURE NEWS, as Business Manager of Murray W. Garsson, Inc. He will also direct publicity and advertising for the concern, which, in addition to offering a new series of twelve Nick Carter pictures, now has two units working on feature productions under the respective direction of Ralph Ince and Roy Sheldon.

Mr. Gould was for five years with MOTION PICTURE NEWS in various executive capacities. He has also had experience in the production end of the business. Prior to entering the motion picture business he was for several years on New York and San Francisco dailies.

"Cowboy and Lady" Due for Release

PARAMOUNT'S feature release scheduled for October 22 is "The Cowboy and the Lady," with Mary Miles Minter and Tom Moore, a picturization of the romantic Western stage play by Clyde Fitch in which S. Miller Kent starred on tour for a number of years.

Charles Maigne directed the picture which was filmed in the famous Jackson Hole country of Wyoming.

Views from "The Spirit of Evil," the first of a series of new Nick Carter productions to be made available to state-rights buyers by Murray W. Garsson, Inc.

Producer of the "Headless Horseman" Sails

The liner "France," which sailed last Monday, included on its passenger list Carl Stearns Clancy, producer of "The Headless Horseman," or "The Legend of Sleepy Hollow," which will be released November 5 through the W. W. Hodkinson Corporation. He will visit England, France and Northern Italy.

While in Paris it is understood that Mr. Clancy's intention is to have an interview with Vincent Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," regarding the filmization of some of this author's new novels.

Accompanied by his mother, Mr. Clancy will spend a month's vacation in Northern Italy, returning to the United States about the first of the year, when he will begin work on a series of six productions based on some of the best and most popular classic stories in American literature.

"Flapper Love" Given New Title

Pyramid Pictures, Inc., announces the change of title of "Flapper Love" to "What Fools Men Are," under which name it will be distributed by American Releasing Corporation.

This Eugene Walter play, which will come to the stage late this year, was first called "The Toy Girl," and afterward tentatively titled "Flapper Love."

Faire Binney, Lucy Fox, Florence Billings, Joseph Striker, Huntley Gordon and J. Barney Sherry as well as Harry Clay Blaney, who will produce the stage version, are members of the cast.

Striking moments from "Bulldog Drummond," on the W. W. Hodkinson schedule for distribution. The subject features Evelyn Greely and Carlyle Blackwell.

Cummings Completes Production Force

IRVING CUMMINGS, who is now engaged in producing "Chicago Sal," written by Harvey Gates, author of "Hell Morgan's Girl," "Hurricane's Gal," and other screen successes, has perfected his permanent organization for filming his series of three to be released and distributed by Principal Pictures Corporation.

William A. Crinley has been appointed production manager. Edward H. Hayden will officiate as business manager, while Charles Kerr will act as Art Director. All the Irving Cummings productions will be edited by Hal Kern.

Included in the cast in "Chicago Sal" are Alice Lake, Milton Sills, Ralph Lewis, Ben Hewlett, Gertrude Claire and Richard Headrick.

Following the completion of "Chicago Sal," Cummings will make a screen drama based on Bulwer Lyttens immortal story, "The Last Days of Pompeii."

Warner Buys Stories for 1923 Season

Just prior to his departure for the Warner Brothers' west coast studios, Harry M. Warner announced that he has purchased three stories for production and distribution during the season of 1923. Two of the stories are stage plays that are said to have enjoyed considerable success, and the other is an original script written by Elinor Glyn.

The stage plays are "Beau Brummel," a Richard Mansfield's success, written by Clyde Fitch; and "Cornered," in which Henry W. Savage presented Madge Kennedy the past season. The Glyn story is called "How to Educate a Wife."

Scenes from Buster Keaton's new comedy for First National titled "Day Dreams."

Scenes from the Rupert Hughes picture for Goldwyn titled "Gimme," in which Helene Chadwick plays the leading female role.

Doug's Latest is Warmly Received

Fairbanks and Pickford Given Huge Ovation at Chicago Premiere Oct. 15

A CHEERING, applauding throng, which packed Cohan's Grand Opera House, Chicago, from orchestra to the topmost gallery seat, voiced its approval of "Douglas Fairbanks in Robin Hood" at its world's premiere Sunday night. It was a triumph for Fairbanks, the producer, Fairbanks, the actor and for his master picture.

As the time for the performance neared, crowds massed themselves in the street about the theatre until all traffic was blocked, and when Douglas Fairbanks and Mary Pickford arrived, they were given an ovation, the waves of cheering following them as they made their way into the theatre and to the stage box. The demonstration continued until both "Doug," and Mary made brief speeches of thanks and hopes that the audience would enjoy the picture.

As Musical Director Michael Mowschine waved his baton and the first notes of the musical setting, composed by Joseph Latteau, were heard, the audience settled back in its seats and quiet reigned as the picture opened and the great drawbridge was slowly lowered, revealing a scene which transported the assemblage as on a magic carpet back over the centuries to the days when knights were bold and barons held their sway.

As the magnificent pictures of medieval days followed in rapid succession with all their pomp and pageantry, and interspersed with fine acting of tense situations by the principals, applause was frequent, and when the six minute intermission arrived, the shouting and mad clapping focused until "Doug" was forced to leap to the stage, bringing his Mary with him, and in a neat little curtain speech quieted the throng.

The interest in the picture reached its climax when "Doug" as the noble and knightly earl of Huntingdon, returned to England and became the bold and merry outlaw, Robin Hood, to save his king, and from this on the suspense was sustained and the picture moved with a rapidity which kept the audience in a high state of tension.

One of the masterpieces of film art, as to story, setting and acting was the verdict of those who saw the world premiere.

The audience was a brilliant one, including, as it did, social and business leaders, and outstanding figures in the motion picture world.

Among those who witnessed the presentation as the guests of Mr. Fairbanks, were George M. Cohan, Mr. and Mrs. John Fairbanks, Allan Dwan, Dennis F. O'Brien, Frank Case, Harry Ridings, Maurice Cleary, and others.

H. D. Buckley, business manager for Mr. Fairbanks, was in charge of the opening, and Pete Smith director of exploitation.

As an atmospheric prologue, a baritone wearing chain armor of the period of the Crusades and carrying a huge shield sang "In Days of Old."

The Chicago critics are united in praising the beauty, spectacular magnificence and interest of the picture and without exception recommended it as a great feature.

Unity is Completing "A Woman's Story"

Unity Pictures, Inc., are preparing to market the special production, "A Woman's Story," which, it is announced, is now nearly ready. The cutting, titling and editing, however, will hold up the picture for nearly another month. It will be ready for release not later than the first of December.

American Releasing Closes Deal

Alliance Is Made With Wardour Films to Handle Product in United Kingdom

AN alliance has just been completed in England by Holmes C. Walton, head of the foreign department of American Releasing Corporation, under which Wardour Films, Ltd., become the distributors of the entire 1922-1923 output of American's releases for England, Ireland, Scotland and Wales under a long-time contract, according to announcement by Walter E. Greene, president, and F. B. Warren, vice president.

As evidence of Wardour's enthusiasm for the new product, announcement is made of the comparative complete overturn of the long-established British block-releasing system under which pictures from America and other companies formerly waited a year or longer for public release. Wardour has cut this time in less than half and will begin public release of the American Releasing pictures inside of six months from the date of the arrival of each picture in London. The first release will be made around holiday time and before New Year's Day, the first picture selected to lead off in England being Dirigo Films' production, "Timothy's Quest." This will be followed the next week by the release throughout England of Ray C. Smallwood's Pyramid production, "Queen of the Moulin Rouge," and next in order by J. L. Frothingham's picture, "The Woman He Loved," directed by Edward Sloman.

Wardour Films, Ltd., will release one big production received from its American ally each week in the year and delivery has been made by American Releasing of the first eight subjects, besides having placed in London other of its prior to September 1st releases for immediate screenings and trade showings. This contract between Wardour and American Releasing is the biggest distribution alliance effected between the two countries since Sir Oswald Stoll entered the distributing field five years ago to handle the Goldwyn output.

Messrs. Greene and Warren also announce the sale to Max Glucksmann, through Jacob Glucksmann in New York, of the entire output for Argentina, Chile, Peru, Bolivia, Uruguay and Paraguay, and announce that twenty productions have arrived in Buenos Ayres and Montevideo for immediate South American release.

Holmes Walton will return to Europe shortly to close the company's deals for the continent.

Willard Mack Sketch to be Pictured

"Your Friend and Mine," a dramatic sketch by Willard Mack, which was also played in vaudeville under the title of "The Rat," will furnish the nucleus for the next Metro-S-L special production.

Arthur Sawyer of the S-L organization announced the purchase of this sketch following the completion of "Quincy Adams Sawyer," which was the first Arthur Sawyer-Herbert Lubin special to be made for Metro. This picture will be released soon.

Clarence G. Badger, director of "Quincy Adams Sawyer," will stage "Your Friend and Mine."

William Fox Picture to Open in N. Y.

"The Town That Forgot God," a new photoplay presented by William Fox, will begin a limited engagement at the Astor theatre, New York, Monday night, October 30th.

The story was written by 'Mr. X," the scenario was elaborated by Paul H. Sloane, and the picture was directed by Harry Millarde.

Scenes from "Finger Prints," a Hyperion Pictures Corporation Production, for the State Rights Market

New Producing Company in San Francisco

The Fisher Productions, Inc., is the newest picture concern in California. Headed by Victor B. Fisher, this organization was formed last week in San Francisco by San Francisco men and with San Francisco capital. Production is to commence in two weeks at the Pacific studios in San Mateo.

Victor Fisher will be remembered as the general manager for the Associated Photoplays. He has been identified with the picture business both as a distributor and producer for a number of years. Fisher is supervising director of this company, which bears his name. A. L. Jaffe, prominent manufacturer of California, is president and business manager.

It is the intention of Fisher to produce from three to six super-pictures yearly. Virginia Lee Corbin, noted child actress, is under contract for five years and will head the cast of the initial production.

The Metro picture "Quincy Adams Sawyer," boasts of an all-star cast and as many as twenty names known to all motion picturedom.

"Arabia" Next Release for Tom Mix

"ARABIA," formerly announced as "An Arabian Night," will be the December release for Tom Mix. It is a Fox production. The story was written by the Fox star and Lynn Reynolds, who also directed.

Mix is supported by a cast including Claire Adams, feminine lead; George Hernandez, Ralph Yeardsley, Norman Selby, better known as Kid McCoy, Eddie Piel, Hector Sarno, and "Tony," the famous steed who has been featured in many Fox westerns.

Fox Film Corporation has detailed the work of preparing the advertising and publicity background for the production to an expert group of writers and showmen. The matter will consist of posters, lobby photos, slides, heralds, press books, newspaper cuts, mats, etc.

Metro Managers Win Tiffany Awards

THE $1,000 prize given by M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., to the Metro district manager doing the greatest amount of business in Mae Murray's pictures, in proportion to territorial quota, was won by W. C. Bachmeyer, of Cincinnati; and the branch manager's prize of $500 was won by C. E. Almy, of the Metro exchange in Cleveland, Mr. Hoffman advised the Metro home offices this week.

The Tiffany productions for Metro, presented by Robert Z. Leonard, are "Peacock Alley," "Fascination" and "Broadway Rose."

Mae Murray Starts on "Coronation"

Mae Murray lost no time after her arrival in Los Angeles in getting started on "Coronation." This photoplay, to be presented by Robert Z. Leonard, is her newest Tiffany production for Metro.

Less than a week from the time the star stepped from the train in Los Angeles she was before the camera for the initial scenes for the new picture.

Robert Frazer has arrived from New York to enact a prominent part in "Coronation." Rod La Rocque will have the leading male role.

Others in the cast are: Edward Burns, Jean Herscholt, Lionel Belmore, Herbert Standing, Mrs. J. Farrell MacDonald and Wilfred Lucas.

Great Composers Shown in New Series

The Zinkin Productions, a new organization, proposes to produce photoplays based on the biographical romances of the world's great music composers.

The first of the series include the stories of Beethoven, Haydn, Mozart, Schubert, Schumann, Chopin, Liszt, Berlioz, Brahms, Grieg, McDowal and Tschaikowski.

"Strongheart," the canine star, will be seen in the above scenes from "Brawn of the North," the Jane Murfin-Lawrence Trimble production, released through First National.

Jackie Coogan to Make Circus Picture

AT last Jackie Coogan is going to do what every kid in the world wants him to. Make a circus picture.

"Circus Days" is the title of the new production and work will start in the very near future on this story. United Studios, Hollywood, will be the seat of activity as usual. The story comes from the pen of Mr. and Mrs. Jack Coogan. It is expected that the company will spend some time with a real circus under the "Big Top."

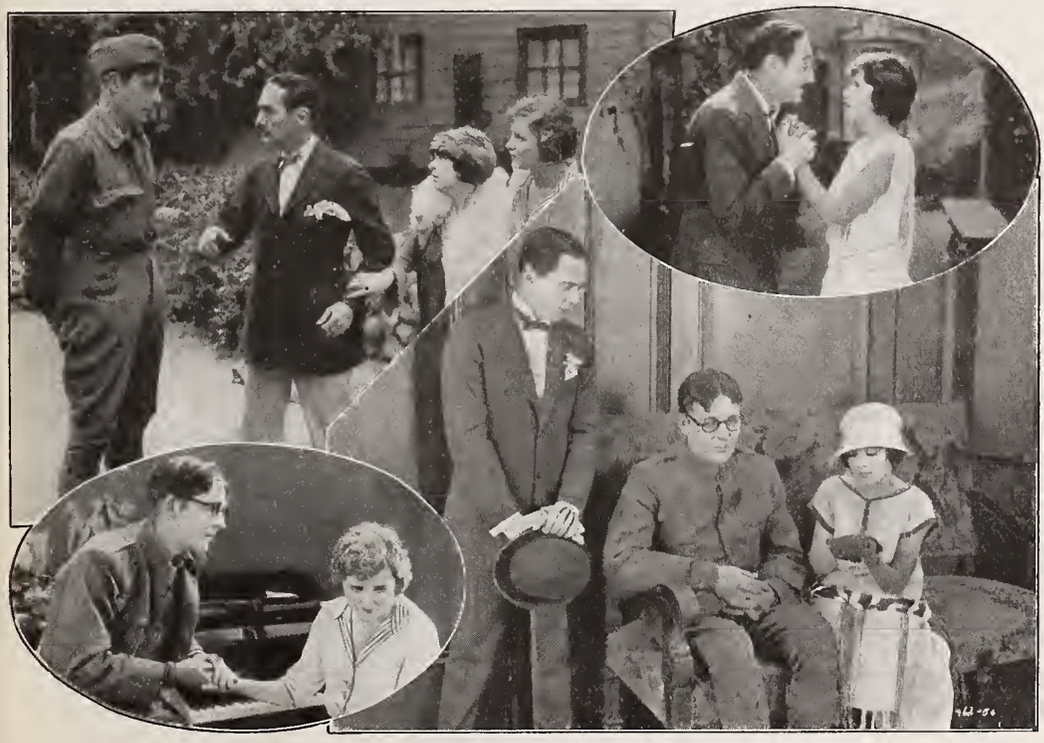
Garsson Not Selling "Sight Unseen"

With reference to a statement contained in the trade press advertisements on the Nick Carter series of twelve new pictures, to the effect that none would be offered state rights buyers "sight unseen"—a statement which has created widespread comment—Murray W. Garsson last week said:

"The state rights buyer is tired of promises, tired of being handed mediocre product which has been advertised to him with glowing adjectives as meritorious.

"I know what I have in this new series of Nick Carter pictures. When I advertise the fact that prospective buyers must first see a screening of them before sales propositions are entertained, I mean just that. I have every confidence in the product.

"If the exchanges prosper, so do I. That is why I aim to let the buyer see my pictures and be satisfied as to their merit first—and talk business afterward."



Scenes in the Paramount production "Clarence," starring Wallace Reid.

Victor Herbert Signed by Cosmopolitan

VICTOR HERBERT, the celebrated composer, has been signed by Cosmopolitan Productions to render his services as musical conductor in conjunction with the Cosmopolitan picture, "When Knighthood Was In Flower," starring Marion Davies, now running at the Criterion Theatre, New York; The Roosevelt Theatre, Chicago, and the Scala Theatre, London.

The engagement of Mr. Herbert is for two weeks, commencing Monday October 23. Cosmopolitan Productions also have an option for four additional weeks of the composer's services.

The engagement of Herbert follows in the wake of the success of his Marion Davies March, composed by him especially for "When Knighthood Was in Flower." This serves as the overture in the houses where the picture is playing.

Work Started On Richmond Films

Staten Island Concern Commences New Comedy Series for Clark-Cornelius

RICHMOND FILM PRODUCTIONS, Inc., has started production in its new studios at Broad and Van Duzer streets.

This company is officered by Joseph A. Richmond as president. Mr. Richmond is a member of the Motion Picture Directors' Association and is also managing director of the company which bears his name. He is well known for his work with Edison, Selig and the U. S. Motion Picture Company, where he directed the Black Diamond comedies, the first to be accepted by Paramount.

G. B. Garrison is the secretary and treasurer of the company. Mr. Garrison is well known in the trade and was with Midgar Features, Whitman Features and with the Triangle Film Distributing Corporation. He will have charge of the business management of the company.

Harry G. Koch is vice president and attorney for the company.

It is the intention of this company to produce a series of two-reel comedies which will be distributed by the Clark-Cornelius Corporation. They will be produced and distributed at the rate of one a month. They are to be of a high grade with a distinct box-office value. Production will be increased, as the studio is sufficiently large for at least three directors working at once.

The Richmond Film Productions Company has been working quietly for the past three months installing lights and other equipment. On October 15 it put into production its first two-reel subject. Horace G. Plympton is camera man. He is well and favorably known. He was the camera man on the Black Diamond comedies, and his last picture was "Nero," made by William Fox in Italy.

Edward Noulder will be the juvenile lead. He is well known as a comedy leading man. Opposite him will be a young woman of beauty and talent who is well known to the picture fans. Supporting these will be such people as William Favers and Jenny Harris, both known for their work in comedies.

The studio consists of three floors. The stage floor is 103 feet by 53 feet, with an overhead clearance of thirty feet. One floor contains the offices and projection rooms. Carpenter shop is in an adjoining building. The remaining floor will be used as a property room. An adjoining building has been erected for dressing rooms.

Helen Holmes Returns in Crime Story

Helen Holmes returns to the screen in "One Million in Jewels," a melodramatic story of the Secret Service, which J. P. McGowan is directing at the Brush Studios in Miami, Fla., for distribution by American Releasing Corporation.

Besides directing, Mr. McGowan assumes a leading role in the picture, which has a cast including Elinor Fair, Nellie Parker Spaulding, Charles Craig, Fred Kalgrer, Leslie J. Casey and Herbert Pattee.

Pearl Fisheries Story Being Produced

"The Vengeance of the Deep" Frank R. Adams' story of the South Sea pearl fisheries, is being directed by A. W. Barringer in Honolulu and surrounding territory for distribution by American Releasing Corporation, with a cast which includes Ralph Lewis, Virginia Brown Faire, Harmon MacGregor, Maida Vale, Van Mattimore and "Smoke" Turner.

Scenes from the William Christy Cabanne production "Till We Meet Again," for Associated Exhibitors.

Ziegfeld Expedition Back from Russian Trip

The motion picture expedition under the auspices of the Russian Pictures Corporation, of which W. K. Ziegfeld is head, has returned to New York with 40,000 feet of film taken in Russia and Siberia. W. K. Ziegfeld, Jr., was business manager, and Frank C. Zucker, head camera man of the expedition, which sailed June 17.

Through the cooperation of the Soviet government, the Ziegfeld expedition was enabled to photograph scenes and events which otherwise would have been impossible. It was the first cinema concern ever granted permission by the Soviet government to penetrate into Siberia for picture making purposes.

The members of the party penetrated the far reaches of the Ural mountains and spent some time in the Kuznetz Basin country, southeast of Moscow. The new industrial activities at Kemorovo, Siberia, were photographed, as well as the region in the neighborhood of Nebejdenski-Novod. Some very excellent panoramas were made of Moscow, with its hundreds of churches, its Kremlin and other historic buildings, as well as views of Petrograd, the harbor and its environs.

Cooper Tale of Plains to be Made

"The Deerslayer," James Fenimore Cooper's immortal tale of the plains, is to be Pyramid's next production for distribution by American Releasing Corporation.

Ray C. Smallwood, accompanied by Ben Carre, art director, is now in Los Angeles assembling the cast, most of whom have been engaged by wire, for an expedition to Glacier National Park, where the major portion of production will be staged.

"Tom Mix in Arabia" is the main title of the picture from which the above scenes are taken. It is a William Fox production.

Late News Briefs from the Coast by Wire

JESSE LASKY is the father of a baby girl, born Oct. 12. She has been named "Bessie."

Louis B. Mayer has purchased screen rights to "The Valley of Content," by Blanche Upright.

Arthur Jacobs will shortly begin filming production at United Studios. John Blackwood will be his chief assistant. The production is at present in the stage of casting.

Grauman's Hollywood theatre opens Wednesday night. Sixteen hundred seats at five dollars each have made it necessary to announce "Sold Out."

Charles R. Seeling is en route to the East with his production "The Purple Dawn," which he expects to market in New York. The picture was given a preview at Tally's theatre, Los Angeles, on Friday night, Oct. 16. In the cast are Bessie Love, Edward Peil, Bert Sprotte, William Aldrich, Priscilla Bonner, and others.

Jesse Hampton is in Los Angeles, selecting organization members to produce "The Spoilers" for Metro.

Doug's Production Has Great Coast Opening

In the following wire to Douglas Fairbanks, Sid Grauman tells of the enthusiasm at the premiere showing of the former's latest picture at Grauman's Los Angeles house:

"Every seat at premiere showing of Douglas Fairbanks in 'Robin Hood' at five dollars each was sold after the box office had been open only two hours. This I consider a marvelous compliment to 'Robin Hood.' The first tickets were purchased by William G. McAdoo, who stood in a line that reached completely around the block. 'Robin Hood' is over the top heavy."

Scenes from the Paramount picture "On the High Seas," with Dorothy Dalton and Jack Holt in the leading roles.

Scenes in which Tom Moore and Mary Miles Minter appear in the Paramount picture, "The Cowboy and the Lady."

"Shadows" Premiere Is Postponed

Big Trade Showing Arranged for New Al. Lichtman Film

THE premiere of "Shadows," Ben Schulberg's second production for release through the Lichman corporation, has been postponed from Friday, October 20, to Friday, October 27..

The reasons for the delay are two-fold. The franchise holders have wired in that they intend making up parties of important exhibitors to bring along with them and that they have found the time was too short under the present arrangement to do so. Lichtman also desired to put on a more elaborate presentation and therefore the showing was put off for a week.

The affair is rapidly taking shape as one of the important film events of the season. In point of numbers, the assemblage which will gather at the Biltmore on the 27th will rival the annual balls of the Motion Picture Directors' Association. Assurances have been received from an important list of film executives that they will attend the premiere. Schulberg and Lichtman have a host of friends in all branches of the industry who will be present. A number of requests have been received from out-of-town exhibitors and many film men in town.

All of the franchise holders who are within one night's travel of New York will make a special trip to town, bringing with them prominent theatre men from each exchange center. Invitations have been extended to the professional colony in New York.

The picture will be introduced simultaneously to the press, not only of New York but of the country and Europe as well.

Arrangements have been made for Erne Rappe, conductor of the Capitol theatre orchestra, to conduct the orchestra at the Biltmore showing, when Louis F. Gottschalk's musical score will be rendered for the first time. About 2,000 guests will be present, it is expected.

Regent Company Making "The Drivin' Fool"

Regent Pictures Company was recently formed in Los Angeles by E. D. Newman, who served as west coast fiscal representative for First National for a long period. The company has arranged to film "The Drivin' Fool" under the direction of Robert Thornby. This is a comedy drama from the *Blue Book* story, adapted for the screen by H. H. VanLoan.

Wally Van will play the name part, with Patsy Ruth Miller taking the opposite lead. Other principals in the cast are Alec Francis, Wilton Taylor and Ramsey Wallace.

Studio space has been secured from the Christie Film Company and work on the special production will begin immediately.

Universal Units Busy With Comedies

Two units are busily engaged at Universal City in the preparation of a varied selection of comedies for Universal's winter releases.

Neely Edwards' current comedy vehicle is "No Fare," directed by William Watson, with Gertrude Olmsted as leading woman. The picture is one of the "Nervy Ned" series, depicting the "romantic" adventures of a stylish hobo who is something of a small-time financier. These comedies have been under production on a regular schedule for several months.

Alice Lake Is Engaged to Support Owen Moore

Alice Lake, who has been a star in her own right, has been engaged to appear as leading lady in the next Owen Moore comedy for Selznick Pictures Corporation, according to announcement by Myron Selznick, president.

The Owen Moore picture, now being made under the title of "One Dollar Down," is one that has long been in contemplation for the star. The script is by Victor Heerman, who is also directing. Heerman has handled Moore in almost all of the big feature comedy successes in which he has appeared for the Selznick company during the past two or three years, and the "One Dollar Down" story has been developed to show the star in just the kind of screen acting for which he is best suited.

Betty Blythe Support Is Announced

The complete cast of "The Darling of the Rich," the second Betty Blythe starring vehicle, now nearing completion in the Whitman Bennett Studios in Yonkers, in addition to Miss Blythe includes, Montague Love, Charles Gerard, Gladys Leslie, June Jennings, Albert Hackett, Julia Swayne Gordon, Walter Walker.

In addition to the principals, there will be over two-hundred subordinate artists.

John Adolfi is directing the production.

Miss Cleveland Joins Distinctive Staff

Dorothy V. Cleveland has joined the staff of Distinctive Pictures Corporation, in their New York offices.

Miss Cleveland, who is originally from Atlanta, Ga., recently returned from an eight weeks' trip down South. For the past three years she has been writing advertising and publicity copy in New York.

In her new post Miss Cleveland will have charge of all magazines and newspaper publicity.

Goldwyn Acquires Several Well Known Stories

A NUMBER of well known stories have been acquired by Goldwyn Pictures Corporation for its "Big Twenty" for the present season. Work on them will start shortly. Among others, the company has acquired the rights to Ethel M. Dell's new novel, "Top o' the World," recently published by G. P. Putnams' Sons, at a record price, for film rights to a novel, of $30,000. The story is said to lend itself admirably to screen treatment.

Marshall Neilan will make a film version of Edward E. Rose's new play, "The Rear Car," recently presented with such conspicuous success in Los Angeles. This play is a mystery melodrama and should prove an outstanding success as a screen story.

One of the most interesting acquisitions is that of the rights to Hard's "Tess of the D'Urbervilles," the special interest in this case being due to the fact that it will be a Marshall Neilan production.

The fourth new picture to be included in the twenty features will be a film version of Thackeray's "Vanity Fair," which Hugo Ballin is to make.

Scenes from "White Shoulders," Preferred Pictures production, for First National

Edward Armstrong Made "U" Assistant Sales Manager

EDWARD ARMSTRONG, district manager of Pacific Coast Universal exchanges, has been promoted to Assistant General Sales Manager, with particular charge of the West Coast exchanges, according to announcement this week.

Armstrong started with Universal selling "20,000 Leagues Under the Sea," and was so successful that he was made manager of the Salt Lake City office. His promotion to a district managership followed last year.

His territory will include not only the five exchanges which are known as the coast exchanges, that is Spokane, Portland, Seattle, San Francisco, and Los Angeles, but will also include Butte, Salt Lake City and Denver territories, now designated in the Rocky Mountain territory.

Alice Brady's Next to be "The Leopardess"

An unpublished novel by Katherine Newlin Burt, "The Leopardess," will be Alice Brady's next Paramount vehicle, according to announcement made this week. The picture will be made at the Long Island studio under the direction of Henry Kolker, who produced "Disraeli," starring George Arliss, and who has just completed a picture with Madge Kennedy, "The Purple Highway." Work on the picture will be started in about a week from the scenario by J. Clarkson Miller.

The story is one of the South Seas with leopards, half-caste women and beachcombers. Miss Brady will have a role that very much suits her style of acting. She will be the half-caste girl whom the rich New York adventurer tries to tame as he tames the wild leopardess. The locale of the story is in the South Seas, New York and a country estate up the Hudson.

The supporting cast for Miss Brady has not yet been selected. Gilbert Warrenton will be the cameraman.

Big Exploitation Plan for S-L Picture

As an indication of the importance attached to the forthcoming release of "Quincy Adams Sawyer," it is announced that Sawyer and Lubin, of S-L Pictures, producers of this special, will combine their efforts for the purpose of exploiting this film to the trade and public.

In addition to an unusual campaign on the part of the Metro publicity department, S-L Pictures will expend a great sum in exploiting the screen version of the famous novel and stage play by Charles Felton Pidgin.

Herbert Lubin, of S-L, left New York this week for the purpose of visiting several key cities throughout the United States in the interest of the picture.

Hope Hampton Secures "Lawful Larceny"

Miss Hope Hampton has selected "Lawful Larceny" as her next production to follow her present picture, "The Light in the Dark."

"Lawful Larceny" was first presented to a New York audience by A. H. Woods at the Republic theatre the first of this year. It was among the season's successes. It is the first play to be written by Samuel Shipman without collaboration.

Miss Hampton will play the role of the wife as interpreted by Margaret Lawrence on the stage.

"The Fog" Will Shortly Enter Production

"The Fog," by William Dudley Pelley, will be picturized by Graf Productions, Inc., for release through Metro Pictures Corporation, it was announced this week from the New York offices of the distributing organization.

The first of these photoplays produced under the personal supervision of Max Graf, "The Forgotten Law," is soon to be ready for booking, and work will begin immediately at the western studios of the Graf company upon "The Fog."

Nickle Productions in Coast Field

A NEW motion picture company formed in Los Angeles, known as the Burr Nickle Productions, incorporated in California, is a heavily financed corporation, represented by notable and influential business men of Los Angeles, such as Burr Nickle, President and General Manager, Fred V. Gordon, Vice President and Richard Welty, Secretary and Treasurer.

Burr Nickle has been engaged in the picture business for the past eighteen years and is well versed with every angle of the business. F. V. Gordon is a successful oil man, having vast holdings in California, Texas and Mexico, as well as being an officer and director in several of the largest oil companies.

Nickle states he will have ready for release November 1st, "Sunken Rocks" from the story by E. Temple Thurston, featuring Alma Taylor and supported by a cast of finished players. Following the November 1st release the company will release one picture a month until a series of twelve have been sold.

These pictures will be sold on the State Rights basis.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

Among the Exhibitors

TRAMP, tramp, tramp, the movies are marching. As in New York the great feature pictures are crowding out the speaking drama from the stages of theatres which have been dedicated to the latter, D. W. Griffith having taken over the Illinois, where he will open "One Exciting Night," on November 12th, for an indefinite run. This picture of mystery, of bootleggers, young ladies and detectives, is at present making a decided sensation in Boston. Complete plans for the presentation will be announced a little later.

The publicity campaign on "Remembrance," the Rupert Hughes success, which did a splendid business at the Chicago last week, was handled by Howard Dietz, who came on, especially, from New York for this purpose. A clever tie-up, such as a thousand automobile tags, telephone tags, and a flaming poster in every United Cigar store in the loop, called the attention of the crowds to the fact that Goldwyn's big special was in town.

The management of "Douglas Fairbanks in Robin Hood," have announced that they will make ticket reservations for eight weeks ahead. Evidently the opening success of this splendid super feature has convinced them that it will enjoy a long run in Chicago.

Leo and Harry Brunhild and Nic Young, the three enterprising partners who compose the firm of Brunhild & Young, are scheduled to return in a few days from an extended automobile trip to Ashland, Wisconsin.

At the last meeting of the board of directors of the Illinois Motion Picture Theatre Owners, the appointment of the following committees, which will take up their duties at once were announced. Ways and Means Committee: Glen Reynolds, B. L. Berve, A. Dernbach, S. Abrahams, J. Hopp, S. H. Selig, L. H. Frank; Daylight Savings Committee: John Silha, A. Sapperstein, L. Siegel; Political Action Committee: S. Abrahams, S. Selig, J. Lamm, M. Siegel, D. J .Chrissis.

"The Frisoner Of Zenda," Metro's super special, has been booked into the Barbee for a week, beginning October 2nd, and following that will be shown at the Castle for two weeks. It goes into the Tivoli and Riviera on November 6th. This fine picture was having a very successful run at the Roosevelt, which was cut short owing to the necessity of putting in "When Knighthood Was In Flower."

John Silha is to attend the convention of Missouri exhibitors at Excelsior Springs this week. This is expected to be an important gathering of exhibitors as National President Cohen, W. A. True, president of the Connecticut Theatre Owners, and a director of the national organization, M. J. O'Toole, of Pennsylvania, and other men of national prominence in the industry, are scheduled to be present and make addresses.

The ceremonies of constitution of Illini Lodge of Masons were held Friday night and Joe Hopp installed as master. Illini Lodge is unique, as it is comprised almost entirely of film men, the idea of a moving picture organization such as this having originated with Mr. Hopp, who deserves credit for making his dream a reality.

W. W. Williams has been appointed Goldwyn manager at Indianapolis. Mr. Williams has been with United Artists for two years, but resigned to accept the new position.

Another former Chicago film man, E. Dawson, is now a United Artist representative at Indianapolis. He was formerly connected with Paramount.

Cupid has been busy around the Hodkinson office recently and it is understood that Clarence Phillips will marry Miss Helen Cohen on October 29th, and Charles Ludgren is planning to enter the holy state in November. Congratulations!

With the Exchanges

FOLLOWING the simultaneous downtown run of 'The Wildness of Youth," at the Castle and Barbee's Loop Theatres, Frank Zambreno, of Progress Pictures, reports that it is going over well in neighborhood houses. Included in the cast are: 'Sunshine" Mary Anderson, Harry Morey, Virginia Pearson, Joseph Striker, Thurston Hall, Julia Swayne Gordon and the late Bobby Connelly.

The popularity of pictures in which Valentino appears is shown by the bookings of "A Rogue's Romance," which is being reissued by Vitagraph. Among the important circuits closing for this picture within the past few days were Lubliner & Trinz, Ascher Brothers, Schoenstadt's and Coston's Circuit.

President Carl Laemmle of Universal, and Art Schmidt, general manager of exchanges, were in Chicago this week conferring with Sales Manager Stern, of the local exchange, and other officials. Mr. Laemmle made a brief visit to Milwaukee for a day and returned to New York late in the week with Mr. Schmidt.

District Manager Duncan, of Vitagraph, was back at the Chicago headquarters this week, after an extended trip which took him to many of the important key centers west of Chicago. He reports a noticeable improvement in conditions throughout the territory, and that the feeling among exhibitors and exchange men is much better, as they believe that business will continue to improve throughout the Fall and Winter season.

Manager Clyde Eckhardt, of Fox, has assigned Frederick Jacoby, a recent addition to his sales staff, to country territory. Mr. Jacoby formerly was a salesman for Realart.

Associated First National has completed arrangements for a trade showing of "Oliver Twist," starring Jackie Coogan, at Orchestra Hall, at 10:30 a. m., October 27th. Balaban & Katz's orchestra will furnish the music and a buffet luncheon will be served following the showing. According to early reports on "Oliver Twist," it is a remarkable picture in which the diminutive star does some of the best work of his career.

Bill Brimmer is a new member of Associated First National's sales force and will sell short subjects in Chicago territory.

"The Old Homestead" ad used in Omaha by the Rialto theatre

Manager Eichenlaub, of United Artists' Chicago exchange, has added Herb Washburn to his staff of salesmen. Washburn worked under Mr. Eichenlaub for a long period during the latter's connection with First National.

Two new salesmen are now connected with Educational, Manager Schwartz having found it necessary to increase his staff to handle the business. They are Messrs. Stern and Posner, the former of whom was booker for First National, and the latter a salesman for Pathe in Northern Illinois.

Phil Dunas, who has been covering city territory for Associated First National, has been transferred to the Northern Illinois territory, formerly covered by Herb Washburn, resigned.

Walter Altman is now a member of the sales force of the Clyde E. Elliott Amusement Enterprises, and will cover country territory. Mr. Elliott and his salesmen are very busy booking the series of Betty Blythe pictures, which he recently acquired for Illinois territory. "How Women Love," the first of the features, will be released in this territory about November 5th.

Creatore and Sousa at Minneapolis Houses

Creatore and Sousa in the same week was the musical treat offered Minneapolis music lovers last week.

While Sousa appeared for one night at the Auditorium, Creatore was here for the entire week, through the enterprise of the State. Creatore was guest conductor at that theatre, wielding the baton of William Warvelle Nelson, the regular conductor. The orchestra was expanded for the week.

The concerts of Creatore were greatly applauded by the crowds which jammed the theatre to see Barthelmess in "The Bond Boy."

The State theatre is becoming known for its music. Last season Pallma and His Band Supreme were popular, while this year Nelson and his orchestra have been equally well liked.

Schulberg Engages Expert Cameramen

B. P. Schulberg has signed Harry Perry and Karl Struss, two expert cameramen to work in his coast producing organization. They will be part of the co-operative company Schulberg is developing in Los Angeles.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FOX

Nero—
Wonderful production, beautifully staged and well directed. Played to big business. Fortunately played it during week in which Columbus Day was celebrated and had the support of entire Italian population. (Middle West.)

Business only fair; my patrons like American pictures. (West.)

West of Chicago—
A well known jazz band pulled this one for a week run; they came to hear the band. (East.)

My Friend the Devil—
A very strong picture, thrilling, mystifying and a powerful sermon against Atheism. Exceedingly well liked. Excellent business. (East.)

The Yosemite Trail—
Fair picture with fair business. (East.)

A Fool There Was—
Was very well received, but attendance was nothing remarkable. Public fancy is turning from this class of picture. (Middle West.)

Lights of the Desert—
Bad picture with business fair. (East.)

The Queen of Sheba—
Business not so good; opinion is that those who wanted to see it at all attended the first time it played here. (Middle Wes.)

The Fast Mail—
Exciting as you make them and it did good business. People seemed to like it, having come with the idea of seeing just what they did see. (Middle West.)

Silver Wings—
Mary Carr popular but picture not up to her performance in "Over the Hill." Did only fair. (West.)

GOLDWYN

Always the Woman—
Picture and business both fell off. (East.)

Remembrance—
Not up to expectations and business not so good. (West.)

High class with plenty of heart interest. Picture went over very well during this week's run. (West.)

Good picture, but business off. (East.)

Sherlock Holmes—
My patrons did not turn out for this one. Picture not up to standard. (West.)

FIRST NATIONAL

The Bond Boy—
A well liked star and a good film. Played to good business. (East.)

Great picture; drew to fine business. (Middle West.)

Just as appealing as "Tol'able David." Fine acting for Barthelmess; pulled big houses for one week. (Middle West.)

This one drew only a fair attendance for a week's run. (Middle West.)

Art with a capital A. Came up to "Tol'able David" and was equally as well liked by an audience that expected big things; good business week. (Middle West.)

A very nice entertainment. Richard Barthelmess does some real acting. Drew well during week's run. (Middle West.)

Gloomy story; business greatly helped by Victor Herbert's appearance. (East.)

Very well liked by audiences and business satisfactory. (Middle West.)

Great picture; going over big all along the coast. (West.)

Kindred of the Dust—
Good story, no particular pulling power. Held up fairly well for four days. (Middle West.)

As great as the novel itself; heard much favorable comment. Receipts satisfactory. (Middle West.)

FAMOUS PLAYERS

The Old Homestead—
Opened to overflow, but fell off second day and continued to slump all week. Patrons want modern stuff. (East.)

Went over in fine shape here; good picture. (Middle West.)

The Ghost Breaker—
Good picture and attracted a fair amount of business. (East.)

Regulation Wallace Reid picture. I think our patrons are getting tired of Reid in these conventional pictures. Heard people say so on several occasions. Business not as good as with previous Reid pictures. (Middle West.)

Went across big. They all like Wallace Reid. Good receipts. (Middle West.)

Pink Gods—
Just the type of picture for present day audiences. Personal appearance of Kitty Gordon helped bring them in in such numbers that seats were at a premium. (East.)

Blood and Sand—
Did very satisfactory business all week in spite of second run. (East.)

The Siren Call—
Bad picture; business slumped with disappointed patrons. (West.)

Manslaughter—
Very fine picture; opportunity for big exploitation. Played two weeks and did better second week than first. (Middle West.)

Ths is the kind of business that makes them smile. Good all week in spite of some weather handicaps; jammed them in again on holidays. (Middle West.)

Business picked up with this one; cast great; picture only fair, business the same. (West.)

Burning Sands—
Picture and business both bad. (East.)

The Loves of Pharaoh—
Superb picture. Entirely too good for commercial value. (East.)

The Top of New York—
Box office returns on this one were good. (Middle West.)

When Knighthood Was in Flower—
One of the great pictures of the year. Spectacular and also interesting. Playing to great business. (Middle West.)

METRO

The Prisoner of Zenda—
Best characterized as a knockout. Did splendid business here. One of the best that Rex Ingram has done. Hundreds turned away. (East.)

Wonderful picture; drew big on two weeks' run. (Middle West.)

Broadway Rose—
One of Mae Murray's best. Elaborate settings and costumes helped to put it over to big crowds. (Middle West.)

HODKINSON

Heart's Haven—
A very good picture that went well here; very good business. (East.)

VITAGRAPH

My Wild Irish Rose—
Very well made film. Appeals to all. Intense Irish appeal. Excellent business. Held over for another week. (East.)

A Girl's Desire—
A very pleasing little picture and should fit into any program. Average receipts. (Middle West.)

F. B. O.

In the Name of the Law—
Played to big houses for one week. Good tie-up picture. (Middle West.)

AMERICAN RELEASING

The Sign of the Rose—
The personal appearance of George Beban greatly aided this one to draw big for a week. (Middle West.)

ASSO-EX.

Grandma's Boy—
One of the best drawing cards in several weeks. Went over big for a week's run. (Middle West.)

UNIVERSAL

Confidence—
Nothing to rave about. Average entertainment. Business average. (Middle West.)

Not a picture to recommend. (West.)

The Storm—
A big picture in every respect Criticisms of the best, and patrons liked it very much. Satisfactory attendance. (Middle West.)

Human Hearts—
Good picture and drew good business. (East.)

Under Two Flags—
Great drawing power; people pleased. (West.)

STATE RIGHTS

How Women Love—
Picture and business both poor. (East.)

PROGRAMS FOR THE WEEK OF OCTOBER 15TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"If I Were King," Capitol Grand Orchestra.
Specialty—Capitol Ballet Corps.
Vocal—Capitol Quartette "Ode to Ruritania." "Balkan Dances" and "If Love Were All," "Zenda Waltzes," ensemble.
Feature—"The Prisoner of Zenda." Metro.
Recessional—Organ.

Rivoli Theatre—
Overture — Beethoven's Moonlight Sonata and Its Inspiration.
Vocal—Forest Idyll.
Feature—"Clarence," Wallace Reid —Paramount.
Novelty—"Man vs. Beast."
Comedy—"Soldiers of Fortune."
Recessional—Organ.

Rialto Theatre—
Overture—"Light Cavalry," Reisenfeld Classical Jazz.
Current Events—Rialto Magazine.
Feature—"The Face in the Fog," Cosmopolitan.
Novelty—"Wonders of the Sea."
Recessional—Organ.

Cameo Theatre—
Overture—"Maytime," Cameo Concert Orchestra.

COHEN'S Opera House TODAY
Friday & Saturday—3 Shows Daily
FIRST PRESENTATION IN AMERICA

Larry Seaman in 'The Fall Guy'
THE WHITE BOTTLE
PRESENTED BY PURITAS FARMS, INC.

EXTRA ADDED ATTRACTION
The Crows Nest Quartette
The Puritas Farms, Inc., will present every persons attending the evening performances with a 10c rebate check good on purchase of all PURITAS ICE CREAM.
3 SHOWS DAILY — AT 2 — 7 and 9 P. M.
Prices — Mats. 25-35c. Eves. 25-35-50c

Cohen's Opera House, Newburgh, N. Y., used this display ad on "The Curse of Drink"

Next Sunday at the STRAND
World's Premier Showing
Three towns have been chosen two weeks in advance of release date.
OMAHA DES MOINES BALTIMORE
A Test Engagement To Determine Its Value

Advance ad for showing of "East is West" at the Strand theatre, Omaha

Current Events—News Pictorial.
Cartoon—Aesop's Fable.
Specialty—Violin Solo.
Comedy—"Our Gang."
Feature—"The Old Homestead," Paramount.
Recessional—Organ.

Forty-fourth Street Theatre—
Feature—"Monte Cristo," Fox, Last Two Weeks.

Criterion Theatre—
Feature—"When Knighthood Was in Flower," Cosmopolitan—Indefinite.

Lyric Theatre—
Feature—"Who Are My Parents?" Fox.

Astor Theatre—
Feature—"Trifling Women," Metro.

Mark-Strand Theatre—
Overture—Excerpts from "I Pagliacci," with Louis Rosza, baritone, and Strand Symphony Orchestra,
Current Events—Mark-Strand Topical Review.
Specialty—Fokine Ballet.
Feature—"A Tailor Made Man," Charles Ray, U. A.
Recessional—Organ.

BROOKLYN

Mark Strand Theatre—
Overture — (Liszt) Second Hungarian Rhapsody, Mark Strand Symphony Orchestra.
Solo Pantomime — (Van Goens) "Scherzo" (Detten) "Japanese Sunset," by Robert Thrane, 'Cellist. As the soloist began "Japanese Sunset."
Current Events—Mark Strand Topical Review, augmented by Fun from the Press.
Pantomime—"Russian Dance," an interpretation by Mme. Serova, of Lehar's music composition, Mark Strand Ballet Corps. Blue plush cyclorama curtain background, orange spotlight overhead.
Vocal—Brahe's "I Passed by Your Window," by Florence Mulholland, contralto.
Musicale—Third successful week of Original Piano Trio. (a) "I'll Build a Stairway to Paradise," from George White's Scandals. (b) "Georgette."
Feature—"The Bond Boy," Richard Barthelmess, First Nat'l.
Comedy—"Fresh Fish," Earl Hurd cartoon.
Solo—Wagner's "Lohengrin" (Prelude 3rd act), Organ.
Next Week—"A Tailor Made Man."

WASHINGTON

Metropolitan—
Overture — Second Hungarian Rhapsody,
Current Events—Pathe News—Fun from the Press.
Scenic—"The Enchanted City."
Feature (Cont'd) — "The Eternal Flame," Norma Talmadge — First Nat'l.
Next Week—"The Bond Boy,"—First National.

Rialto Theatre—
Current Events—Fox News.
Educational—Starland Review
Feature—"Sherlock Holmes," John Barrymore (Goldwyn).
Next Week—Shadows.

Palace—
Overture—Aida Selections.
Current Events—Pathe News—Topics of the Day.
Cartoon—Aesop's Fables.
Feature—"Pink Gods," Paramount.
Next Week—"The Old Homestead."

Columbia—
Current Events—Universal News.
Feature—"Broadway Rose," Mae Murray—Metro.
Next Week — "When Knighthood Was in Flower.

BUFFALO

Shea's Hippodrome—
Overture—"Mignon"—Thomas.
Vocal—"Love and Honor," from "Monsieur Beaucaire," soprano.
Feature—"The Eternal Flame,"—Norma Talmadge.
Comedy—"His First Vacation"—DeHavens.
Current Events—Hippodrome Review.
Next Week—"Nice People" and "The Three Must Get Theres."

Loew's State—
Overture—Anniversary March.
Current Events—Pathe News.
Feature—"The Five Dollar Baby" —Viola Dana—Metro.
Comedy—"Mutt and Jeff."
Next Week—"The Top of New York"—May McAvoy.

Lafayette Square—
Overture—C Sharp-Minor at the organ.
Current Events—Fox News.
Feature—"More to Be Pitied than Scorned"—Alice Lake—S. R.
Comedy—"Snub" Pollard.

Mark Strand—
Overture—Southern Rhapsody.
Current Events—Kinograms.
Feature — "My Old Kentucky Home"—Monte Blue—American Releasing.
Comedy—Felix cartoon.
Bible story—"Migration."
Novelty—Urban Classic—"Roving Thomas in an Airplane."
Next Week—"The Kick Back."

LOS ANGELES

Kinema Theatre—
Overture—Orchestra.
Current Events — International News Weekly; Topics of the Day.
Comedy—"The Speeder."

Hand-drawn ad for "The Sign of the Rose" used in Kansas City papers by the Newman theatre

"Manslaughter" was advertised in this three-column ad by the Palace theatre, Wichita, Kans.

Prologue—"A Night in Algiers."
Feature—"Under Two Flags," Priscilla Dean—Universal.
Recessional—Organ.
Next Week—"Lorna Doone."

Pantages Theatre—
Serial — "The Timber Queen" — Pathe.
Feature—"Married People."
Five Acts Vaudeville.

Grauman's Rialto—
Overture—Marion Davies March.
Feature—Western Premier "When Knighthood Was in Flower."
Novelty—Futuristic Scenic, "The Enchanted City."

Grauman's Theatre—
Overture—Medley Old Time Tunes.
Current Events—Pathe News.
Novelty—Organ with slides, "Reluctantly"; Topics of the Day.
Prologue—Dooryard of Farm, with barn right rear of house, old well left. A Quartette singing "The Old Oaken Bucket."
Feature—"The Old Homestead"—Paramount.
Added Attraction — Personal Appearance of Fritzi Ridgeway.
Recessional—Organ.

Symphony Theatre—
Feature—"The Country Flapper"; continued.

Mission Theatre—
Feature—"Skin Deep"; continued.

Miller's Theatre—
Overture—Miller's Orchestra.
Comedy—"The Ropin' Fool," Will Rogers.
Feature—"Timothy's Quest," Joseph Depew—American Releasing.
Recessional—Organ.

Superba Theatre—
Overture—Superba Orchestra.
Current Events — International News.
Comedy—"Some Family," Moran—Century.
Western — "White and Yellow," Jack Mulhall.
Feature—"The Long Chance."
Recessional—Organ.
Next Week—"Broad Daylight."

Loew's Theatre—
Current Events — International News.
Music—"Forget-Me-Not" — Organ Solo.
Comedy—"Broken Arches," Mutt & Jeff.
Musical—Meditations from "Thais," Violin Solo.
Feature—"Nero"—Fox.
Recessional—Organ.
Next Week—"Forget-Me-Not."

California Theater—
Overture—Medley of Old Tunes and Georgette, California Orchestra.
Current Events—Fox and International News.
Feature—"Sherlock Holmes," Goldwyn.
Recessional—Organ.
Next Week—"The Sin Flood."

Clune's Theatre—
Last Week's program repeated.

Hillstreet Theatre—
Overture.
Current Events — International News.
Serial—"In the Days of Buffalo Bill."
Comedy—"Hickville Romeo."
Feature—"Channing of the Northwest," Selznick.
Recessional—Organ.

SAN FRANCISCO

California Theatre—
Overture — Grand Fantasie from "Faust."
Current Events—California Topical Review.
Specialty—Five Songs by Ten Kings of Syncopation.
Feature—"What's Wrong with the Women."
Comedy—"The Sparring Partner."
Special—"The Rival Rothorn."
Recessional—Organ.
Next Week—"Pink Gods."

Granada Theatre—
Overture—Pagliacci and "Don't Say Goodbye."
Current Events — Granada News Film.
Novelty — Selections from Pathe Review.
Vocal—"The Trumpeter and the Star."
Feature — "Love Is an Awful Thing," Owen Moore—Selznick.
Novelty—Fun from the Press.
Added Attraction — Virginia Lee Corbin in person.
Recessional—Organ.

Loew's Warfield Theatre—
Overture—Evolution of Dixie, together with slides showing the different periods of Dixie's evolution.
Current Events—Topics of the Day; Pathe News and Novelty.
Vocal—Girl from organ bench singing "I Wish I Knew," "In a Serenade."
Feature—"Forget-Me-Not," Metro.
Comedy—Court Plastered.
Recessional—Organ.

Tivoli Theatre—
Features—"The Bond Boy" and "The Woman's Side."
Current Events—Kinograms.
Music—Ten Piece String Orchestra in Selections from new songs.
Recessional—Organ.

Strand Theatre—
Overture—Orchestra.
Current Events—Kinograms.
Feature—"Timothy's Quest," Joseph Depew, American Releasing.
Comedy—"One Terrible Day."
Recessional—Organ.
Next Week—The Man Who Saw Tomorrow.

SEATTLE

Coliseum Theatre—
Overture—Sextette from Lucia.
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Cartoon—"The First Barber."
Feature—"The Bond Boy," Richard Barthlemess — First National.
Recessional—Organ.
Next Week—"Heroes and Husbands."

Columbia Theatre—
Overture—"Mignon"—Orchestra.
Current Events—International Novelty.
Comedy—"The Cabby."
Musical — Orchestra featuring "Some Day I'll Forget."
Feature—"Confidence."
Next Week—"Under Two Flags," Priscilla Dean—Universal.

Strand Theatre—
Feature—"Manslaughter"—Second Week.
Next Week—"Pink Gods"—Paramount.

Blue Mouse Theatre—
Overture—Orchestra.
Current Events—Fox.
Cartoon—"Cold Turkey."
Music—"I Wish I Knew"—Organ.
Feature—"Silver Wings"—Fox.
Recessional—Organ.
Next Week—"The Fast Mail"—Fox.

Liberty Theatre—
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Scenic—"Dream of the Sea."
Comedy—"When Summer Comes."
Vocal—"Through the Night."
Feature—"The Siren Call"—Paramount.
Next Week—"The Ghost Breaker."

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—"Si Signor."
Feature — "The World and Its Woman."
Next Week—"Extra! Extra!"

DALLAS

Palace Theatre—
Overture—Palace Symphony Concert.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—"Aesop's Fable."
Feature—"The Storm," Universal.

Old Mill Theatre—
Features — "Shoulder Arms," Charles Chaplin Revival and "The Worldly Madonna."
Current Events—Fox News.
Vocal—Old Melody Men.

ST. PAUL

Capitol Theatre—
Current Events — Capitol Digest, Daily News Pictorial and International News.
Comedy—"That Son of a Sheik."
Added Attraction—Creatore Band.
Novelty—Starland Revue No. 10.
Feature—"The Bond Boy," Richard Barthlemess, First National.
Novelty—Heida of the Alps. Frisma

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News; Fun from the Press. Presented to tune of "Hot Lips" played by Missouri Symphony Orchestra. Missouri travelogue, musical setting "Fair Rosmarin'." Yerkes S. S. Flotilla Band.

This ad on "The Eternal Flame" at the Strand theatre, ran full length of the page in a Des Moines, Ia., newspaper.

Feature—"On the High Seas"—Paramount.
Comedy—"Cupid's Day Off."
Recessional—"Sunshine Valley."

New Grand Central and West End Lyric Theatres—

Overture—"Santoy"—Orchestra.
Current Events—Topics of the Day. News and Views.
Music — Organ Solo — "Yankee Doodle Blues."
Novelty — Pictures of Veiled Prophet's Parade and Ball.
Music—Michael Gusikoff in violin selections.
Feature — "Skin Deep" — First National.
Comedy—"That Son of a Sheik."

New Capitol Theatre—

Overture—Orchestra.
Current Events—Topics of the Day, News and Views.
Novelty—Veiled Prophet Parade and Ball.
Feature—"Monte Cristo"—Fox.

William Fox Liberty—

Overture—Liberty Concert Orchestra.
Current Events—Fox news and educational.
Feature—"Orphans of the Storm"—United Artists.

Delmonte Theatre—

Overture — Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the press.
Specialty — Pageant of Progress Follies, combining music, song and dance.
Feature — "Forget-Me-Not"—Metro.

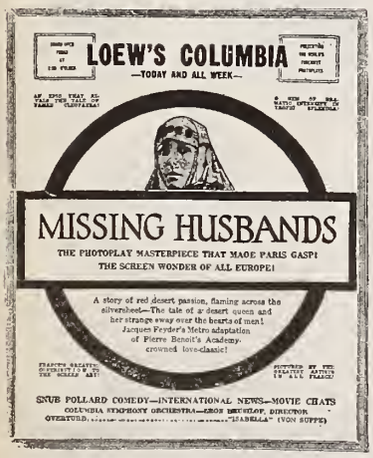
Columbia Theatre—

Overture—Columbia Concert Orchestra.
Current Events—Fox News and Educational.
Cartoon—Mutt and Jeff Cartoon—"Fallen Arches."
Comedy — "Dandy Dan"—Sunshine.
Serial—Last Episode of "The Timber Queen."
Feature—"The Kick Back"—Harry Carey—F. B. O. Also Five Acts of Vaudeville.

CLEVELAND

Stillman Theatre—

Overture—"Dance of the Hours," with Interpretative Ballet.
Comedy—"The First Flivver"—Educational Comedy.



"Missing Husbands" display ad prepared by Loew's Columbia theatre, Washington, D. C.

MOZART THEATER--Starting Sunday, August 27th

Novel seven-column effect gotten by the Mozart theatre, Canton, Ohio, by using top portion of page ad mat

Scenic—"The Drifters."
Feature—"The Eternal Flame"—Norma Talmadge — First National.
Next Week—Same Continued.

Allen Theatre—

Overture — "Fantasia Mosaique" from the Ballets of Leo Delibes.
Current Events—Literary Digest—International News — Plain Dealer Screen Magazine.
Feature — "East is West"—Constance Talmadge—First Nat'l.
Next Week — "Remembrance"—Goldwyn.

Park Theatre—

Overture—"Metropolitan Echoes."
Specialty—"The Spanish Era in California," a Spanish number with music and dancing and a special Spanish setting, with a cast of ten.
Comedy — "Pure but Simple" — Monte Banks.
Current Events—Kinograms.
Feature—"The Cowboy and the Lady"—Tom Moore and Mary Miles Minter—Paramount.
Next Week—"The Man Who Saw Tomorrow"—Thos. Meighan—Paramount.

Hippodrome—

Overture—Popular Hits of the Year.
Current Events — Pathe News—Pathe Review.
Feature — "Love is an Awful Thing" — Owen Moore—Selznick.
Vaudeville—Seven Acts of Vaudeville.
Next Week — "When Romance Rides"—Zane Grey Story.

Strand Theatre—

Current Events—Fox News.
Feature — "Nero"—Fox Second Week.
Next Week—"A Fool There Was."

Standard Theatre—

Current Events — International News.
Western—"The Wrong Man"—Harry Carey.
Comedy—"A Fresh Kid."
Feature—"The Long Chance."
Next Week—"The Lone Hand."—Hoot Gibson.

CHICAGO

Chicago Theatre—

Overture—"Capricio Italianne."
Scenic.
Specialty—Benson Dance Orchestra.
Current Events—News Weekly.
Organ Solo—"Old Fashioned Girl."
Specialty—Bartram & Saxton in "The Honeymoon Express."
Feature—"The Eternal Flame"—Norma Talmadge—First Nat'l.
Comedy—"The Son of a Sheik."
Next Week—"The Bond Boy."

Tivoli Theatre—

Overture—"Old Thomas Waltz."
Current Events—News Weekly.
Scenic.
Specialty—Violin Solo by Alvin Speindel.
Novelty—Literary Digest.
Music — Organ Solo — Selections from Grand Opera.
Specialty—The Garden of Illusions.
Feature—"Skin Deep"—First Nat'l.
Comedy—Buster Keaton in "The Blacksmith."

Riviera Theatre—

Overture—Songs of Yesterday.
Novelty—Literary Digest.
Specialty—Cello Solo—"The Last Hope."
Current Events—Weekly.
Scenic.
Specialty—Laces & Graces.
Feature—"Skin Deep"—First Nat'l.
Comedy—Buster Keaton in "The Blacksmith."
Next Week—"The Eternal Flame"—Norma Talmadge — First National.

Roosevelt Theatre—

Feature—"When Knighthood Was in Flower"—Cosmopolitan.
Next Week—Feature—"Manslaughter."

Astor Theatre—

Current Events—Pathe Weekly.
Feature—"In the Name of the Law"—F. B. O.

Barbee's Theatre—

Overture—Orchestra.
Feature—"A Rogue's Romance"—Vitagraph.
Novelty—Movie Chats.
Comedy—"My Hero."
Next Week—"The Prisoner of Zenda."

Woodlawn Theatre—

Overture—Selected—Orchestra.
Novelty—Screen Snapshots.
Specialty—Kiss Me by Wireless—Musical.
Current Events—Fun from the Press.
Comedy—"All Wet"—Al St. John.
Musical—"Madame Butterfly"—Orchestra.
Feature—"Pink Gods"—Bebe Daniels—Paramount.
Recessional—Organ.
Next Week—"Under Two Flags."

DETROIT

Adams Theatre—

Current Events—Detroit Free Press News Reel.
Feature — "Manslaughter" — Paramount—Indefinite Run.

Broadway Strand—

Overture—"The Sneak."
Current Events—Universal News.
Vocal—Emmons & Colvin—Comic Songs.
Scenic—"Message of the Flowers"—Prizma.
Prologue—Dancing and Singing—"Broadway Rose."
Feature—"Broadway Rose"—Mae Murray—Metro.
Recessional—"Broadway Rose."
Next Week—"The Glorious Adventure."

Capitol Theatre—

Overture—"Tannhauser."
Current Events—Pathe News.
Scenic—Niagara Falls.
Specialty—Seymour Somon's Orchestra.
Feature—"Pink Gods"—Paramount.
Comedy—"Building an Auto."
Recessional—Organ.
Next Week—"What's Wrong with the Women?"

Fox Washington—

Overture—"Enchantress."
Current Events—Fox News.
Comedy—Mutt & Jeff.
Novelty—"History of Ice"—Fox.
Comedy—"Puppy Love."
Feature—"A Fool There Was"—Fox.
Recessional—Organ.
Next Week—"Grandmas Boy"—Harold Lloyd and Ray Miller's Orchestra.

Madison—

Overture—"Poet and Peasant."
Current Events—Pathe News.
Scenic—"Alphabetical Zoo."
Vocal—Loos Brothers.
Feature—"The Ghost Breaker"—Wallace Reid—Paramount.
Comedy—"Let Her Run"—Christie.
Recessional—Organ.
Next Week—"White Shoulders"—Katherine MacDonald.

BOSTON

Loew's State Theatre—

Overture—Organ Recital.
Comedy — "The Ladies' Man" — Metro.
Overture — "Orpheus" — State Orchestra.
Current Events — Pathe News — Loew's Local News.
Feature—"Prisoner of Zenda"—Metro.
Recessional—Orchestra.

Modern and Beacon Theatres—

Overture—Organ Recital.
Feature — "Heart's Haven" — Hodkinson.
Overture—Organ.
Current Events — International News Reel.
Novelty—Topics of the Day—Pathe.
Feature—"My Friend the Devil"—Fox.
Recessional—Organ.

Three-column "Fast Mail" ad used by the Alhambra, Los Angeles

Park Theatre—
Overture—Organ Recital.
Specialty — Moonlight Sonata — Prizma.
Current Events — International News Reel.
Overture—Park Orchestra.
Feature—"My Wild Irish Rose"—Vitagraph.
Recessional—Organ.

Washington Street Olympia—
Overture—Organ.
Comedy—"Pardon My Glove"—Christie.
Current Events—Pathe Weekly.
Overture—Orchestra.
Feature—"The Bond Boy"—First National.
Recessional—Organ.

CINCINNATI

Walnut—
Current Events—Pathe News.
Novelty—Topics of the Day.
Comedy—Torchy's Feud—Educational.
Feature—"Remembrance.'
Next Week—"Grandma's Boy."

Strand—
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Feature—"The Old Homestead"—Paramount.
Next Week—"I am the Law."

Capitol—
Current Events—Capitol News.
Comedy—A Pingtail Romance.
Feature—"Skin Deep"—First Nat'l.
Next Week—"Broadway Rose."

Lyric—
Current Events—Fox News.
Comedy—"Still Going Strong"—Federated.
Feature—"If I Were Queen"—F. B. O.

DES MOINES

Des Moines Theatre—
Current Events — International News.
Cartoon—"Fresh Fish"—Earl Hurd.
Prologue—"The Love Boat" setting shown on the left stage—"A Chinese Love Song" and "Poor Little Butterfly," accompanied by a specially prepared score.
Feature — "East is West" — Constance Talmadge—First Nat'l.

The Strand theatre at Omaha used this four-column ad on the opening day of "The Bond Boy"

Next Week—"The Bond Boy"—Richard Barthelmess — First National.

Strand Theatre—
Current Events — News — Educational Kinograms.
Comedy—"Pardon My Glove."
Music—"My Buddy."
Organ—Solo.
Feature—"Kindred of the Dust"—Miriam Cooper—First National.
Next Week—"White Shoulders"—Katherine MacDonald.

Garden Theatre—
Comedy—"Shivers and Shakes."
Feature—"Nanook of the North"—Pathe.
Next Week — "Silver Wings" — Mary Carr—Fox.

INDIANAPOLIS

Circle Theatre—
Overture—"If I Were King"—Overture.
Novelty — Literary Digest and Topics of the Day.
Current Events—Pathe News and Kinograms.
Specialty—Sudworth Frazier.
Comedy—"Let 'Er Run,"—Christie.
Music—Organ Solo—"Out of the Shadows."
Feature—"The Bond Boy"—First Nat'l.
Next Week—"Lorna Doone."

Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun From the Press.
Comedy — "City Chap"—Al St. John.
Feature—"Love is an Awful Thing" — Owen Moore—Selznick.
Next Week—"If You Believe It It's So"—Paramount.

Palace Theatre—
Current Events—Pathe News.
Novelty—Literary Digest.
Comedy—Aesop's Fables.
Comedy—"Never Touched Me"—Lloyd Re-issue.
Feature—"Heroes and Husbands"—First Nat'l.
Vaudeville—Six Acts—Keith Family.
Next Week—"A Sure Fire Flint."

ATLANTA

Howard Theatre—
Overture — "Zampa" — (Herold) —Howard Orchestra, Enrico Leide and Lloyd Bemus, directing.
Current Events—Howard News and Views.
Prologue—"Impressions of the Metropolis," explained as the presentation of "Three O'Clock in the Morning" with Rieley Eakin, singing, and Nellie Sullivan dancing.
Feature—"The Ghost Breaker"—Wallace Reid—Paramount.

Metropolitan Theatre—
Overture—Excerpts from "Rigoletto"—The Storm Scene and Quartette with Nora Allen, supported by Metropolitan Symphony Orchestra, Buel B. Risinger, directing.
Current Events—Kinograms.
Comedy—Educational.
Feature—"Monte Cristo" Fox.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Comedy — "The Eskimo," Clyde
Feature—"The Face in the Fog"—Lionel Barrymore, Paramount.

KANSAS CITY

Newman Theatre—
Overture—"At the Country Fair."
Current Events—Newman News and Views.
Musical—"Stumbling Around the World."
Comedy—Lloyd Hamilton.
Specialties—Homestead Quartette, Virginia Fissinger, commediene; and Coon-Sanders, novelty singing orchestra.
Feature—"The Old Homestead," Theodore Roberts—Paramount.
Next Week—"The Eternal Flame," Norma Talmadge, First National.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ Selections.
Feature—"Grandma's Boy," Harold Lloyd—Pathe. (Second week).
Next Week—To be selected.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—"Let 'Er Run," Christie.
Feature—"The Ghost Breaker," Wallace Reid-Paramount.
Next Week—"The Valley of Silent Men."

Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Magazine.
Musical—Organ Selections.
Comedy—Pathe comedy, Aesop's Fables.
Western—"Come and Get Me," Leo Maloney.
Feature — "Domestic Relations." Katherine MacDonald — First National.
Next Week—"Flesh and Blood," Lon Chaney, Western Pictures Exploitation.

PHILADELPHIA

Stanley Theatre—
Overture—Scherzo from the Fifth Organ Sonata—Guilmant—Orchestra.
Current Events—Pathe News—Fox News—Topics of the Day.
Scenic—"Water."
Comedy—"The Frozen North."
Music — Piano Feature — Lewis White in two selections.
Feature—"The Face in the Fog"—Paramount.
Next Week — "The Man Who Played God"—United Artists.

Stanton Theatre—
Feature — "Manslaughter" — DeMille Indefinite run.

Aldine Theatre—
Current Events—International Review—Pathe Review.
Scenic—Hy Mayer Travelaugh.
Feature—"Kindred of the Dust"—First Nat'l.
Next Week — "The Prisoner of Zenda"—Metro.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Movie Chats—Hodkinson.
Feature — "Pink Gods" — Paramount.
Next Week—"The Dust Flower."

Hand-drawn "Rich Men's Wives" ad used by the Des Moines theatre, Des Moines

Karlton Theatre—
Current Events—Pathe News and Kinograms.
Feature—"The Sin Flood"—Goldwyn.

Palace Theatre—
Current Events—Pathe News and Topics of the Day.
Feature — "The Masquerader" — First Nat'l.
Next Week—"The Bond Boy"—First Nat'l.

Regent Theatre—
Comedy Cartoon—"Fallen Archers"—Mutt & Jeff.
Feature—"The Brand"—Goldwyn.
Next Week—"Hearts Haven."

Victoria Theatre—
Current Events—Pathe News.
Feature—"Monte Cristo"—Fox.
Next Week—"Sure Fire Flint."

Capitol Theatre—
Current Events—Kinograms.
Feature—"The Ghost Breaker"—Wallace Reid—Paramount.

Single-column teaser ad used in Des Moines newspapers on "East is West," by the Des Moines theatre

Exhibitors' Service Bureau—Pages 2159-2172

Elaborate lobby on "The Storm" prepared by Art Hardin, manager of the Saenger theatre, Texarkana, Ark. Practically the only expense was for hauling in the lumber

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

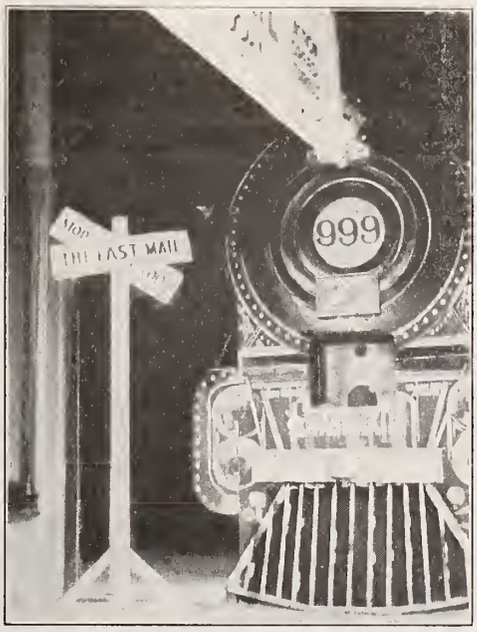
J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.



Large compo board display used in front of Terminal theatre, Newark, N. J., on "The Fast Mail"

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Sonth, ern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

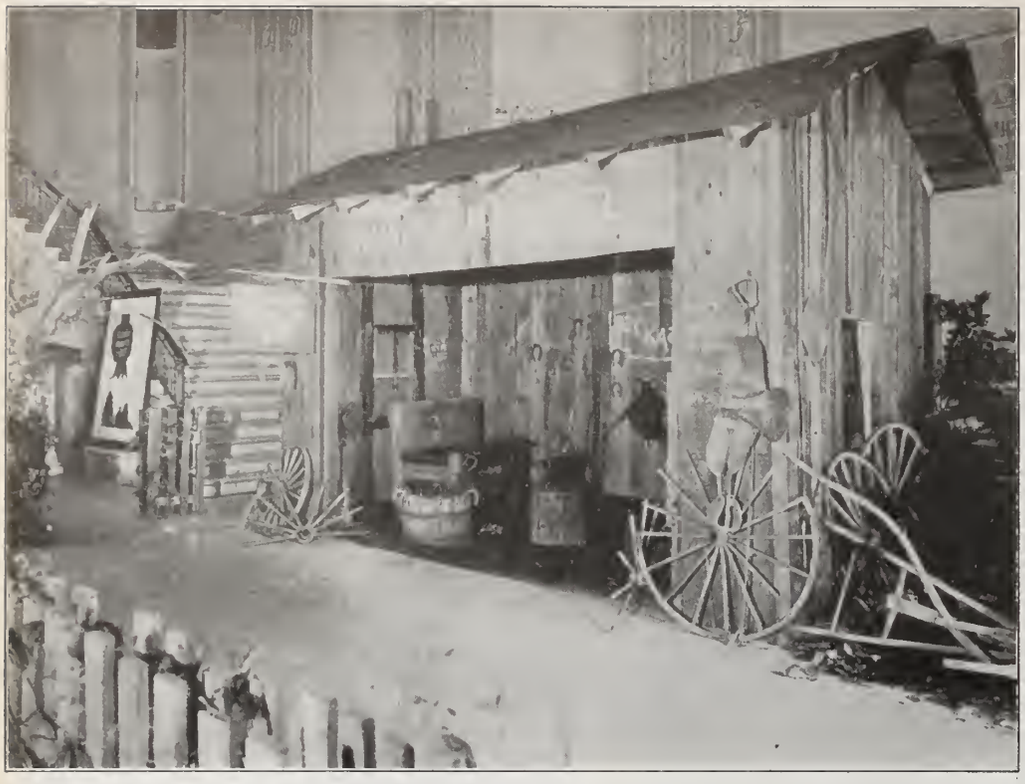
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.



E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., converted the lobby display on "The Old Homestead," shown recently in Motion Picture News, to the above display on "Human Hearts" for the following week

Ties Up with Loan Company on "The Old Homestead"

Philadelphia, Pa.—A tie-up with a building and loan association, executed by Eli M. Orowitz, Paramount exploiteer, has broken ground for the exploitation of "The Old Homestead."

One of the largest of such organizations is the Greater West Philadelphia Building and Loan Association, at the head of which are a number of leading citizens. This association has received widespread publicity through its movement to build up West Philadelphia.

Orowitz sold this organization a herald with a front flap showing "Theodore Roberts in the Paramount Picture, 'The Old Homestead.'"

The tie-up line used on the front was: "All the money in the world isn't half enough to compare with the sentimental value attached to 'The Old Homestead.' If you want that once-in-a-lifetime thrill when you proudly say, 'I've got the h-o-m-e all paid for,' join the Greater West Philadelphia Building and Loan Association."

"In the Name of the Law" Is Given Novel Display

PHILADELPHIA, Pa.—The management of the Victoria theatre, with the aid of the police department, made up a novel and attractive lobby display for use during the run of "In the Name of the Law."

The stand was in the form of a folding screen on which were displayed various types of handcuffs and leg irons used by police, as well as several unique weapons taken from notorious criminals. Various identification cards and advertisements for the arrest of criminals completed the display. One of the most interesting specimens was a knife made from a bed post by a prisoner in his effort to escape.

Apologizes to Patrons as Ad for "The Eternal Flames"

DES MOINES, Iowa.—The Des Moines theatre used a somewhat unusual mail campaign recently to exploit "The Eternal Flame," when a card was sent to patrons, reading:

"CORRECTION—and an Apology. It was not our intention to mislead you when we made the statement that 'Smilin' Through' was all that the screen can give. We honestly believed it and so did the thousands of patrons who saw the attraction.

"We are forced to retract our statement by announcing that what we believe to be the peer of 'Smilin' Through,' the Drama Magnificent, 'The Eternal Flame' in which Norma Talmadge scores triumphantly is coming to the Des Moines next week."

Baseball Score-Card Used to Exploit "Gypsy Passion"

JOLIETTE, Canada—Manager Singerman tied up with a baseball game between Joliette and Ahuntsic recently to exploit "Gypsy Passion," which was booked to play his theatre shortly after.

Score cards were printed in red on lightweight, white cardboard, bearing the usual box scoring arrangement and an advertisement in French on both sides for "Gypsy Passion."

Elaborate Campaign on "Blood and Sand" at Charlotte

Charlotte, N. C.—Manager Ray Beall of the Imperial theatre began his campaign on "Blood and Sand" two weeks before play date with special heralds. These were on cardboard, size 7 x 7 inches. In bold faced block type in the center was printed "BLOOD and SAND." In the upper left-hand corner in small type the name RODOLPH VALENTINO. In the lower right-hand corner, IMPERIAL.

These were distributed throughout the town, and thrown in all automobiles parked in the business section. Immediately after the distribution of these teaser-cards a great many people inquired at the Imperial to know when this picture would be shown.

One week before play date the advance newspaper advertising was started. Also 2,000 of the regular stock heralds were dated and distributed from the Imperial theatre exits.

Sunday, before the opening, Monday, 1,000 postals were mailed to cover the Imperial's up-to-date mailing list.

A special lobby display was arranged one week in advance and consisted of a cut-out frame holding nine still photographs. Furthermore, Manager Beall was successful in securing the loan of a banderilla that was brought from Juarez, Mex., and that had actually been used in a bull fight. This banderilla was displayed in a one-sheet frame. One of the still pictures displayed with it was most appropriate, a shot illustrating how the banderilla is used in a fight.

The special lobby display during the run consisted of a presentation of a small arena or bull-ring.

Manager Charles H. Amos of the Strand theatre, Spartanburg, S. C., erected this lobby display on "Madame Peacock"

Street ballyhoos used by the Tower theatre to tell St. Paul residents that "The Fast Mail" was playing that house

Thirty Foot Banner Carried on Airplane Over Hartford

Hartford, Conn.—Manager Harry Needles of the Princess theatre used an original stunt on "Hurricane's Gal" which proved somewhat hazardous but got results.

A plane flew over the city, dragging a banner 30 feet long and seven feet deep, about 250 yards in its rear. The papers called it the "aeroplane tractor," and the phrase was readily accepted and made a good newspaper story. The danger came in the risk of air currents with the "tractor" behind the plane, that made flying doubly hazardous.

Later on, the banner was put in front of the theatre with the caption: "The First Sign to Fly Over Hartford."

Display of 40-inch candle and butterfly used on "The Eternal Flame" at the Strand theatre, Niagara Falls, N. Y.

Atmospheric Prolog Staged to "The Eternal Flame"

Lafayette, Ind.—Manager Herbert H. Johnson of the Luna theatre staged an effective atmospheric prolog to "The Eternal Flame" when that picture played his house recently.

The setting comprised dark draperies and a huge cauldron reposing upon a tripod in the center of the stage. From the cauldron there emanated a whitish smoke. Then there appeared a child dressed in the garb of Cupid. Into the cauldron he poured from a transparent decanter a deep red liquid. The he stirred the mixture with a silver arrow, whereupon it burst into a flaming shaft and at the same time, by cleverly manipulated electrical illumination, the entire interior of the theatre was suffused in a magnificent red glow.

Thus was "The Eternal Flame" exemplified.

Cleveland Street Ballyhoo Is Used on "Paid Back"

Cleveland, Ohio.—The Standard theatre used a street ballyhoo with excellent success on "Paid Back" when that picture was playing the Standard.

A neatly attired man, with panama hat and walking stick, walked about the streets with a sign on his back, reading:

"I loaned a friend 25 cents to see a great picture at the Standard theatre this week, and I have been 'PAID BACK.'"

Sills' Make-Up in "Skin Deep" Is Exploited

Chicago, Ill.—The make-up used in the early portion of "Skin Deep" by Milton Sills was capitalized by W. K. Hollander, publicity director for Balaban and Katz, when the picture ran at the Chicago theatre.

In the first part of the picture the featured player has a crook make-up that makes him unrecognizable. The publicity man used this picture in the papers before any announcement was made of "Skin Deep" and invited motion picture fans, under the caption of "Do You Know?" to identify the player.

More than 2,000 replies were received. Of these about 300 were correct. The right answer was given coincidentally with the first display advertising on the picture and made the tie-up which created a large audience interest for the run.

Ingenious sign over box-office of Phillips theatre, Orlando, Fla., on "Turn to the Right," W. F. Estes, manager

There are three entrances to the Strand theatre, Waco, Tex., but only two of them are used by patrons, so when an elaborate compo board front was placed on the house for the showing of "The Eternal Flame," a cut-out was placed in the centre entrance, against a curtain, with results as shown above

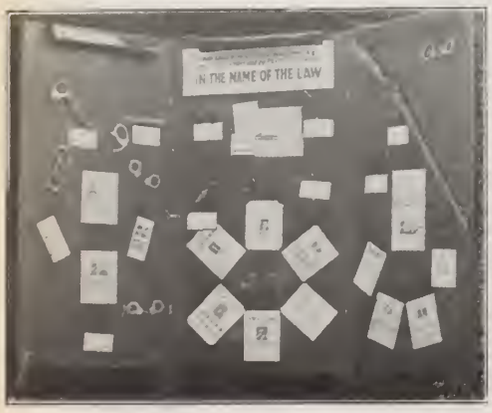
Butterflies and Music Exploit "The Eternal Flame"

Des Moines, Iowa.—Butterflies and music were the main notes in the exploitation campaign on "The Eternal Flame," staged by the Des Moines theatre.

The butterflies danced around the flames produced by two burning candles that have symbolized the exploitation on "The Eternal Flame." They were put in as a window display by Zavet, the jeweler, in connection with a profile of Miss Talmadge advertising the Norma Talmadge pearls as worn in the picture.

The candles, each three feet long, burned for forty-eight hours with the butterflies clinging to the mirror. The ideal way would have been to have an electrical butterfly that could fly around and flap its wings, but as a next best idea the theatre used the inanimate variety.

Although best sellers were on every shelf of the largest music store in Des Moines, "The Eternal Flame" based on the picture and dedicated to Miss Talmadge, occupied the center space in the long music stand, and it was advertised by a special, hand-painted sign right above the cash register. The close proximity of this sheet of music to the cash register saved the clerk a lot of walking.



Display of handcuffs, weapons, etc., used in lobby of Victoria theatre, Philadelphia, Pa., on "In the Name of the Law," through police co-operation

Housewives' Matinee Given on "Song of Life"

PADUCAH, Ky.—The Arcade theatre gave a housewives' matinee as an exploitation stunt during the run of "The Song of Life" at which valuable household articles were given away by three department stores that figured in the advertising on the picture.

Experts from these stores gave brief talks on housework and housekeeping science at the matinee and the performance scored one of the biggest hits of the year. The husbands weren't present but they showed their appreciation in other ways.

Fashion Show Prologue Used for "Her Gilded Cage"

Rockford, Ill.—Combining a style revue and a prologue was recently done successfully at Ascher's Midway theatre by Manager Charles H. Darrell when Gloria Swanson, in "Her Gilded Cage," was the attraction.

A platform was built between the screen and the orchestra pit. A runway was laid from either side of it to the exits flanking the proscenium. A cage was rigged over one of these exits, the set fitted with appropriate lighting, and in spite of the heat—the mercury sticking close to 100—the show was well received.

The fashion parade opened with the spotlight finding a young lady in the center of the stage on a small pedestal. In passing out on the side she ushered in a second mannequin and the display moved this way through forty-four changes in twenty minutes. Each model moved to a different piece of music which served to identify them in the various costumes. A clever little Rockford miss worked in a toe dance specialty as a variation. Appeal was made to mothers through a tiny little girl. The parade closed with some jazz steps by one of the models in ballet costume.

The title of the feature was worked in by a male voice rendering "She's Only a Bird in a Gilded Cage," singing to a young lady soprano placed in the cage mentioned above, who carried the second chorus with the man in harmony.

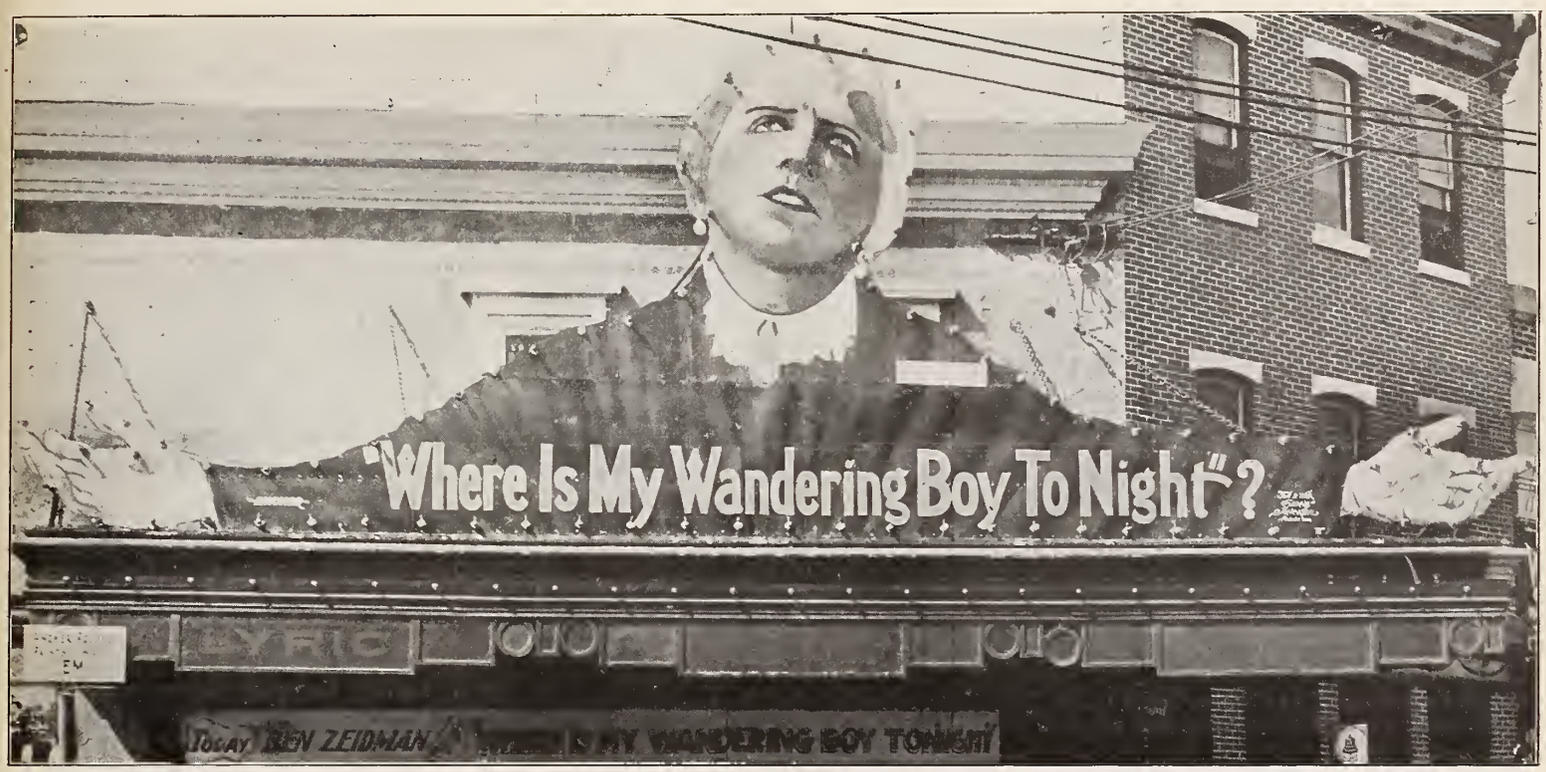
Exploits War Angle in Putting "Skin Deep" Over

Oklahoma City, Okla.—Manager T. H. Boland of the Empress theatre, in exploiting "Skin Deep" discarded the traditional idea that the public won't stand for war themes. In fact, he concentrated on this angle.

His first stunt was a midnight showing to 150 ex-service men, members of the American Legion. They gave "Skin Deep" an official endorsement and tremendous word of mouth advertising.

Then Boland set to work on his lobby. Discarded army rifles, helmets, war torpedoes, flags and a pup tent with a wax sentry on guard constituted the display that not only threw the old ideas into oblivion but started the way for a record attendance for "Skin Deep."

Advance lobby display on "Love is an Awful Thing" prepared by the Rialto theatre, Atlanta



Gigantic marquee sign prepared at the Lyric theatre, Camden, N. J., on "Where Is My Wandering Boy Tonight?" The figure is 41 feet wide and 14 feet high, and was copied by the artist from the one-sheet. It is surrounded by electric bulbs along the edge

Newsboys Given Free Showing of "The Devil's Foot"

Indianapolis, Ind.—The Central Amusement Company, which is running the series of two-reel subjects on "The Adventures of Sherlock Holmes," recently made a tie-up with the *Indianapolis Star* for a special Saturday morning performance of "The Devil's Foot" for *Star* newsboys.

More than 2,000 newsboys gathered in front of the offices of the *Star* and marched in parade formation through the downtown streets to the Lyric theatre, where "The Devil's Foot" was presented for their entertainment, together with a program made up entirely of Educational's short subjects. Other pictures on the program included "Rolling Stones," "For Land's Sake" and Lyman H. Howe's "Ride on a Runaway Train."

The *Star* printed several advance stories about this special showing and about the pictures to be presented at the Lyric and Isis theatres, and on the Sunday morning after the newsboys' program, carried a story and two big pictures under a three-column head telling about the great time the newsies had at their special performance.

"Gilded Cage" lobby prepared by A. P. Robert, manager of the Strand theatre, Salisbury, N. C.

Chariot Stunt Used on "Nero" at Niagara Falls, N. Y.

NIAGARA FALLS, N. Y.—The management of the Bellevue theatre used the always effective chariot stunt as a feature of its exploitation campaign for "Nero" recently.

For an entire week prior to the opening, a two-horse chariot was driven about the streets of the city by a man attired in the toga and garments of an ancient Roman. The affair was constructed at little cost, the front wheels and tongue of a wagon and a simple box of painted tin being all that was used.

On the horses were placed large canvas signs identifying the theatre and the production.

Handsome Lobby Heralds Coming of "Broadway Rose"

Minneapolis, Minn.—Manager Gus Carlson of Sobelman and Rowe's Blue Mouse theatre arranged an advance lobby display comprised of artificial roses, four oil paintings of the star, and other decorative ideas, for "Broadway Rose."

Patrons entering the lobby of the theatre saw first the four oil paintings of the star, all mounted on a wall of deep blue velour separated from each other by clusters of small artificial roses. In the inside lobby was another lavish display of the flowers which evoked many comments on their beauty. The roses were tied in heavy ropes, suspended in loops from the electric fixtures on the ceiling. At each door, leading into the theatre itself, was placed a large urn, on which were bunched more roses.

Above the doors another unusual effect was obtained. On each of the mirrors which are built in the wall above the entrance appeared lettering of red cardboard, reading "Coming Mae Murray in 'Broadway Rose.'" This unique bit added effectively to the entire decorative scheme.

Dollar Savings Account Given on "The Five Dollar Baby"

Minneapolis, Minn.—Manager S. G. Lebedorff of the Liberty theatre found giving a dollar away with each ticket purchased for "The Five Dollar Baby" a highly effective exploitation measure. He had circulated handbills reading:

"We will give away a check for One Dollar Free to every person buying an adult's ticket during the showing of 'The Five Dollar Baby.'"

The stunt was made possible through the co-operation of a savings bank, whose practise it has been to credit every depositor of $5 for six months with $1, as an inducement to open an account. That is to say, if Smith puts $5 in the bank and guarantees to leave that $5 there six months, he has, at the end of that period, $6 to his credit.

The dollar the Liberty theatre gave away free was in the form of a check which, if deposited in the savings bank with another $5, would belong to the holder at the end of six months.

Effective use of small lobby made by the Standard theatre, Cleveland, on "Paid Back"

Street ballyhoo on "The Storm" used by the Sun theatre, Omaha. Red fire was burned on the inside of the display, which was mounted on an auto truck, giving a forest fire effect

Lavish Fashion Review Staged at Stanley, Philadelphia

Philadelphia, Pa.—A lavish and elaborate stage setting was used by the Stanley theatre in connection with a Fashion Review presented under the auspices of Gimbel Brothers.

The Fashion Review was staged in three episodes, being a combination of motion pictures and displays by living models. The pictures, showing how Paris was brought to Philadelphia, were taken in France by a Stanley cameraman. They first show the establishments of Paris dressmakers, the world's famous mannequins, fashion's proving grounds, the great restaurants, the boulevards and Paris of the moment, and this episode concludes with the living models.

The second episode brings more motion pictures, showing Dame Fashion in varying moods at the famous Casino at Deauville, the great watering place, and then is shown the models in costumes for all hours. For the finale the film episode showed the famous couturier, M. Paul Poiret, his renowned gardens and his equally renowned mannequins. Then the lifting of the curtains reveals the stage set in reproduction of these gardens.

Actor Arrested as Stunt for "In the Name of the Law"

SAN FRANCISCO, Cal.—Policeman E. W. Meredith won a $50 prize by arresting Emory Johnson, a motion picture actor. It all evolved around a performance at the Strand when the picture "In The Name of The Law" was displayed and the proceeds that afternoon were used to defray hospital expenses of a certain policeman. The mayor, chief of police and other city dignitaries were in the parade.

Previously word had been sent out that Johnson was to parade the downtown section attired in the uniform of a policeman and that a $50 reward would be paid to the first policeman who recognized Johnson and brought him to the Strand theatre. That idea paid the management well also, for many spoke of it for days.

Candles and Pearls Combine to Exploit "Eternal Flame"

WINSTON-SALEM, N. C.—The Auditorium theatre, in its window tie-ups on "The Eternal Flame," used the odd combination, candles and pearls, to attract the attention of shoppers. Stills were used liberally, combined with the pearls, which are used in the picture.

The 40-inch candle won attention because of its novelty and the fact that shoppers were invited to make a study of it from a scientific angle and guess how long it would take to burn out in continuous minutes. The idea was tied up with the title "The Eternal Flame."

Grandma's Matinee Given for "Grandma's Boy"

GADSDEN, Ala. — Co-operating with the secretaries of churches, Manager A. L. Snell of the Imperial theatre obtained the name of every grandmother in Gadsden. He then made a personal call on them and extended an invitation to the first matinee performance of "Grandma's Boy." Publicity was given to the fact of this performance. The day of the showing, a special section of the theatre was reserved for the grandmothers, 64 of whom attended.

"Cinderella Contest" Used at Baltimore on "Zenda"

Baltimore, Md.—A "Cinderella contest" in conjunction with showing of "The Prisoner of Zenda" at the New theatre, one of the Whitehurst chain, brought unusually good publicity for the film, the stunt being arranged in a tie-up with the shoe store of N. Hess and Sons, on a leading shopping thoroughfare. Slippers worn by Alice Terry, playing the lead in the picture, were shown in the store window with a descriptive sign which offered first and second prizes and free tickets up to a seventh prize. The first and second prizes were a handsome pair of slippers made to order for the girls able to wear the Terry slippers.

A large painting of Alice Terry and Lewis Stone in the picture formed a background, and the remainder of the window was given over to a special display of women's slippers on sale in the store. As a boost for the picture a local paper ran daily stories, starting with a picture of Miss Terry. More than an hour was required to allow "try ons" by applicants for the prizes.

The stunt was arranged by Leon Victor, publicity representative for "The Prisoner of Zenda;" Eugene N. Daley, manager of the New theatre, and Louis A. De Hoff, booking director for the Whitehurst chain.

Clothing window tie-up on "Trouble" obtained by Butterfly theatre, Milwaukee, Wis., through Jackie Coogan impersonation contest, with suit shown as prize.

Enclosed lobby of compo board built at the Fort Armstrong theatre, Rock Island, Ill., for showing of "Blood and Sand"

"Grandma's Boy" Seen by 350 Grandmothers

Philadelphia, Pa.—Comparatively few exploitation stunts manage to get into conservative papers like the *Evening Public Ledger,* but it was accomplished by the Carman theatre with a grandmother's matinee on "Grandma's Boy," which the paper handled as a straight news story, under a three-column spread head and a layout. The *Ledger* said:

"Grandmothers—or at least 350 gray-haired, spectacled old ladies, who said they were grandmothers and very likely were. As George Gravenstine remarked, ladies at that age would hardly perjure themselves for the sake of a free admission to the movies.

"Incidentally, that's what it was—'Grandmother's Day' at Mr. Gravenstine's movie theatre at Hilton street and Germantown avenue. They came on the arms of little boys who, for the mere virtue of possessing grandmothers, were likewise admitted free, gratis, for nothing. There were in the bargain a hundred odd little girls, but from these, grandmothered or otherwise, the management collected admission.

"The idea came to Mr. Gravenstine a few days ago when he engaged for his theatre a Harold Lloyd movie called 'Grandma's Boy.' Emotionally, this picture sent Mr. Gravenstine's memory spinning back to the days of his own grandmothers.

"Be that as it may, anyone who doubted the virtue in Mr. Gravenstine's idea had only to watch the old ladies yesterday."

Tie-up with radio store made by the System theatre, Montreal, on "The Radio Hound"

"For Sale" Tags Are Placed on 10,000 Auto Windshields

ST. LOUIS, Mo.—Manager Greenman of the Fox Liberty theatre created sensation recently in his exploitation on "A Fool There Was," when he had more than 10,000 small cards hung to the windshields of automobiles on the streets.

Printed on light red board, the cards bore the following:

"THIS CAR is not FOR SALE because the owner is going to drive it to the Fox Liberty theatre to see 'A Fool There Was.'"

"This Car" and "For Sale" were printed in prominent type, with the rest of the wording smaller.

Powder Puffs Given Ladies as "Gilded Cage Stunt"

Atlanta, Ga.—Manager DeSales Harrison of the Howard theatre put "Her Gilded Cage" over largely by foyer advertising during the week previous to the showing.

A large and attractive gilded cage made of wooden rods and strips was set up on a box-like base in the center of the foyer. It was "roped off" by yellow ribbon passing around small upright stanchions setting about four feet back from the cage. The ribbons extended up the grand stairway to the mezzanine floor, making a narrow passageway down which a girl, dressed and made up to resemble Gloria Swanson, passed on her way to the cage.

Just before the start of each de luxe performance, afternoon and evening, and while the foyer was packed with crowds entering and leaving, a small orchestra on the mezzanine floor began to play. The plush curtains at the head of the stairs were drawn back and the girl stepped out and made her way slowly to the time of the music down the stairs and into the cage. There she picked up a basket of "Gloria Swanson" powder puffs and distributed them to the ladies. They were enclosed in envelopes that carried a cleverly worded ad for the picture. When the powder puffs were all distributed she returned up the stairs and vanished behind the plush curtains.

For this stunt Mr. Harrison was fortunate in securing a girl that resembled Gloria Swanson very much. This resemblance was enhanced by the costume and make-up.

Fake Summons Idea Used on "Reported Missing"

Darlington, S. C.—Manager Baxter of the Liberty theatre got out a fake court summons, in regular legal form, on "Reported Missing," which he reports as having gotten results. It was gotten up in regulation style on the outer fold, and the copy inside included the following:

"You are hereby summoned and required to be and appear at the Liberty theatre at one or more of the regular performances, that is to say, at 5:30, 7:15 or 9 p.m. on one or both of the calendar days Monday, the 11th, or Tuesday, the 12th of September, A. D. 1922, there to chuckle, laugh, roar and otherwise revel and delight in and over the greatest super-comedy-drama of thrills, surprises, and serio-dramatic punches yet produced, 'REPORTED MISSING,' of which the greatest dramatic critic, ALAN DALE, says: 'This picture whirls with incident, with rush and push and vigor and vim'—and DALE doesn't have to boost any man's picture!

"Failing to appear as above required and summoned, and 'REPORTED MISSING,' you are hereby sentenced to miss, forego, and forever regret passing up the greatest screen treat of your life, and in such event, you are warned to blame no man for your lack of wisdom and judgment."

Window link-up with phonograph company made during the run of "Remembrance" at the Capitol theatre, New York City

Minuet prologue to "The Eternal Flame," staged by Edward L. Hyman, managing director of Brooklyn Mark Strand theatre, Brooklyn, N. Y. The curtains are of dark blue plush

Raffles Dodge Finally Pulled on "The Masquerader"

Indianapolis, Ind.—Ever since "The Masquerader" has been released, theatre managers have waited for some daring exhibitor who would be able to put across the old Raffles stunt so commonly suggested in connection with the picture. Traffic has become more congested and police departments have taken umbrage at any scheme which tends to increase their trouble. The question of inconveniencing a great many people has also been a factor.

In several places it has been started since "The Masquerader" was run but because of difficulties that arose it has never been consummated. The exhibitor who finally managed to straighten out all the kinks is Ralph Lieber, manager of the Circle theatre, Indianapolis, Ind.

In conjunction with the *Indianapolis Times* the Circle theatre engaged a man ot roam around the streets as "The Masquerader from the Times." The individual addressing him by this title was entitled to the reward. The masquerader was at liberty for eight days before he was finally captured by a woman. In the meantime the reward had been raised from $50 to $100 as day after day passed during which the masquerader walked through holiday, baseball and fair crowds without being recognized.

Every day the *Times* carried a front page article, with a photograph of the masquerader that showed his clothing and stature but not the features of his face. The newspaper articles run in connection with the man hunt were gems of journalism in their by-play on human interest stuff.

The tie up wasn't neglected. The *Times* went to great pains in explaining that the Raffles stunt should not be taken as symbolizing the plot of "The Masquerader" and that the explanation was made for the benefit of those who were going to the Circle theatre.

Shoe Store Tie-Up Effective In Exploiting "Zenda"

Cleveland, O.—A co-operative arrangement with a leading shoe store materially added the Stillman theatre here recently in putting over "The Prisoner of Zenda."

In the window of the N. O. Stone Shoe company was shown a pair of slippers worn by Alice Terry, who plays the role of Princess Flavia in "The Prisoner of Zenda." A large sign was displayed, which read: "These dainty slippers were worn by Alice Terry, in the making of the picture production, "The Prisoner of Zenda," to be presented week of August 20th at the Stillman theatre. Can any Cleveland girl wear them? The following prizes will be given: First, second and third ladies whom the slippers fit, a handsome pair of slippers each, made to order. Fourth, fifth, sixth and seventh prizes, free tickets to "The Prisoner of Zenda." They can be tried on inside store in Ladies' Shoe Department Tuesday Morning, August 22 between 10 and 11 o'clock.

A large colored painting showing Lewis Stone and Alice Terry was exhibited in the window, and provided an attractive background. A large assortment of ladies' slippers completed the effective display.

The Cleveland Press published a detailed daily story about the progress of the competition. The first day's story outlined the general idea of the stunt, under a large picture of Miss Terry. It made an appeal to civic pride, in that it gave the opinion of experts that Atlanta, Pittsburg and Portland were the only cities in which "Cinderella feet" could be found. The story went on to give the average size of women's feet in Cleveland as 5½, in comparison with the average 4½ which these other cities boasted.

Each day the details of the competition were published. Photographs of contestants were printed, and on the day of the final choice of Cleveland's Cinderella, when the lucky woman was to get a pair of slippers, the shoe store was crowded with eager applicants for the coveted distinction.

Theatre Ties Up With Art Shop to Exploit "Out of the Dust"

BALTIMORE, MD. As an additional attraction for "Out of the Dust," while playing at the New Theatre, arrangements were made with an art shop of the city to accept seat coupons in exchange for prints suitable for framing, of famous paintings by Frederic Remington, great portrayer of western life.

Frank J. Miller, manager of theatres, arranged this lobby display at the Modjeska theatre, Augusta, Ga., in connection with the showing of "Manslaughter." The figure is a cut-out

Elaborate atmospheric lobby, strongly suggesting forest setting, prepared by J. A. Haas, manager of Clune's theatre, Los Angeles, on "Colleen of the Pines"

Safety Campaign Tie-Up Wins "Manslaughter" Publicity

Baltimore, Md.—A publicity campaign in which the police department, the Merchants' and Manufacturers' association, the Mayor, the Governor of the State and the Automobile Club of Maryland all took an active part and lent not only endorsement but active cooperation, has just been completed by the Century theatre here for "Manslaughter."

The publicity was particularly well done since the name of the film was mentioned only incidentally. For example, the city was posted with placards and posters calling attention to the need of safety first measures and the fact that manslaughter might be the consequence of failure to heed the warning. These posters were placed on traffic patrolmen's stands, police department signs and on buildings as well as on the usual boards.

The Automobile club, seeing the real opportunity in the scheme, arranged to have the watchmen stationed at automobile parking spots distribute several thousand windshield stickers bearing the words:

Be Careful! Manslaughter may result from carelessness.

The M. and M. association, Governor Ritchie and Mayor Broening all wrote endorsing the campaign and including in their letters matters pertaining to safety which could be—and were—printed by the city papers as straight news. Heavy advertising at the opening of the week emphasized the safety campaign feature as well as presented the picture. Eugene N. Daley, manager of the Century, and Leslie F. Whalen, publicity man for Paramount, put over the campaign.

Automobile which toured territory around Erie, Pa., prior to showing of "Remembrance" at the Rialto theatre

Lobby Transformed Into Saloon For "The Kick-Back"

ATLANTA, Ga.—Manager G. M. Phillips of the Strand theatre brought back many old memories in exploiting "The Kick-Back," when his lobby was transformed into a replica of an old western saloon, complete in every detail. On the right hand side was a regular bar where soft drinks were served to patrons. This was accomplished by tying up with a local soft-drink manufacturer.

Steps lead up stairs to the conventional "rooms" of the miners, and on the little platform at the back of the steps was a cut-out of Harry Carey leaning over the railing. Needless to say the lobby had a "kick" and "The Kick-Back" enjoyed a successful run.

Co-operative window display, with illuminated poster with flasher, arranged at Canton, Ohio, on "The Storm" by the Mozart theatre

Sign Painting Contest Brings Kids Out for Picture

Richmond, Va.—A stunt which could be applied to any picture likely to interest children was used by the manager of the Bijou theatre on "A Trip to Paramountown," when he staged a special showing for the kids, who were invited free.

The management also offered prizes of full school kits to youngsters making the best signs for the special showing.

The signs all read: "We are going on a trip through Paramount Land."

The kids assembled at a given spot and beat a noisy way to the theatre.

Many Exploitation Stunts Are Staged in Kansas

Kansas City, Mo.—Unusual interest in exploitation is being shown just now in the Kansas City territory. Here are a few random excerpts:

To cram your fork into the breast of a fried chicken and pull out a card, placed just under the skin, reading, "It's only 'Skin Deep'," and to receive a telegram, while away from home, telling you not to book Paramount pictures, that the police force is inadequate, signed by the chief of police of your town—those are two stunts that will be pulled at the Kansas convention in Wichita, Kans.

Then J. C. Cruise, manager of the Quality theatre, Independence, Kans., drew out the crowds last week when he staged a dog race down the thoroughfare of his hamlet, each dog being enveloped in a poster, reading: "The Silent Call."

And last, but by no means least, Howard Kingsmore of the Kansas City Paramount office broke into the limelight by staging a resemblance contest at Electric Park during Paramount Week. Many were the girls who thought they resembled Gloria Swanson, but a silver loving cup and season passes to the Newman, Royal and Twelfth Street theatres fully satisfied all contestants.

Stanley Chambers, Miller theatre, Wichita, Kans., had cards placed on virtually every cigar lighter in Wichita, "This flame is for a light—'The Eternal Flame' is for the heart—Norma Talmadge—Miller theatre."

Float used in Labor day parade at Boston on "A Little Child Shall Lead Them" at Tremont Temple

Tie-up with phonograph company on "My Wild Irish Rose" arranged at Cleveland

Puts Personal Touch in Cards on "Human Hearts"

Seattle, Wash.—Direct personal advertising with a short, pointed message was used with success by Manager R. W. Case of the Columbia theatre as one of the means of putting over "Human Hearts."

The day the showing of "Human Hearts" began, 2,000 postcards were sent through the mails to established families in the city. The cards began, "Dear Friends:—There will be three and perhaps four pictures this season that will rank as the outstanding photoplays of the year. 'Human Hearts' is one of these." A small picture of House Peters covered a part of the card on the left-hand side, and beneath the picture was the words, "P.S.—'Human Hearts' is now playing at the Columbia Theatre" in small, heavy type letters. Following this printed matter came an announcement of the other attractions on the same bill as "Human Hearts." The postcard was signed, "Sincerely yours, re-created, The Columbia theatre."

Aside from the postcards, Manager Case also had 2,000 automobile cards printed. These were the same size as the postcards, but instead of beginning, "Dear Friends," the auto cards started "Do You Know That—" On the opposite side of the card, instead of the space for the name and address, the card said, "'Top O' The Mornin' To You Soon at the Columbia theatre." In this way Manager Case put over some advance advertising on his coming attraction. The automobile cards were fastened on the steering wheels of cars that were parked in the downtown streets.

Police Escort Meets Print of "Foolish Wives" at Train

WILMINGTON, N. C.—Ernest G. Stellings, manager of the Grand theatre, in addition to most of the stunts that have been reported on "Foolish Wives" went a little farther and had the exchange wire him to have a police escort meet the train that brought the picture to Wilmington, as it carried an extremely high valuation.

Stellings at once got the police chief, who designated two officers, armed, to meet the train and the picture was escorted to the biggest bank there and deposited in the vault over night. An officer accompanied the print to the bank that night after closing to see that it was safely locked up.

"Blood and Sand" is Billed as Bull-Fight at Mattoon

MATTOON, Ill.—Great excitement was caused in Mattoon when Peterson's Park billed Juan Gallardo, the world's greatest matador, in a bull-fight, instead of Rodolph Valentino in "Blood and Sand." A striking one-sheet in four colors, red, green, yellow and black, which proclaimed Gallardo "the world's paramount toreador," who will thrill Mattoon "with his matchless daring."

About the time the town was all worked up about it, Mike Vogel, St. Louis Paramount exploiteer, arrived as Gallardo's personal representative. The mayor prohibited such an exhibition. Mike then gave him the ha-ha with a newspaper ad that the bull-fight was only part of "Blood and Sand" playing at Peterson's Park soon.

Jeweler Lends Diamond Display as "Pink Gods" Hook-Up

ATLANTA, Ga.—By tying up with a local jewelry house Manager Phil Gersdorf of the Rialto, Atlanta, was able to secure for exploitation in his lobby a showcase of diamonds for Bebe Daniels in "Pink Gods." These, of course, were great eyecatchers and helped considerably in putting over the picture. Manager Gersdorf also secured window tie-ups with the jewelry house.

Pictures Exploited at Spokane Fair for First Time

Spokane, Wash.—"Blood and Sand" and "The Valley of Silent Men," were introduced to thousands of Spokane people during the 29th annual Spokane Interstate Fair and Livestock show.

For the first time in the history of the local fair association a motion picture firm was allowed to advertise its advance releases before a grandstand of more than 10,000 people. And the fair association helped put on the stunt.

Scores of prize winning cattle and horses were used to advantage by the Paramount representative in telling of the 41 coming releases. Large banners bearing the names of the 41 pictures were worn by the prize cattle in their march before the grandstand audience.

A special feature and novel attraction was used to introduce "Blood and Sand" which showed the latter part of fair week.

One man, representing Rodolph Valentino, was dressed in a bull fighter's costume and carried a spear. At his side were several other men dressed in the full regalia of picadors and matadors. Other picadors and matadors rode on decorated horses and a wild steer was released in the race track before the grand stand. This presentation very cleverly brought out that portion of the bull fight scene in "Blood and Sand."

Attractive compo board display on automobile truck which toured Philadelphia in connection with the showing of "The Prisoner of Zenda" at the Aldine theatre

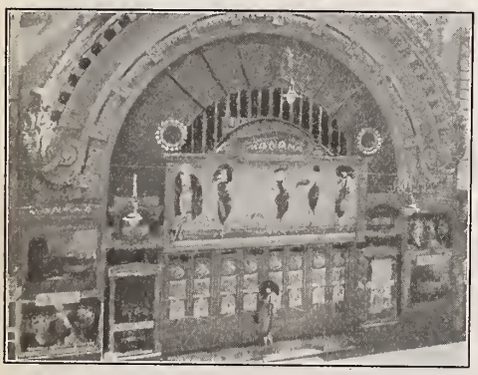
Lobby display on "Grandma's Boy" built at the Imperial theatre, Asheville, N. C., of which John B. Carroll is manager. The house and well were built up solid in the lobby, and cut-outs were placed at either side of the entrance

Well Rounded Campaign on "In the Name of the Law"

Atlanta, Ga.—A well rounded out exploitation campaign helped Manager Phil Gersdorf of the Rialto theatre considerably in putting over "In the Name of the Law." To begin with he had a giant cut-out of a policeman strung up on top of the marquee which by its size attracted attention on all sides.

He also tied up with local policemen and gave them a special performance of the picture, which pleased and caused a great deal of word of mouth advertising, and incidentally, made things easier for Mr. Gersdorf in securing other exploitation. He had illustrated cardboards printed reading "Don't park within fifteen feet of the water plug—In the Name of the Law" and hung them on downtown fire plugs.

Just now several downtown streets are being repaired and certain parts of them are closed to traffic. At each of these points manager Gersdorf set up a cut-out of an officer holding out his hand as if stopping the traffic. The Words "Stop! In the Name of the Law" were printed on each cut-out and at the bottom in large red lettering were the words "At the Rialto this week."



Front of Cine Esmeralda, Buenos Aires, South America, for showing of "Foolish Wives"

Theatre Program Distributed In Hotel Rooms

WILMINGTON, N. C.—The Howard-Wells Amusement Company force in Wilmington are distributing a neat eight-page program for all their houses and Ernest G. Stellings, manager of the Grand theatre, has arranged for the placing in the rooms of the leading hotel one of these programs each Sunday morning for the ensuing week. The hotel management feels that they are giving their guests a little service in this, as all the theatrical attractions are listed, and it is sure that the theatres are receiving some benefit from it.

Hoyt's De Luxe theatre, Sydney, Australia, used this lobby cut-out display on "The Toreador"

Makes Tie-Up With American Legion on "Sonny"

Nebraska City, Neb.—Manager Robert Booth of the Paramount theatre had the idea for putting over "Sonny." Then he sat back while the American Legion did the work for him.

Seizing upon the "service" angle of the story he interested the Legion post in the picture with the result that the Legion undertook the obligation of sending letters to all theatre-goers in the town, recommending the picture.

Locomotive Ballyhoo for "The Crossroads of New York"

Orlando, Fla.—Manager M. F. Estes of the Beacham theatre built a beaver board locomotive over a small auto truck for a ballyhoo on "The Crossroads of New York." It was driven all over the city the day before and during the engagement. When the truck was not being driven about it was parked in front of the theatre. Banners on the sides told about the picture.

A realistic touch was obtained by burning a can of woolen rags inside the "locomotive." These gave off smoke that was carried out through the smokestack by a piece of garden hose. An air pump blowing into the bottom of the can assured a plentiful supply of smoke at all times.

The locomotive was supplied with a cow-catcher. And it had a bell that was kept ringing as it went along the streets. Orlando had never seen anything like this before, and there is no doubt that it got the attention.

Posters on traffic towers and police patrol for "In the Name of the Law" at the Modjeska theatre, Augusta, Ga., of which Frank J. Miller is manager

Prolog to "The Loves of Pharaoh" staged at the Adams theatre, Detroit, Mich., with Doraldina, the dancer. The entire setting was prepared in the Adams art department

"Good Provider" Tie-Up Helps Theatre and Merchants

Ottawa, Ont.—An interesting tie-up between a theatre and local merchants was carried out in connection with the presentation of "The Good Provider" at the Imperial theatre during the week of Sept. 18th. No less than three combination pages appeared in two local newspapers on Saturday, Sept. 16th, to announce the plan. Upwards of twenty Ottawa stores used advertising space on the pages and the theatre also used appropriate space.

Announcement was made that each of the merchants would give a free matinee pass which would be good any afternoon except Saturday during the remainder of September on the presentation of a card which would be given to each patron at the theatre during the engagement of "The Good Provider." The cards distributed at the theatre bore the names of all advertisers on the special pages and the merchants agreed to recognize the cards with a special 10 per cent discount on purchases made at their stores during the week.

The stunt worked to the benefit of both theatre and advertisers. The plan meant that attendance at the Imperial during the week of September 18th entitled patrons to a 10 per cent discount at some twenty stores during the same week, and patronage at one of the stores gave a cardholder a chance to see another show at the Imperial any afternoon during the subsequent week without charge.

Juvenile Singing Contest Is Tie-Up on "Burning Sands"

SCOTTS BLUFF, Neb.—Manager Billy Ostenberg of the Orpheum theatre plans to use 200 copies of "Burning Sands," a musical number published by Richmond Robbins, Inc., as a tie-up on the picture of the same name.

Mr. Ostenberg made a further tie-up with the Platte Valley News to sponsor a juvenile singing contest. A soloist is already rendering the song in the theatre and boys wishing to compete in the singing contest have an opportunity of learning the selection by ear.

Mr. Ostenberg has offered substantial cash prizes to the winners. The contest itself will be held as a preliminary to a picture other than "Burning Sands." The winners will sing as a prologue to "Burning Sands."

Colonial Program Augmented as Exploitation for Theatre

SAN DIEGO, Cal.—The Colonial theatre management has engaged Miss Charlotte Treadway and company to put on 30-minute playlets at several performances each day, between pictures. Miss Treadway was formerly leading lady with the Strand Players, was employed in a long season of stock at the old Strand, which has recently been razed to give space for the new Pantages vaudeville house, contract for which has been let. Miss Treadway's opening play at the Colonial was "Say It With Flowers." The feature film of the program was "The Golden Trail."

Boat Cut-Outs in Lobby and on Car for Keaton Comedy

MONTGOMERY, Ala.—Effective use of cut-outs was made recently by Manager W. A. Doster of the Strand theatre in exploiting "The Boat." In the center of the lobby was placed a painted boat with cut-out of Keaton steering it. The name of the boat, "Damfino," was painted on the hull.

As a street ballyhoo a cut-out boat in full sail was mounted on a cut-down auto. The name of the boat was prominently displayed. Banners on the car told of the attraction at the Strand.

Helen Lynch Name Contest Is Tied Up with News-stands

Cincinnati, Ohio.—Valuable window space in ten leading magazine stands was obtained for the Strand theatre on its showing of "Fools First," through a tie-up with the Cincinnati News Company.

The window posters provided by the magazine for the Helen Lynch name contest tie-up had not arrived at the office of the news company in time for use during the play dates at the Strand. W. A. Clark, publicity manager for the theatre, obtained some attractive star stills of Miss Lynch from the exchange and had signs made calling attention to the fact that "the star without a name," was playing in "Fools First" at the Strand, and invited patrons to read the magazine and take part in the contest. The idea made its appeal and helped to put the Neilan film over.

The news company arranged to follow up this campaign in the suburbs of Cincinnati, utilizing the same cards to advertise the feature as it plays in the various suburban theatres. At the same time arrangements are being made for the theatres to strengthen the tie-up by showing the same contest slides on their screens in advance of the showings.

Illuminated lobby display used by the Strand theatre, Lansing, Mich., on "The Storm"

H. O. Martin, manager of the Chicago Pathe exchange, had this dummy locomotive circulate through Chicago streets to promote the opening of "Speed." Its itinerary was so planned that it passed six schoolhouses each day at intermission period, when large numbers of school children were around

Physicians Express Opinions On "The Masquerader"

Lawton, Okla.—Manager H. A. Williams of the Murray theatre took advantage of the dual role feature of "The Masquerader," and got prominent physicians to express an opinion as to whether such a close resemblance of two men as forms the basis of the story of "The Masquerader" were possible. To start the exploitation the manager did some research work and uncovered records of where double identity and mixed identities had puzzled the police.

With this as a basis he went the rounds of the medical fraternity and uncovered a wealth of material that formed the basis of a feature article in the *Oklahoma Constitution.*

The *Constitution* went a step further and arranged a personally conducted shopping tour for a mysterious man garbed in a mask and Prince Albert. It was sponsored by the paper's advertising department, all the stores staging bargain sales at set hour with the understanding that the masquerader would head the shopping contingent.

It worked all ways. The stores were glad of the notice, the newspaper had a chance for an extra advertising spread and the Murray theatre profited by a lot of gratuitous publicity.

Co-operative window tie-up on "The Eternal Flame" and Norma pearls at Columbus, Ohio, for the showing at the Colonial theatre

Guy Bates Post Tied Up With Dunlap Hats

LOS ANGELES, CAL. — Because Guy Bates Post happened to pose for photographs in a Dunlap hat, a handsome window display was obtained at Desmond's, who handle these hats, in connection with "The Masquerader."

The best part of the tie-up is that it can be applied nationally to window displays wherever Dunlap hats are sold and whenever the star appears in any future production because there is nothing in the photographs to specialize upon "The Masquerader." The tie-up is just as good for any later production in which Post may appear.

Manager Johnson of the Majestic theatre, Ashtabula, Ohio, and street ballyhoo he prepared on "Three Live Ghosts"

Camera Goes About Town to Exploit "Nice People"

Des Moines, Iowa.—With the co-operation of John J. Friedl, Paramount exploiter, Manager Ed Helmts of the Des Moines theatre put a local camera man on the streets, who quietly shot about 400 feet of film showing "leading citizens" or "nice people" going in and out of stores, and so on.

Three days before the picture opened they mounted the camera on a truck, which was driven through town while the camera man turned the crank as if he were taking movies. A banner read:

"We are taking pictures of 'Nice People.' See yourself at the Des Moines theatre next week."

Storm Outfits Given Children as Tie-Up on "The Storm"

Jamaica, L. I.—A popularity contest in which complete storm outfits were presented to four children was the appropriate tie-up arranged by J. C. Fink, manager of the Merrick theatre, when "The Storm" played that house.

The contest tie-up was made with the Long Island *Daily Press.*. It consisted of a popularity coupon run in the paper each day during the two weeks preceding the showing. The coupon was for voting for the most popular school boy or girl in Queens County, N. Y., between the ages of 7 and 16.

The most popular boy and girl each received a complete storm outfit, consisting of a rubber raincoat and a storm hat, a pair of rubber boots and an umbrella. The next most popular pair each received a coat and hat, a pair of rubbers and an umbrella. The storm outfits were donated by a local store, and were displayed in the theatre lobby during the contest.

For street display Fink made a weather indicator, made like a huge thermometer, and with various weather conditions painted up the scale and with "The Storm" at the high point of the scale. The "mercury" was painted on with chalk each day so it would reach the top on the day of the showing. This indicator, which was used both inside and outside the theatre, attracted a lot of attention.

Fink made an attractive three-sheet transparency from one of the forest fire posters supplied with "The Storm."

Car driven by Mose Klein, manager of the Majestic theatre, Clarkesville, Tenn., in American Legion parade, exploiting "Skin Deep"

"Eternal Flame" Copy Breaks Into Sporting Page

Newark, N. J.—Front page publicity is not so new these days, but it remained for D. J. Shepherd, managing director of the Branford theatre, to break into the sporting page for two consecutive weeks. The publicity centered around a girls' track meet that was tied up with the showing of "The Eternal Flame."

Norma pearls were the prizes awarded to the winners, instead of medals, and it was in this manner that the tie-up was effected which brought "The Eternal Flame" the exploitation. No sooner had the idea of a girls' athletic meet been formulated than the Newark *Star-Eagle* sponsored the campaign.

With more than 200 entries there was enough news to fill the sporting page several times over. Contestants were drawn from every New Jersey town. The fact that Miss Camelia Sabie, holder of two world's records, put in her entry early was good for continuous copy.

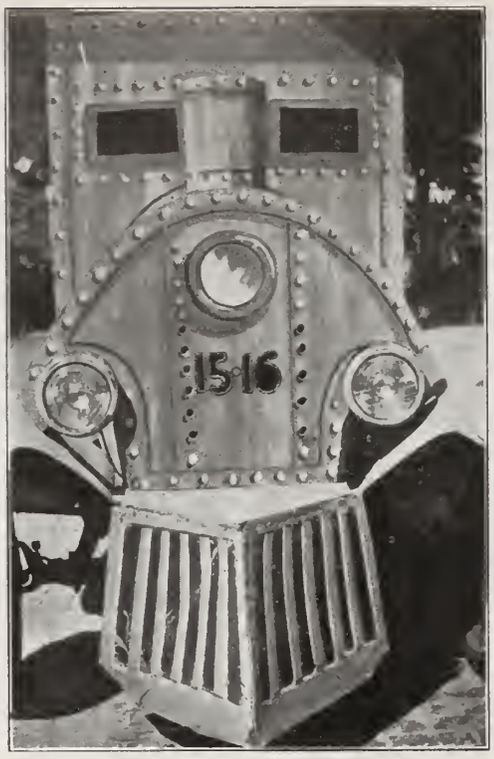
Every story that was run on the meet made specific mention of the running of "The Eternal Flame" at the Branford theatre and of the Norma pearls. On the day of the meet the Newark *Star-Eagle* gave the athletic attraction the whole front page, naming all the entrants and an eight-column streamer head. The fact that Anita Stewart made a personal appearance at the Branford theatre with Miss Sabie, when the awards were made, further gladdened the hearts of the newspaper scribes, who wrote columns upon columns upon the biggest local athletic attraction the city had known.

Window Cards and Heralds Basis for Big Campaign

South Chicago, Ill.—The campaign for "The Storm" at Ascher's Commercial theatre, was confined to the local paper, distribution of twelve thousand heralds, two hundred window cards and decorations in the front of the house as well as on the marquee.

The display on top of the marquee was made of one twenty-four sheet. The animals escaping from the forest fire were made into cutouts and placed with the fire scene as a background, with two men and the woman. In front of the cutouts were placed two large flood light strips and brilliant red lights were used effecting a striking front.

One of five girls who distributed chocolate almond bars free on the streets of Philadelphia for the showing of "Rich Men's Wives" at the Aldine theatre, arranged by Ben Amsterdam



Locomotive ballyhoo prepared by W. F. Estes, exploitation representative for the Phillips theatre, Orlando, Fla., on "The Fast Mail"

Almond Bars Are Given Away as "Rich Men's Wives" Stunt

Philadelphia, Pa.—"Rich Men's Wives," playing at the Aldine theatre, was exploited by means of 25,000 chocolate almond bars, given away on the street.

Five striking blondes, selected from nearly 200 applicants, created a stir in downtown Philadelphia when they appeared as butterflies on the principal streets especially outfitted to exploit the picture. They were dressed in bright gold costumes, with flowing capes and natty knickers, carrying baskets draped in gold cloth to match their outfits. Only the words, "Rich Men's Wives" appeared on the baskets and across the vest of each costume there appeared exactly the same inscription.

The stunt was arranged by Ben Amsterdam, of the Masterpiece Film Attractions, the Lichtman franchise holder in Eastern Pennsylvania and Southern New Jersey. He made a tie-up with the H. O. Wilbur and Sons Company, manufacturers of chocolate products and of the Wilbur buds, a chocolate almond bar. Amsterdam sold them the idea of donating 25,000 bars as a business booster for their products.

The bars were wrapped with a bright yellow band with the following imprinted on it:

"Food for Thought for Rich Men's Wives."

Under the wrapper was placed a smaller card announcing the engagement at the Aldine.

Attractive Tropical Lobby for "The Lotus Eaters"

San Diego, Cal.—For the presentation of "The Lotus Eaters," Manager Dwight Hill of the Pickwick theatre designed an especially attractive lobby display, representing a tropical scene with a tiny laguna surrounded by palms, banana trees, ferns and other foliage, while lotus flowers appeared in profusion upon the surface of the water. Cutouts of the principal characters of the play stood near the edge of the laguna. It was a display that never failed to catch the attention of the passersby.

Stickers on Store Windows Aid Merchants and Theatre

Little Rock, Ark.—Manager George Watters, of the Capitol theatre, tied up with local merchants in a contest for the showing of "A Trip to Paramountown" in a manner that benefitted both the merchants and the theatre. The conditions of the contest, as stated in the *Arkansas Gazette*, were as follows:

"Fifty-one stars and directors are seen in 'A Trip to Paramountown,' which will be shown exclusively at the Capitol theatre Thursday, Friday and Saturday.

"These stars will be placed on the front windows of the public concerns in Little Rock whose advertisements appear on this page. The stars appearing on these windows will be large gold ones, each carrying the name of some popular Paramount star. Rules governing the contest: To the first ten persons giving the names of each star and the name of the concern on whose window each star is found the following prizes will be awarded. It will be necessary to visit the windows of these business establishments and copy the name of the star from the large gold star pasted on the window. The prizes were: First, a three months' pass to the Capitol theatre; second, a two months' pass; third, a one month's pass; fourth, two tickets to the capitol theatre; fifth, two tickets to the Capitol theatre; sixth to tenth, one seat to the Capitol theatre. All answers must be presented to the Capitol theatre box office.

"Manager Watters writes that the merchants were enthusiastic about this tie-up and were unanimous in stating that it was one of the best tie-ups on any picture that they had ever had presented to them, since it brought the people directly to their show windows in order to ascertain the names of the stars in the pictures."

Liberty Theatre, Long Beach, Entitled to Apology

In issue of August 26, this paper ran the reproduction of a photograph of the lobby of the Liberty theatre, Long Beach, Cal., and by mistake the caption read "Los Angeles." The display illustrated was a unique arrangement which was designed to exploit "Nanook of the North," for which the Long Beach theatre deserved credit. MOTION PICTURE NEWS offers apology.

Co-operative window display with florist arranged by Loew's Valentine theatre, Cleveland, Ohio, on "Broadway Rose." The background is a replica of Loew's New York State theatre on Broadway

Reviews of the Latest Features

Conducted by LAURENCE REID

"Wolf Law"

Universal—4463 Feet

(Reviewed by Laurence Reid)

FRANK MAYO puts on a picturesque costume, featured by the masculine gentry down Missouri way in the sixties, and proceeds to act with considerable gusto. It's a picture with more than a little gunplay—this "Wolf Law," and at the first flash almost, the guns start a-popping. The star is the untamed son of an old fire-eater ,and we discover him riding his fast horse to victory. He wins a snug sum of money, but the man who owns the other horse is a poor loser. So when he offers an insult the hero sends him crashing to the floor. Thinking he has murdered him, he flees to the Ozark mountains with the sheriff in hot pursuit.

What follows presents the youth's predicament in discovering that he has walked into a hornet's nest. The mountain retreat is governed by a relentless disciple of violence. And the hero is accepted because he appears to be a dyed-in-the-wool bad man. There is action all the time—even if it is of the picturey brand. The hero learns that the vicious villain is gunning for the heroine's father, a judge, because the latter sent a brother to jail. He also has designs upon the girl as likely talent for a wife. The hero determines to escape and take the innocent parties with him. And this is the point for more gun-play.

There is no incident and no suspense—even though the sponsors have attempted to build up the action with mystery. You know right along that the hero will return and discover that the first victim of his good right arm and trigger finger will bob up very much alive. But he still has to defend himself from being called a thief. He makes an enemy eat his words by simply glowering at him. Close-ups are employed here to feature the control of mind over matter. And so it ends.

It is a quick-moving yarn, implausible but sufficiently snappy to please the boys and girls who want color and movement. Mayo, seemingly, wears the same suit of clothes and the same shirt throughout the action. He has no chance to convey any subtle touches—the tale is too primitive for such treatment.

The Cast

Jefferson De Croteau.....Frank Mayo
Francine Redney.....Sylvia Breamer
Etienne De Croteau.....Tom Guise
Enoch Lascar.....Dick Cummings
Simon Santey.....William Quinn
Samson Bender.....Nick De Ruiz
"Dandy" Dawson.....Harry Carter
Mountaineer.....Paul Wismer

By Hugh Pendexter. Scenario by Charles Sarver. Directed by Stuart Paton. Photographed by Benjamin Kline. Produced by Universal.

The Story—Young hot-headed son of Southern fire-eater, gets into a "jam" over a horse race which he has won. The loser insults him and the youth uses his gun. Thinking he has killed him he escapes to the mountains where he finds plenty of adventure, excitement and romance before he returns to learn that he is no criminal.

Classification—Melodrama using exteriors for most part. Featuring gun-play, adventure and romance.

Production Highlights—The good atmosphere. The scene when hero battles against his enemy. Scene when he rescues girl and father from bad men. The fight stuff.

Exploitation Angles—Get your accessories on this picture and use them. Posters, teasers, etc., will likely stimulate desire to see picture. Play up Mayo as one of our best he-men actors.

"The Headless Horseman"

C. S. Clancy-Hodkinson—Seven Reels

(Reviewed by Laurence Reid)

IT is a worthy ambition on the producer's part to make a screen story from Washington Irving's celebrated classic, "The Legend of Sleepy Hollow." With Will Rogers selected for the role of Ichabod Crane, the Yankee schoolmaster, one might look forward to an interpretation which would meet the spectator's conception of the character. However, as the picture develops, it is noticeable that the picture is not first class screen material. In the first place it carries no situations, nor incident, but merely presents a series of episodes in the adventures of Crane.

It's greatest asset is the atmosphere. And here is where the picture must be reckoned with as quite worth while. Rogers may not be tall and angular enough to fit the character but he manages to carry out the impression of the figure in many ways. At other times when the picture sags, the star seems at a loss how to conduct himself. Particularly does the story sag in the introductory reels, when the school-room sequence is offered. It takes seven reels to tell of Crane's efforts to win the belle of Sleepy Hollow. The episodes present a quilting party, a near tar and feather party, and a mad dash by Rogers on a white nag endeavoring to distance the pursuing headless horseman. This scene is the best in the picture and it is accompanied by some excellent photography.

The atmosphere of the little Dutch settlement is exceptionally good. Nothing is out of place. The costumes, the details, the beautiful exteriors—these all help in lending charm to the picture. And that quality is the chief highlight of the story. It certainly is charming, even if it is plotless in design. Ichabod is repulsed in his romance and soon after disappears from Sleepy Hollow, frightened away by a practical joker, disguised as the headless horseman.

Will Rogers is in character insofar as suggesting a grand conceit, but he fails to catch the real cowardice of the schoolmaster. Lois Meredith is appealing as Katrina. The other players and all the extras are thoroughly in the picture. The picture will delight the lovers of the Irving tale. It is best suited for high class audiences.

The Cast

Ichabod Crane.....Will Rogers
Katrina Van Tassel.....Lois Meredith
"Brom" Bones.....Ben Hendricks, Jr.

Adapted from Washington Irving's "Legend of Sleepy Hollow." Directed by Edward Venturini. Photographed by Ned Van Buren.

The Story—Ichabod Crane, Yankee schoolmaster, goes to Sleepy Hollow to take charge of school. Falls in love with village belle and determines to win her. Is nearly tarred and feathered by plotters working in behalf of rival suitor. Is repulsed by the girl and as he returns home, is frightened by headless horseman, who in reality is practical joker. Crane leaves Sleepy Hollow.

Classification — Adaptation of Washington Irvin's celebrated classic, "Legend of Sleepy Hollow." Romance and character study of schoolmaster in Dutch settlement during the period of 1790.

Production Highlights—The fine atmosphere. The quilting party. The dash of Rogers on the horse pursued by the headless horseman. The exteriors and interiors.

Exploitation Angles—Presents several opportunities to cash in. Go after literary societies and schools. Play it up with atmosphere for lobby and prologue.

"If I Were Queen"

F. B. O.—Six Reels

(Reviewed by Laurence Reid)

THE George Barr McCutcheon type of story—namely, "Graustark," is used as the pattern of Ethel Clayton's first picture under the F. B. O. standard, and since it seems to be a popular theme, if not used too often, there is no reason why it can't stand as much wear and tear as the tried and true Northwest Mounted formula or that other idea of featuring an exiled Englishman turning sheik over night. Wesley Ruggles, the director, has given the picture a first rate production — one releasing considerable atmosphere. So well has he succeeded that despite the fairy-tale character of the plot the spectator is drawn into the background

The author, naturally, has not been inspired. There is the same McCutcheon mythical kingdom situated somewhere in the Balkans and ruled by a fair princess. There are the entangling alliances with neighboring countries and the intrigue shapes itself when the American school chum of the princess is involved in court intrigue through mistaken identity. She attempts to straighten matters out, but only succeeds in building up the complications. The prince of an adjoining kingdom has refused his consent to a marriage between the princess and her fiance, the reason being that he loves the American and believes her the princess. The plot shows her a rebellious prisoner in the prince's castle.

It is a picture which carries an emphatic love interest. It is obvious in design, and you know just what will develop, but because of its good production and the capital acting by Ethel Clayton and a capable cast—one manages to be interested after a fashion. The settings are lavish, the costuming entirely appropriate with the best comic opera traditions. Perhaps it might have offered more satire and humor. Perhaps it would have looked better played in strictly farcical fashion. But there is an audience for this type of picture, else there would be no excuse to produce it. We will say, however, that Ethel Clayton is endowed with enough emotional fervor to be given stories adaptable to her talent. She is always sincere. And she plays here as if she had the greatest story in the world.

The Cast

Ruth Townley.....Ethel Clayton
Oluf.....Andree Lejon
Valdemir.....Warner Baxter
Aunt Ollie.....Victory Bateman
Duke of Wortz.....Murdock MacQuarrie
Sister Ursula.....Genevieve Blinn

By DuVernet Rabell. Directed by Wesley Ruggles. Photographed by Joseph A. Dubray. Produced by F. B. O.

The Story—Deals with the American chum of a Balkan princess, who is mistaken for the fair ruler by the prince of a neighboring kingdom. She gets involved in court intrigue because she is unable to make the prince believe that she is an American. After being imprisoned in his castle she learns to love him. In due time the complications are entirely straightened out.

Classification—Romance based upon mythical kingdom formula, with intrigue as the dominating element.

Production Highlights—Sincerity of Ethel Clayton's acting. The fine settings. The atmosphere. The cast, well selected and efficient.

Exploitation Angles—What about the sedan chair with four men in the costume of royalty carrying a princess about the streets? Use a teaser campaign. Play up the star. And put on an atmospheric prologue.

"Lorna Doone"

First National—Seven Reels

(Reviewed by Charles Larkin)

ANOTHER classic of English literature has been preserved for posterity in a film production that stands as Maurice Tourneur's chef d'ouvre, a picture that must be classed as one of the finest offered the shadow stage this year. If there is any objection to costume plays, it is to be deplored when such a masterpiece as this is offered for the entertainment and educations of our people.

Here the world famous romance is reproduced with all its heart appeal, its charming atmosphere of merrie old England, its lavish scenes at court, its thrilling kidnaping, rescues, combats, loves—it's all here and mounted in a manner that is interest-compelling at every minute. The plot starts with a bang and runs along at a rapid pace until the thrilling climax and the surprise ending.

One of the biggest assets of this production is its cast. No finer selection for the role of Lorna could have been made than Madge Bellamy. Frank Keenan registers his usual flawle s characterization in the role of Sir Ensor Doone. John Bowers as John Ridd does some of the best work of his screen career.

Meticulous attention has been given to detail. The costumes, settings, interiors of humble cottages or Westminster Abbey are correct at all times. There are so many thrilling situations in this picture that it would take a column to enumerate them.

"Lorna Doone" is another broadside to hurl at the critics of the motion picture. He must be a cynic indeed who can pick anything objectionable in this picture. Everyone connected with its making is to be congratulated. It should meet with real success at the box office and those exhibitors who believe in encouraging real art in motion picture making should hasten to book this fine example of "a better picture."

The Cast

Lorna Doone.....Madge Bellamy
Lorna, as child.....May Giracci
John Ridd.....John Bowers
John, as child.....Charles Hatton
Sir Ensor Doone.....Frank Keenan
Counsellor Doone.....Jack MacDonald
Carver Doone.....Donald MacDonald
Ruth.....Norris Johnson

By R. D. Blackmore. Directed by Maurice Tourneur. Scenario by Katherine Speer Reed, Cecil B. Mumford and Wyndham Gitens, Photographed by Henry Syhart.

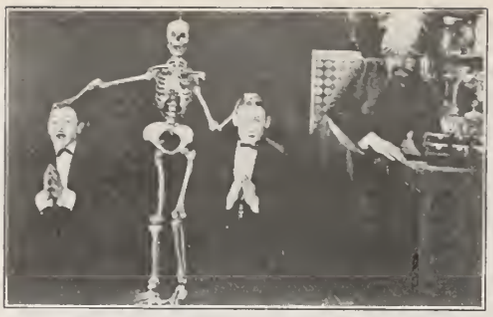
The Story—Lorna, traveling on a lonely road in a coach with her mother, the Countess of Lorna, is kidnapped by Sir Ensor Doone and his band of robbers. The old chief, loving her, protects her from the ruffians of his band. Dying, he leaves her to her fate as the wife of the new leader, a fate worse than death. She is rescued, however, by John Ridd, a simple youth of the country. The revelation of her birth takes her back to court but a great love for Ridd leads her to renounce her title and return to him.

Classification—A romantic drama of merrie old England, its gay ladies, courts, knights, robber bands and its charming country life. Filled with melodramatic moments.

Production Highlights—The excellent direction by Tourneur. Madge Bellamy's work as Lorna Doone. The fine characterizations contributed by Frank Keenan and John Bowers. The excellent preservation of the atmosphere of England in the days in which the story is laid. The striking sets, both interior and exterior. The rescue of John Ridd after the current and falls have taken him into the land of the Doones. The dramatic scenes attending the wedding.

Exploitation Angles—Everyone knows this English literary gem.

Drawing Power—No matter how fine your house is, this picture will be worthy of presentation on your screen. Its a gem from every standpoint.



In "The Spirit of '23," Hall Room Boys Comedy, Percy and Ferdie discover a skeleton in the closet

"The Better Man Wins"

Sandford—Five Reels

(Reviewed by Laurence Reid)

THIS is a fair to middlin' melodrama of ranch life just as long as they stick to the boundless West. There is a "get-up-and-go" spirit to the scenes which introduce the early footage. Then like a bolt from the blue, the story shifts its locale and sags in interest as a result. You can't put westerners down in the city and expect they are going to appear natural—especially when the background is a cabaret.

The plot tells of a rancher's daughter who refuses outside help in managing the ranch. There is big Pete Morrison just rarin' to go to her aid, but she keeps him guessing—does Dorothy Woods in the role of the western girl. Then the visitors from the city are conveniently introduced. A cabaret proprietor and his fair partner meet with a motor accident while touring the West. They are carried to the heroine's home where the other woman falls in love with the hero during her convalescence. Meanwhile the cabaret man forces his attentions upon the pretty ranch owner. The city people return with the young rancher following them to the city—to be near the cabaret artist. Her partner has offered the heroine a job.

The climax features an "up and at 'em" fight which results in the cabaret being wrecked. And the rancher takes the heroine back to the West. The scenes in the city don't harmonize with the action around the ranch. It appears as if these sequences were dragged in by the heels—to give the author a chance to show some cabaret incident. However, it carries quite a punch, even if it fails to carry any surprises. Pete Morrison, the star, looks and acts like a born westerner. Dorothy Woods makes an appealing figure as the heroine. The picture is a fair program offering and will doubtless please those patrons who do not ask for too much inspiration in their stories.

The Cast

Bill Harrison.....Pete Morrison
Nell Thompson.....Dorothy Woods
Hugh Thompson.....E. L. Van Sickle
Dick Murray.....Jack Walters
Grace Parker.....Gene Crosby
Doctor Gale.....Tom Ray

Directed by Marcel Perez.

The Story—Ranch girl refuses outside help in managing her property. She repulses a faithful westerner, but gives up her heart to city man when he meets with an accident near her home. He encourages her to come to the city. Meanwhile a cabaret artist has fallen in love with the westerner and he follows her to the city. Eventually the heroine and the rancher discover where their true affection lies.

Classification — Western melodrama which features hectic life in the city.

Production Highlights—The action. The work of Pete Morrison and Dorothy Woods. The scene in the cabaret. The fight.

Exploitation Angles—Here is a snappy title which can be worked up in a teaser campaign. Also bill it as a lively melodrama of the West. Put on your cowboy quartette for a prologue. Also feature some expert with the lariat if he is available.

"To Have and to Hold"

Paramount—Eight Reels

(Reviewed by Charles Larkin)

AMERICAN audiences are going to be forced to like costume plays! How? By seeing just such pictures as this one. Here is a production that is so far away and ahead of anything of its kind that it beggars comparison. It is the apex of George Fitzmaurice's directorial career. Never has Miss Compson appeared more beautiful, alluring and so strikingly gowned. Never has Mr. Lytell had a role that calls for more physical prowess, action and real acting. Both stars are to be congratulated. And while we are upon this subject all praise to Theodore Kosloff for his convincing interpretation of the role of Lord Carnal, to W. J. Ferguson for his humorous delineation of the character of Jeremy Sparrow and to Raymond Hatton for his work as King James.

From a production standpoint, "To Have and to Hold," is a technical gem. The photography is exquisite, especially the many night shots. The settings are the last word in lavish investiture. The scenes at the Court of King James having their climax in the Indian Masque are startling. Crossing the sea to the old colony of Jamestown in Virginia we are treated to some views of life in those early days of our country that are without equal in the history of the silent art. The attack on the settlement by Indians and other stirring incidents are here, but it would take this whole book to tell all about the many thrilling scenes.

The climax is a most acceptable and satisfying one. There is swordplay all through this picture, swordplay seldom equalled on screen or stage. "To Have and to Hold" will keep any audience on the edge of their seats, from the jarring censorship license number to the very artistic finale. It is a 100 percent. picture if there ever was one.

The Cast

Jocelyn Leigh.....Betty Compson
Captain Ralph Percy.....Bert Lytell
Lord Carnal.....Theodore Kosloff
Jeremy Sparrow.....W. J. Ferguson
King James.....Raymond Hatton

Adapted from the book and play by Mary Johnston. Scenario by Ouida Bergere. Directed by George Fitzmaurice. Photographed by Arthur Miller.

The Story—Lady Jocelyn Leigh, ward of King James I, to escape a hateful marriage with Lord Carnal, runs away on board a "bride ship" to Jamestown, Virginia. There she is married to Captain Percy, a prosperous planted. Carnal follows Lady Jocelyn overseas and the rest of action deals with the thrilling adventures and hairbreadth escapes of Percy and the Lady. After a sensational climax, Percy wins Lady Jocelyn as his bride.

Classification—A story of adventures and romance laid in the days of merry King James I of England and the colony of Jamestown, Virginia.

Production Highlights—The masterful portrayals of Betty Compson, Bert Lytell and every member of the excellent cast. The fine direction. Ouida Bergere's smooth running actionful scenario. The elaborate settings. The exquisite photography throughout the production. The great sword fights. The battle between the pirate ship and the English vessel.

Exploitation Angles—Betty Compson! Bert Lytell! Raymond Hatton! Theodore Kosloff! What names to flash in your ads. Dress your lobby with antiques suggestive of the atmosphere of the early colonies. Your antique furniture store will help you here. Play up the lavishness of this production and tell them that George Fitzmaurice made it.

Drawing Power—Polish up the S. R. O. sign. You'll need it when you show this. Suitable for any house—including the finest in the land.

"Douglas Fairbanks in Robin Hood"

United Artists

(Reviewed by L. H. Mason)

MAGNIFICENT, this overused word alone, can be used to describe "Douglas Fairbanks in Robin Hood," for it is magnificent in its huge settings, magnificent in its great throng of panoplied warriors and fair ladies, and magnificent in acting of a story which stands out clear cut and thrilling, although surrounded by a wealth of settings and scenic backgrounds perhaps unequalled in pictures, and which might easily overshadow the story had not the direction of Allan Dwan been so masterly. It marks another milestone in the making of motion pictures and will redound greatly to the credit of Douglas Fairbanks as both producer and actor.

The gigantic task of reproducing probably the most picturesque figures in English history, Richard the Lion Hearted, and his friend Earl of Huntingdon, later the bold and merry outlaw, Robin Hood, has been faithfully carried out and the atmosphere of the romantic period of the Crusades surrounds the action.

Not since "Intolerance" have we seen such massive battlemented walls, such huge banquet halls, such throngs of armed men, and all these great settings have been blended in a series of pictures, which, for sheer beauty and impressiveness, have never been surpassed. Indeed, the photography, both in the large settings and in the love scenes, which have the delicacy of a painting, is remarkable.

Fairbanks as the Earl of Huntingdon is a heroic figure and most spectacular are the scenes of the tournament and the crusade of the knights. Impressions of the latter is of miles of mounted knights moving forward under a veritable forest of bannered lances, and yet it is when as Huntingdon returns to England and becomes Robin Hood, who with his merry band robs the rich to help the poor, and frolics in Sherwood Forest, that Fairbanks will get to the heart of his audience. In this portion of the picture he is our old familiar Doug whose "stunts" of appearing and disappearing, jumping and cavorting, will appeal to his old time admirers.

Enid Bennett as Lady Marian Fitzwalter, gives a very pleasing portrayal of the brave maiden, who wins the heart of Huntingdon, bold at wars but afraid of the ladies, and their love scenes are very finely done. Wallace Beery's characterization of Richard the Lion Hearted, will win much praise as he gives us to perfection the rough warrior king with just a suggestion of the soft heart underneath. Sam de Grasse as Prince John, the villain of the play, is also worthy of special mention.

The Cast

Richard the Lion-Hearted.....Wallace Beery
Prince John.....Sam de Grasse
Lady Marian Fitzwalter.....Enid Bennett
Sir Guy of Gisbourne.....Paul Dickey
The High Sheriff of Nottingham.....William Lowery
The King's Jester.....Roy Coulson
Lady Marian's Serving Woman.....Billie Bennett
Henchmen to Prince John..... Merril McCormick, Wilson Benge
Friar Tuck.....Willard Louis
Little John.....Alan Hale
Will Scarlett.....Maine Geary
Alan-a-Dale.....Lloyd Talman
The Earl of Huntingdon, afterward Robin Hood.....Douglas Fairbanks

Story by Elton Thomas. Directed by Allan Dwan. Photography by Arthur Edeson. Scenario Editor, Lotta Woods. Supervising Art Director, Wilfred Buckland.

Classification—Spectacular romantic drama of the middle ages based on the history and legends of King Richard the Lion-Hearted and Robin Hood, the merry outlaw of Nottingham Forest. It shows the nobility and devotion to his king, his lady, and his god, of Earl of Huntingdon, later Robin Hood.

Drawing Power—As a great spectacle with thrilling story, terrific battles, and fine love scenes, plus the name of Douglas Fairbanks, should be a great drawing card.

Scene from "The Altar Stairs." The story is laid in the South Seas. Frank Mayo is the star; Lambert Hillyer the director. It is a Universal production.

"The Proof of Innocence"

American Releasing—Five Reels

(Reviewed by Laurence Reid)

THE old, familiar plot of the Greenwich Village model, who ekes out a livelihood posing for a struggling artist is given another screen dressing in "The Proof of Innocence." To see artists always struggling in these orthodox stories is proof that their designers do not work with inspiration. For company in this simple romance which flairs up with a dramatic note when the hero forgets his art as a social butterfly casts a spell over him they have a wealthy art connoisseur, the latter's son, the butler in the rich man's home and a police commissioner.

Such an antiquated plot calls for new trimmings. But the picture follows conventional lines. You see the pretty Villager inspiring the artist to paint his greatest work, which wins first prize at an art exhibit. He is satisfied with life until the connoisseur visits the studio accompanied by the social butterfly. So he lives up to the traditions by forgetting his work and the pretty model. The other girl has conquered him completely. Finally after romancing for a considerable time, he asks the butterfly to marry him—so that he might get his mind back on his art. Then the melodrama appears. The art collector is found murdered and the artist is suspected of the crime. Eventually the complications are cleared up and his innocence is established.

The director his wasted a deal of footage in photographing unimportant scenes and incident. There is altogether too much walking around and too many details which have no importance in advancing the story. With these trifling touches eliminated the picture would be more compact and carry more interest. It is quite sugary except for the melodrama. And all of it is obvious. Louise Du Pre is attractive and charming as the heroine. Having formerly been understudy for Mary Pickford, she has adopted many of Mary's mannerisms. The other players are fairly competent.

The Cast

Mignon.....Louise Du Pre
John Courtney.....John Hopkins
Stanley Page.....J. Francis O'Reilly
Marion Wesley.....Dorothea Teal
Harold Page.....Carl Sodders
Williams.....Oliver S. Putnam
Police Commissioner.....Don Merrifield

Supervised by Roy Mitchell and John A. Martin.

The Story—Tells of a Greenwich Village model and an artist, the girl having inspired him to create his greatest canvas. The picture wins first prize at an exhibition. An art collector, accompanied by a social butterfly, visits the studio, and the artist falls in love with the girl. He neglects his work and the model, and eventually is suspected of a murder. But he proves his innocence and real love triumphs.

Classification—Artist model and theme with the locale Greenwich Village. Romance and melodrama.

Production Highlights—The atmosphere. The appealing performance of Louise Du Pre.

Exploitation Angles—Use stills of Louis Du Pre. Center your campaign around her, telling that she was formerly Mary Pickford's understudy. Tell that she brings to the screen a charming personality. Put over a prologue in harmony with the theme. Feature the title with a teaser campaign.

Drawing Power—Best suited for neighborhood houses, catering to feminine audiences.

"Clarence"

Paramount—Six Reels

(Reviewed by Laurence Reid)

BOOTH TARKINGTON'S play, "Clarence," adapted to the screen does not measure out the effervescent humor, the sparkle of the original because there is nothing to take the place of dialogue. William De Mille has followed a too strict adaptation in the plot and characterization with the result that the humor, so abundant in the stage version, is only expressed at intervals. And the spoken lines made into subtitles do not carry the laughs. It seems to us that the director could have taken liberty with the play and made it into a breezy farce comedy. If you saw the original you will remember that the flapper and her brother, the flipper, carried the humor along in many situations. The two characters are in the picture, but they seem to have lost much of their color.

"Clarence" is a good picture—an entertaining picture, but it could have been much better. The director has placed too much stress upon the melodrama, which is fatal to carrying out the demands of comedy. Having no plot, the play depended upon dialogue and stage "business." The screen "business" is woefully inadequate.

Wallace Reid makes himself up to resemble Alfred Lunt in the original—even to his hair parted in the middle and his eyes decorated with a pair of horn-rimmed glasses. He really steps into character as the quaint soldier who is hired by a rich man because he knows too much about the family troubles. But he doesn't stay in character. About the fourth reel he becomes Wally Reid. It is a first rate performance notwithstanding. In our opinion the best portrayals are rendered by Robert Agnew and May McAvoy as the youngsters—especially the former. He could have stepped into the stage version and gotten away with it.

DeMille should have used his own version. And he should have employed more speed in his scenes and kept them lively with real farcical trimmings. When a play dependent upon dialogue is transferred to the screen, the adaptors should see to it that moving incident should take the place of the spoken words. There are some bright scenes in the screen version but they are too widely separated.

The Cast

Clarence Smith.....Wallace Reid
Violet Pinney.....Agnes Ayres
Cora Wheeler.....May McAvoy
Mrs. Wheeler.....Kathlyn Williams
Mr. Wheeler.....Ed. Martindel
Bobby Wheeler.....Robert Agnew
Hubert Stem.....Adolphe Menjou
Dinwiddy.....Bertram Johns
Della.....Dorothy Gordon
Mrs. Martin.....Maym Kelso

By Booth Tarkington. Scenario by Clara Beranger. Directed by William De Mille. Produced by Famous Players.

The Story—Tells of returned soldier who is given employment in rich man's home to keep him quiet—the youth having overheard a family quarrel. He is an odd individual who bobs up to settle the family difficulties. He prevents elopements and repairs things in the most bland manner. After restoring order, he develops a romance with the governess.

Classification—Adaptation of Booth Tarkington's play of same name. Comedy-drama featuring a returned soldier. Some conflict. Plenty of romance.

Production Highlights—Good performances by star, Ogden, May McAvoy and others of the cast. Scene when soldier shakes the secretary. Scene of the elopement and the frustrated plans of the flapper. Scene in father's office when Clarence is introduced.

Exploitation Angles—Your crowd should be familiar with this title. Play up author and star and director. Feature it as a brisk comedy-drama. Use a prologue featuring a quartette of men in soldiers' uniforms made up to resemble Clarence. Put on a saxophone number.

Drawing Power—Will go well in all houses, no matter where they are located.

"When Danger Smiles"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

IF we must have westerns, let's have them like this one. Here is a clean, melodramatic story filmed in fine style, possessing its full quota of thrills and mounted against a background of long sweeping vistas of God's open places.

The story opens with action and keeps things flying until the end. Laid in New Mexico, the producers have had opportunity to use colorful settings, the hacienda being especially well done.

Some of the dramatic moments are: The opening holdup in which a man is beaten and robbed and Duncan as Ray Chapman, a mining official, going to the rescue, is hit on the head with the butt of a gun. The card game in which the villain frames the hero by placing cards in his boots. .The plot of the girl and Holnar to do away with Chapman and the subsequent attempt to shoot him. The stabbing of a friend of Chapman who is mistaken for the hero. The accusing of Chapman of the murder of his friend and his thrilling escape after knocking down the sheriff and his men. And so on. It's all very fine western stuff and guaranteed to satisfy the most exacting admirers of this kind of film entertainment.

Duncan does exceptionally well as Chapman and Edith Johnson was never more attractive than in the role of the senorita. The rest of the cast is adequate. Duncan has also directed the picture with intelligence and understanding of his subject. The photography is fine, some of the night stuff being most artistic. As long as we have Duncan we'll have good westerns.

The Cast

Ray Chapman.....William Duncan
Frania Caravalle.....Edith Johnson
Jacob Holnar.....James Farley
Francisco Caravalle.....Henry Hebert
Jim Barker.....Charles Dudley
Marshall.....William McCall

By John B. Clymer. Directed by William Duncan. Scenario by Bradley J. Smollen. Photographed by George Robinson.

The Story: Ray Chapman, a mining official on a trip through the west, hits New Mexico and is roughly handled when he goes to the rescue of a man being robbed by some gunmen. Dazed, he wanders through the woods, until he comes to the home of Senor Francisco, where he is taken in by Frania, the daughter, hidden from his pursuers and allowed to escape when he gains strength. Jacob Holnar's attempts to rid the earth of the hero take up the rest of the action. Of course, he fails and Frania and Chapman are married in the end.

Classification—An excellent western featuring a large number of melodramatic situations and a highly satisfying climax.

Production Highlights—The fine exterior locations, many of which are gems of western landscape. The work of Duncan, Edith Johnson more attractive than ever as a Spanish senorita. The red-blooded fights. The card game in which the hero is framed. The thrilling escape of Chapman from the sheriff. The scene in which the hero, about to be hanged, startles the horse to which he is tied and is dragged along the ground at a terrific pace by the animal.

Exploitation Angles—Play this one up as one of the cleanest and most entertaining westerns of the season. William Duncan and Edith Johnson are well known and popular in most houses catering to lovers of this type of picture. Tell these patrons that this is the best Duncan picture produced to date.

Drawing Power—If your audiences like westerns book this one quick.

One of the scenes in the Larry Semon Vitagraph comedy entitled "The Sleuth."

"David and Jonathan"

Second National—Six Reels

(Reviewed by Laurence Reid)

THIS is not a picture for jaded screen-goers since it carries several familiar ingredients and they will doubtless remark—"where have I seen that plot before?" There is the burning ship with the three principals, as usual, the only survivors. It is easy to guess that the subsequent action takes place on a desert isle. The substance of the story has to do with a triangle situation. David and Jonathan are Oxford men and stanch friends. Their mission is to hunt big game in Africa, and during the voyage they meet the one girl.

So the plot gets right down to the conflict—whether David will win the girl or Jonathan. Their friendship flares up in a strong antagonism during their stay on the island. However, they leave it to the girl as to which choice she will make. Jonathan speaks to her first and David, thinking that his erstwhile friend has the inside track, returns to civilization via a rescue ship. However, he is conscience-stricken over leaving his companions and sends a party to bring them home. And seeing that David has won the utmost sympathy for his modest withdrawal from the romance, the author pleases the spectator by having him emerge the ultimate winner of the love stakes.

The picture's big moment is the burning ship, although there is some excitement attached to the scene featuring uncontrolled passion on Jonathan's part. He has won the girl apparently, through brute force, and she is quick to discover which of the two suitors possesses real character. The feature as outlined above covers familiar ground. But for the sake of logic, authors when writing burning ship scenes should have other survivors than the customary young romancers. The action is easily anticipated. Consequently there is no suspense. It will make a fair program offering. Madge Titheradge plays the heroine in creditable fashion, while Richard Ryan and Geoffrey Webb give capable performances in the title roles.

The Cast

Joan .....Madge Titheradge
David .....Geoffrey Webb
Jonathan .....Richard Ryan

By E. Temple Thurston. Adapted by Charles E. Davenport. Directed by Martin Thornton. Released by Second National.

The Story—Two friends embark on a trip to Africa. During the voyage they meet a girl and fall in love with her. The ship burns, and the sole survivors are the three companions. They are cast up on a desert isle and the friendliness of the men turns to a mutual hatred. When Jonathan speaks first of his love, David returns to civilization, thinking that the girl loves the other. His conscience causes him to send a rescue party to them. And he learns that the girl loves him.

Classification—Love triangle revolving around two friends and a girl. Offers conflict and some action.

Production Highlights—Adequate atmosphere. The burning ship scene. The capable acting by the cast.

Exploitation Angles—Feature this as a story of the conflict between two men for a girl. Play it up with a teaser campaign.

"Bells of San Juan"

Fox—4587 Feet

(Reviewed by Laurence Reid)

ANYONE seeing this title is liable to imagine a sentimental story, laid around the California missions with such elements as pathos and heart interest dominant. It is nothing of the kind. Except for a brief introductory flash and a closing shot, the atmosphere of a mission is entirely absent. What one sees is a shootin' story which features a sheriff determined to get his man. Thus the Northwest Mounted formula serves as the theme. Once the villain is introduced you know for a certainty that he is guilty, and that after the action has spent itself, he will be captured.

Meanwhile the sheriff gets in bad with the local lights because he is unable to restore order in the mining town. The role introduces Charles Jones. This star, whose talent heretofore has been marked by repression, literally kicks over the traces in registering emotional distress. He never appears natural because the characterization does not demand such heroic display. The villain employs some hirelings to make his term of office a nightmare. And the shootin' goes on apace. The romance enters when a feminine physician visits her uncle. She shows the local doctor something new in the treatment of surgery, but it is rather unethical that she should abuse him for his bungling of a case—the case being a bad head wound suffered by the hero. The injury causes him to become a thief and a cave-man. But the girl takes care of him and brings him back to health. The climax features the capturing of the villain—a close-up scene with a couple of Colts as the chief properties.

It is an action picture, make no mistake about that. But it is so obvious that much of the force is destroyed. From the opening reel one knows just how it will finish. The aged mission keeper rings three bells. One indicates considerable turmoil, another indicates a birth, and the third a wedding. At the conclusion the third bell sends forth its glad tidings. Jones has had better pictures and he has done much better work.

The Cast

Roderick Norton.....Charles Jones
Dorothy Page.....Fritzi Brunette
Jim Garson.....Claude Peyton
Dr. Caleb Patton.....Harry Todd
John Engel.....Hardy Kirkland
Florrie Engel.....Katherine Key
Kid Rickard.....William Steele
Antone.....Otto Matieson
Tom Cutter.....Sid Jordon

By Jackson Gregory. Directed by Scott Dunlap. Photographed by Gus Jennings. Produced by Fox.

The Story: Treats of a sheriff determined to capture the assassin of his father. The villain is a cagey chap and defies the law. He even employs a couple of bad men to harass the sheriff. In a shooting affray the hero suffers serious head injury. But the heroine, a physician, brings him back to health. The climax shows the sheriff getting his man. Romance triumphs.

Classification: Western melodrama based upon sheriff determined to get his man. Much gunplay.

Production Highlights: Fast action. The climax showing the capturing of the bad man. Good western atmosphere.

Exploitation Angles: Jones has had much better pictures than this. So go lightly upon its highlights. Play it up as an exciting western melodrama, featuring one of the most popular stars. You might put on a prologue with a background featuring a mission. You can also put bells—the kind which are found in church steeples or missions—in your lobby. Then employ some one in costume attire—similar to a mission keeper—to ring them.

Drawing Power: Will likely draw in second class downtown houses.

"Secrets of Paris"

Whitman Bennett-Affiliated

THERE are enough good points in favor of this picture, to begin by enumerating them, leaving mention of the glaring faults for conclusion. It is melodrama undefiled, very little comedy relief, considerable action; great fight scenes. The story is inconsequential, serving, however, to prove what a splendid cast can do in putting over an otherwise underdone concoction of serial material, cooked up and served in the guise of a feature.

For instance, we find Lew Cody in the role of a Prince, and following a time lapse, as King, assuming the role of a Royal hero with admirable poise and marked ability. And Gladys Hulette, in the role of a young girl raised to be a thief, but fighting her way out of sordid environment, giving a splendid and appealing characterization. But the surprise of the picture is the work of William Collier, Jr., who, in the vernacular "walks away with it," despite the fact that he is denied the triumph of a final scene when he has found his mother, but lost a chance to live. Opportunities for out of the ordinary "punches" have been sacrificed for some unexplained reason all the way, leaving only well done fights, good suspense and an accurate description of the underworld of Paris to recommend the offering, in addition to one of the most representative casts ever assembled for a picture of this kind. There are those who enjoy seeing the habits, lives and haunts of criminals depicted upon the screen, especially when the story is laid in the underworld of Paris. That is what this picture is, the action of consequence all taking place in the interiors, showing the underground haunts of vice.

The Cast

King Rudolph ..... Lew Cody
Mayflower ..... Gladys Hulette
Madam Ferrand ..... Effie Shannon
Schoolmaster ..... Montagu Love
Hoppy ..... Harry Southern
Owl ..... Rose Coghlan
Francois ..... William (Buster) Collier, Jr.
Chancellor ..... J. Barney Sherry
Lola ..... Dolores Casinelli
The Hindoo ..... Bradley Barker
The trangler ..... Walter James

Adapted by Dorothy Farnum. Directed by Kenneth Webb. Produced by Whitman Bennett.

The Story—Begins with the hopeless infatuation of a Prince for a girl whose rank is so far beneath his that they agree to hold their love sacred, but see each other no more. Eventually the girl is wedded to an old roûe, for whom she bears a child. In later years, the child grown up, is found by the Royal hero, now a King, who rescues her from her sordid home in "The Rat Hole," and places her in care of his old nurse. This woman, also has a great sorrow, the loss of a living son, the father having left him with the "Owl" to be trained as a thief. There are integral parts which tell stories of their own, but in the main a romance of the underworld, embracing a King, who travels incognito in search of the one woman and finds, instead, her daughter, who ultimately becomes his Queen.

Classification—Melodrama with a capital M. Not a great deal of mystery involved, rather an insight into life as it exists and sorrows of unfortunates who make the underworld of Paris their home.

Production Highlights—A number of good fights. Flooding the underground chamber where Mayflower and the King face death and are saved just in time by the brave rescue of Mayflower's devoted admirer, who pays for her life, with his own.

Exploitation Angles—Will stand for an amount of sensational advertising and supply patrons thus informed with what they expect to see in the way of revelation of lives of criminals.

Drawing Power—Play up the cast and do not be afraid to recommend the performance of each, as something out of their respective lines.

"Youth to Youth"

Metro—Seven Reels

(Reviewed by E. G. Stellings)

THIS picture introduces Metro's newest star, Billie Dove, who, since she flashed her winsome personality last season in a film play based upon stage life, was destined to reach stellar heights. If her work in "Youth to Youth" is a sample of what she is capable of doing, then there is no question that she will soon establish a popular following. Miss Dove carries her lighter moments as well as the heavier with equal grace and ease and audiences which greet her in this story of a country girl who came to New York for a stage career, are certain to be impressed by her wholesome charm and talent.

Stories of stage life are ever fascinating to those unfamiliar with its glamour. The heroine has come to New York to seek a career behind the footlights. And after two years, part of the time of which was spent in the chorus, the girl becomes a star. She is much sought after by wealthy suitors, though she is ignorant of the fact that a wealthy hotel-keeper has provided the luxuries which surround her life. Then a true understanding comes to her and she sacrifices these luxuries to become a leading lady at fifteen dollars a week. The company opens in a small town and a local youth who attends the show falls in love with her.

The story at this point develops dramatic complications which involve her with her previous adventures in New York, and the action is charged with conflict and suspense. The cast of this satisfying—though not a special—production, contains names that will make prospective patrons think twice before they decide to go to another house, and the odds are five to one that this cast will help the picture in getting them in. Cullen Landis again demonstrates that he is a first rate actor, and the support which includes the only Wallace Beery contribute excellent work. Taken as a whole the picture can be said to be one of the best that is to be had on the market at this time, although it cannot be considered a special that would get advanced prices.

The Cast

Eve Allinson ..... Billie Dove
Mrs. Cora Knittson ..... Edythe Chapman
Taylor ..... Hardee Kirkland
Mrs. Jolley ..... Sylvia Ashton
Maurice Gibbon ..... Jack Gardner
Page Brookins ..... Cullen Landis
Mrs. Brookins ..... Mabel Van Buren
Ralph Horry ..... Thomas O'Brien
Everett Clough ..... Paul Jeffrey
Howe Snedecor ..... Carl Gerard
Emily ..... Zazu Pitts
Orlando Jolley ..... Lincoln Steadman
Luella ..... Gertrude Short
Brutus Tawney ..... Noah Beery

By Hulbert Footner. Scenario by Edith Kennedy. Directed by Emile Chautard. Photographed by Arthur Martinelli. Produced by Emile Chautard. Released by Metro.

The Story—County girl comes to New York seeking stage career. After two years she reaches stardom, although she is ignorant that the luxuries lavished upon her are paid for by a man whose motive is mercenary. After severe trials, the girl finds true love.

Classification—Appealing romantic story of stage life that combines romance, action and heart-touching scenes.

Production Highlights—The work of Billie Dove and the capable support contributed by Cullen Landis and Wallace Beery. The atmosphere of life back stage. The human incident.

Exploitation Angles—Play up the fact that you have a new star to exploit. Tell that the screen in need of new faces has found one. It will pay to exploit the star in view of the forthcoming productions in which she will appear. Use atmosphere of back stage life for lobby display and a prologue.

Drawing Power—Should please any audience that is seeking clean entertainment.

"Sure Fire Flint"

C. C. Burr-Affiliated Producers—Seven Reels

(Reviewed by Laurence Reid)

SEVEN reels of intensified comedy and melodrama, interspersed with high jinks and thrills are offered in the Johnny Hines picture, "Sure Fire Flint." If Gerald Duffy, the author, has forgotten a single trick, he should be censured, for this fast moving hodge-podge carries every known ingredient. It out-serials any serial during its closing reels, while the introductory reels are filled with laugh provoking incident which while exaggerated manages to keep you dizzy watching the whirl of events. The character, Flint, was born on the Fourth of July. Which is sufficient to say that it crackles with the necessary fireworks.

After the orphanage episode, the youth goes to war, covers himself with glory, plays a nifty game of poker, returns to become a taxi driver, gets fired, takes a job as a bus boy and waiter at a society function, receives his walking papers again, and doubles in brass as a dancing partner to a nifty chorine—and finally meets the girl whose photograph decorated the windshield of his car. It's all good fun—hokum you might say, but you don't stop to measure the absurdities because of the high voltage of the dynamic action. Perhaps you might wonder that a well bred girl could fall in love with a rough and ready fellow. His table manners are enough to queer him. But don't overlook the fact that he has a keen sense of humor, a generous smile—which qualities are sure fire enough.

Some of these scenes, particularly the one "shot" around the dinner could be trimmed. There is too much repetition. Yet it seldom sags. Ralph Spence's titles more than keep pace with the high jinks. In fact many of them carry the humor when it plays out elsewhere. Then the melodrama is introduced. Convenient? Yes! Lively? We'll say so! It gets right down to the point where the heavy villain attempts to rob the safe. The dictagraph is used to catch him. The girl discovers the plot and is locked in the safe. Then comes Flint on the train to the rescue. There are some good thrills here for a drawbridge is used to carry on the suspense. And the hero gets there on time by appropriating a bicycle, a motor cycle and an auto. It is a mad race. The picture is well acted by the star, Doris Kenyon, Edmund Breese, Robert Edeson, Charles Gerrard and Effie Shannon. Dell Henderson directed. Snappy stuff, indeed.

The Cast

Sure Fire Flint ..... Johnny Hines
Sergeant McCann ..... Edmund Breese
James Reynolds ..... Robert Edeson
Mrs. Reynolds ..... Effie Shannon
The proud father ..... Barney Sherry
June Reynolds ..... Doris Kenyon
Dipley Poole ..... Charles Gerard

By Gerald C. Duffy. Directed by Dell Henderson. Produced by C. C. Burr.

The Story—Youth born on the Fourth, has adventurous career as soldier, taxi-driver, bus boy, waiter, dancer, and manager of factory. He flirts with danger, but is always sure fire in handling things—using either his fists, his smile or a quick wit. His honesty gets him a good job and he falls in love with rich employer's daughter. She likes him, too. When he rescues her from a death trap wedding bells are heard in the distance.

Classification—Carries curious mixture of high-speed comedy and thrilling medodrama. Adventures of a dead game hero.

Production Highlights—Fine work of all-star cast. Ralph Spence's titles. The good production. The drawbridge scene. The comedy hokum at cabaret scene and at the dinner. The girl's rescue. The mad race to reach her.

Exploitation Angles—Get out your paper and play it up with a snappy campaign. Use the title. Mention the all-star cast. Put on a dancing prologue. Bill the town like a circus.

Drawing Power—Will get over everywhere.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

Springfield, Ill., News

The Gaiety has booked "Remembrance." It will come in for a week's run starting October 22. Manager Thorton has also secured Harold Lloyd in "Grandma's Boy," which will also stay a week, starting November 25.

Hot weather during the week of October 1 shot business all to pieces at the local motion picture playhouses. Attractions like "The Man From Home," "Burning Sands," "Divorce Coupons" and "The Real Adventure" were unable to draw the crowds out in paying numbers.

The Strand has celebrated its first anniversary. The attraction for the week was "The Fast Mail," a Fox super-special. Manager Kerasotes passed out roses to all women who came to see the picture. The house was dolled up in great style. It opened a year ago on October 8.

Norma Talmadge in "The Eternal Flame" was the highly satisfactory attraction at the Princess for the week of October 8-15. Miss Talmadge has had two wonder pictures in this and "Smilin' Through."

"The Old Homestead" played a week at the Gaiety, starting October 7. Some of the fans said it was better than "Way Down East."

Mae Murray came to the Lyric on October 8 for a week's run in "Fascination," one of her best Metro productions. Extra advertising was run and it helped to bring out the crowds.

The Capitol has been giving daily radio concerts of late. Lee Burnstine, manager, says that they are liked by his patrons.

Ben Rovin of the Amuse-U has started in on a new series of westerns. Pete Morrison in "Headin' North" was the first, shown on Sunday, October 8.

Louis Kerasotes of the Savoy and Strand is a busy man these days. Manages to keep good attractions in both houses and does not know the meaning of red ink.

The Majestic will celebrate the Orpheum anniversary the week of October 22. Manager Lampman is working night and day on stunts.

The Empress is doing nicely now that the mines are working again. It is located in a neighborhood where a great deal of money is let loose about the first and fifteenth of every month.

The Princess will be the Springfield theatre to show "When Knighthood Was in Flower."

In the Washington Exchanges

GEORGE E. SCHWARTZ of Philadelphia has replaced William Bush as special representative of the Associated Exhibitors at Washington, making his city quarters at the Pathe exchange. Jean J. Crandall, formerly of Washington, spent several days the past two weeks at the Pathe office here in the interests of President Kane of the Associated Exhibitors.

Publicity Director Edmunds of the First National office, put over some clever stunts with local storekeepers in boosting last week's business for the "Eternal Flame," appearing at Crandall's Metropolitan.

Nat Sauber, formerly with Rialto Pictures, Reliance and Goldwyn, has returned to Goldwyn as assistant manager.

"Billy" Van Dyke of the Goldwyn organization is back after a well-earned vacation.

Arthur H. Levey is now in the territory as special representative for the American Releasing exchange of Washington.

Manager Milstine of American Releasing returned last week after his first trip on the road in his new Dodge Sedan. He says that he is pleased with the results and satisfied with the performance of the new bus.

Robert M. Grace is now booker with the Empire Films of Washington, Bob Ooge having gone to Baltimore, where he is connected with an independent film exchange.

Tom Moore is to give the first large city premiere of the Goldwyn picture, "Sherlock Holmes," John Barrymore starring.

The Paramount organization, it is announced, is to co-operate with the management of Loew's Washington houses, Messrs. Gates and Beattus, in the biggest newspaper publicity campaign ever staged for moving picture productions in Washington.

Walter Davis, former booker for Universal, is now salesman on the road for the local office. Harry Weinberg is succeeding Davis as booker. Harry was formerly assistant booker at the Laemmle exchange.

Four first runs of United Artists have been placed with Baltimore theaters by George Lenehan of the Washington Exchange. George Arliss in "The Man Who Played God" is one of the four, while "The Tailor Made Man" and others were placed.

Mrs. Farnell, secretary to R. Clinton Robin of Pathe, has recovered from a severe attack of tonsilitis and is at her desk again.

Exhibitor Levine of Newport News, Va., was a visitor at Washington exchanges during the week.

In St. Louis' Film Centre

"CHET" STEWART took the road for the local Associated Exhibitors exchange last Monday. He is making the northern half of the Illinois territory of the local office. "Chet" is very well known throughout the territory. In recent months he has been hitting the tall grass for Universal, but prior to that he was with Pathe. Sort of returning to his old love.

Pat Collins of Exhibitors Direct Service also has a new contract chaser. He is E. L. Hammerstein, late of Robertson-Cole. He grabbed an Illinois rattler early Wednesday. Staying in to see the annual Veiled Prophet parade.

Exhibitors Direct Service, which recently took over the distribution of pictures of the Fine Arts Pictures Corporation, has secured "Orphan Sally" for the St. Louis territory. Collins plans to release it about November 1.

The Southern Illinois and Eastern Missouri rights to "Young America" has been obtained by Samuel Werner of United Film Exchange. Warner also purchased territorial rights to "Weekly Witticisms" from the Art Film Company, Cleveland, O.

Jack Underwood of Enterprise was hitting high places in the territory the past week. Milton Simon of F. B. O. also went out a few days to shake and talk contracts with the exhibitors.

Charley Werner of Metro returned with a pocketful of fat contracts after several nice days in the Southern Illinois key cities.

Charley Newsum, who controls three houses in Mount Vernon, Ill., was seen moving along Picture Row.

Jim Reilly's smiling face from Alton was another familiar visitor of the week. Jim runs the Princess and Grand theatres in the City of Hills.

Among the visitors to local exchanges were: O. E. Miller, Idle Hour, Festus, Mo.; W. E. Schwing, Gem, Vehlmeyer, Ill., and E. O. Lewis, Pastime, Sessor, Ill.

Leon De La Mothe, director general of the Mid-West Production Company, has gone to New York to sign up some screen stars and near-stars. The company needs talent to put on "The Eyes of Mystery," a serial it is making here.

Florida Flashes

C. D. Cooley, manager of the Victory Theatre, Tampa, Fla., put the big feature, "Manslaughter," over to immense business. He used half and quarter page ads prior to the opening date, and full page spreads upon the first day's showing. The business section of the city was well covered with half sheet window signs and tack cards, and the lobby was dolled up special, with cut-outs predominating.

The report comes from St. Petersburg that Miss Polly Barton, who was the winner of the first prize in their bathing beauty contest during the Festival of States Celebration in that city, also won herself a contract with the Famous Flayers-Lasky Co., and is now at work with that company in a picture they are producing at Salem, Mass. Miss Barton's mother is with her and also working in the picture, it is stated.

Looks like Orlando was going to make a name as a production city. They have two companies at work there now. One is making a feature, the title of which is reported to be, "The Broad River," and the other company is at work on two part comedies. This latter company is the Juanita Films, which lately moved there from Tampa.

The Casino Theatre, of Ybor City, the Latin portion of Tampa, was the cause of blocking traffic on Seventh avenue, and clear around the block, a couple of nights last week. The cause of this line-up was a Spanish production which they imported. The Latin people like to see the home pictures now and then.

The Convent of the Holy Name at Tampa has booked a number of historical pictures and will give a show every two weeks for the benefit of their scholars. Sister Ethelbert is in charge of the work, and she says she hopes later to give shows weekly. The convent, besides having a complete motion picture equipment, also has a stereopticon which is used in the different class rooms.

C. A. Sappal, president of the Maceo Amusement Co., of Tampa, has closed their Ocala house. He says that the location was bad and the people failed to give the needed support, though he gave them the same class of attractions they have in Tampa.

Buffalo Brevities

Mrs. Eli T. Hosmer, member of the New York state motion picture commission, gave an address before the Zonta Club of Buffalo Tuesday, Oct. 10. Mrs. Hosmer deplores the depiction of women on the screen lolling about munching chocolates, awaiting their chauffeurs or otherwise seeking to convey the idea that all American women are idlers instead of workers. Mrs. Hosmer praised the present colored films giving American dyes credit for their excellence. She found fault with alleged unpleasant and suggestive titles of many pictures and scored pictures shown in the poorer class of houses in the cities and towns because of their glaring bad use of English. These pictures, she said, are permit pictures not reviewed by the commission.

Henry F. Thurston, manager of the Temple, Lockport, aided the local boy scout campaign committee by putting on a special showing of a film showing activities of the boys' organization.

E. O. Weinberg is recovering from an operation in the Homeopathic Hospital, Buffalo, where his tonsils were removed. Mr. Weinberg, who has been managing the Strand in Syracuse all summer while Edgar Weill was regaining his health, will shortly go to some seashore resort for a rest. He will take over the management of the new Strand in Troy when it opens. He was for years manager of the Buffalo Strand, succeeding Earl L. Crabb, now at the System, Syracuse.

Loew's State, Buffalo, and its manager, Al Beckerick, both celebrated the first anniversary of the house the week of October 16 with a fine program of pictures and vaudeville.

If Shea's Hippodrome don't break box office records the week of October 23 it will not be the fault of M. Shea and his manager, Vincent McFaul, who have assembled one of the biggest programs of the season. It will include "Nice People," with Bebe Daniels and Wallace Reid; Max Linder in "The Three Must Get Theres," and live models in a brilliant fashion show.

Ralph Thayer, manager of the new Strand in Niagara Falls, is inaugurating a series of Sunday afternoon music programs which are being given by the Strand orchestra under the direction of Albert Greenberg and George A. Bouchard, organist. The past week Mr. Bouchard made a big hit with his selection, "Indians of Niagara," in which he introduced a Tuscarora chief in full regalia.

Harry Houdini will soon make a tour of western New York towns and cities with a company of four in connection with the showing of "The Man From Beyond," which is being handled by Nu-Art Pictures Corporation of Buffalo in New York state, north of Westchester County.

Buffalo Film Row News

NOVEMBER 15 has been set as the date for the opening ceremonies attending the "dedication" of the new Fox exchange in north Fearl street. Clayton P. Sheehan, district manager, announces that Winfield R. Sheehan, general manager of the company, will come to "his old home town" for the event and that one of the big new Fox specials will be screened at a big party for exhibitors, newspaper men, city officials and invited guests. Charles Denzinger, former manager of the Strand in Youngstown, Ohio, and now covering percentage engagements for the local Fox office, was injured last week in an auto accident in Syracuse. He will recover. W. J. Mahoney has returned from a successful trip through the Southern Tier.

What do you know about this one! George A. Hickey, former manager of the Buffalo Goldwyn exchange and now district manager for the same company, with headquarters in the national capital was married in the Queen City of the Lakes on Labor Day, and he's kept it secret up to this time. Sly old dog, this boy George. Congratulations, George, even if it is a bit late!

A. A. Schmidt, general manager of Universal, and his personal representative, D. G. G. Adams, were in town Friday, October 13, conferring with M. A. Chase, district manager. T. C. Leonard, Universal exploitationist, is putting on some good stuff for "The Storm." The stage set at the Plaza last week was a reproduction of the cabin scene and the approaching forest fire. It was a hit.

Film Row friends of Frank J. A. McCarthy are expressing their sorrow for him in his bereavement. Frank's mother died in Summerville, Mass., last week. He was absent from the Paramount office for a week, while attending the funeral. Allan S. Moritz, Paramount manager, has returned from his weekly trip to New York. What's the attraction, Allan?

Occupants of the Warner exchange building were in a fine predicament last week. The first cold snap hit town. The fireman quit his job. There was no heat. It was so cold in the Metro office that several exhibitors about to sign big contracts were unable to do so because the cold froze their hands stiff. Manager Henry W. Kahn is installing hand warmers such as used on the steering wheels of motor cars.

I. Weiss of New York city has arrived in Buffalo to join Syd Samson's Grand and North sales staff.

Bob Murphy of Filkins and Murphy, Merit distributors, after attending the world series games in New York, started back upstate, dropping off at the key cities in the territory in search of dates.

The F. B. O. office and sales staff had a birthday surprise party for Manager Earl W. Kramer at Meugel's Inn on the Transit Road, near Lockport, N. Y., Saturday evening, October 14. From all reports it was "some" party. Teddy Hayes is now a member of the local F. B. O. staff. He was formerly with Select in this city for a short time and then went to Albany with the same company. The local F. B. O. exchange has taken over the Utica territory.

F. B. Frank, general sales manager for Associated Exhibitors, was in town the week of October 16, conferring with local Manager Mooney on the local first run showing of Harold Lloyd's new comedy, "Dr. Jack."

With the Cleveland Branches

MAX AND JOE SCHAGRIN, prominent Youngstown exhibitors, are twins. They look exactly alike. They dress exactly alike. Max manages the Orpheum theatre and Joe manages the Park theatre. The only way a film man knows to which one he has sold film, is to capture them both at the same time. That's how it is known positively that it is Joe Schagrin of the Park theatre who is running seven straight weeks of Fox pictures. He began last week with "Monte Cristo." This week he is playing "Silver Wings" first release in the state.

William Rosenthal, formerly with D. W. Griffith, has joined the local Fox sales family.

Lew Heinrich is cashier of the Cleveland Fox exchange. Counting out money is music to his ear. So he has put the music down on paper and the Jos. Remick Company has contracted to publish it. The outburst has taken the form of a fox trot.

C. E, Penrod, manager of the local F. B. O. outfit had a profitable visit in Toledo last week. He arranged with "Doc" Horater to stage an exclusive F. B. O. week at Horater's Pantheon theatre. "Twin Husbands" with Carter DeHaven was the comedy and "The Kick-Back" with Harry Carey was the feature.

J. T. Rowe has just been appointed contract clerk of the Cleveland F. B. O. exchange.

Bill Skirboll of Educational and Goldseal productions, was in New York this week.

Maurice Lebensburger, manager of the Cleveland office of the Standard Film Service Company, went to Chicago last week. The business was to bring home his wife and daughter who had been on a visit to Mrs. Lebensburger's parents.

Bert Stern, better known as "Shorty," just returned to Cleveland, after a prolonged visit in California where he went to attend the funeral of his uncle, Maxwell Karger. Stern has joined the Educational Film sales force.

D. W. Shallenberger of Arrow Films, and his special representative, Mr. Josie, stopped off here last Wednesday on their way South.

C. P. Saunders answers to the name of Vitagraph in the roll call of local film salesmen nowadays. Saunders was formerly in the Buffalo territory.

Albany Paragraphs

Lee Langdon is now with the First National Exchange in Albany, looking after the bookings. Joseph Hanley, who formerly filled that position, has been transferred to the New York office of First National.

The Star theatre in Potsdam has been sold the past week to Sylvester Nicollette and H. E. Flack. The new owners will make several changes and among other things, will add a balcony which will give the house seating capacity sufficient for 1,000 persons.

The First National Exchange in Albany has recently expanded to the extent of taking over the third floor of the building which it occupies in Broadway. The floor will be used for office space and racks.

Mr. and Mrs. Daniel Regan who handle the Star at Greenwich, N. Y., were in Albany this week, booking features for early runs.

All exchanges and theatres in Albany, Troy and Schenectady, this week reported a steady increase in business. Without a single exception, each manager predicted a good Winter. North of here, in such places as Glens Falls, Ticonderoga, Warrenburg, Corinth, Watertown, Hadley and other places where the paper mill strike has almost wrecked the motion picture business, things are on the gain, due to the fact that the mills have reopened even though the strike has never been officially settled. In Albany and adjoining cities and towns affected by the railroad strike, business has brightened most perceptibly with the adjustment of matters.

The Mark Strand theatre in Albany put on an excellent prologue last week in connection with the showing of "The Old Homestead." It was the first prologue given Albany patrons in many weeks, and scored a hit.

Harold Lloyd in "Grandma's Boy," running the entire week at Proctor's Grand, packed the house with the largest gross this fall.

Edward Colligan is said to have sold the theatre in Carthage, which bears his name, to the Schiner Theatrical company, which runs a chain of houses in central and western New York. The house has been on the market at $80,000 for some little time.

A. J. Herman, manager of the First National Exchange in Albany, is happy these days by reason of the fact that the Albany office is leading both Buffalo and New York sales exchanges.

Hope Hampton is making a personal appearance in Schenectady this week along with the showing of "The Light in the Dark." It is expected that arrangements will be consumated before the week is over, and that Miss Hampton will have a message broadcasted from the radio station in that city.

F. W. Mansert, owner of the Rialto theatre in Glens Falls, was in Albany the past week.

Canadian Notes

Over $6,000,000 was spent by 17,000,000 people in Montreal, Quebec, for amusements during the 12 months ending September 30, 1922, according to an official report just released by Mr. A. Bienvenu, superintendent of Privileges and Licenses at the Montreal City Hall for the amusement tax returns in Montreal during the fiscal year.

The actual sum received in payment of the tax on admission tickets during the 12 months was $609,854, and the total number of paid admissions reached 17,089,585. The tax is a straight 10 per cent on the fact value of the tickets, which means that the sum of $6,098,540 was actually spent for amusements in the regular way in Montreal, during the last fiscal year.

For the corresponding period of 12 months ending September, 1921, the total receipts in Montreal from the amusement tax were $449,475 and the number of paid admissions totalled 16,422,927.

Luigi Romanelli, director of the Allen theatre orchestra, Toronto, has returned from a lengthy tour in Europe where he studied musical developments in European centres. Following his trip, Romanelli arranged to conduct a series of weekly orchestral concerts at the Toronto Allen, starting Monday evening, October 16, when 35 musicians played a varied program of special selections under his direction.

The Dominion theatre, Ottawa, Ontario, which was destroyed by fire some little time ago, is not to be rebuilt, according to an announcement just made by the owners, Grant Davidson and A. E. Dyment of Toronto. In place of the theatre, which formerly presented picture and Keith vaudeville, a hotel structure is to be built as an addition to the adjacent Cecil Hotel, the new addition to have 235 rooms.

The possibility of any theatre labor troubles in Ottawa, Ontario, this season has been finally settled by the signing of new agreements which provide for the same wage scales as were in force last year. The new agreements have a clause which provides for the minimum number of men to be employed in orchestras, etc. This clause was not in effect last season but it is once more in force, this being considered a concession that has been gained by the theatre employes.

Go-To-Theatre Weeks have become quite the style in moving picture theatre circles in Canada. The exhibitors of Montreal staged a celebration of this type from October 8 to 14 with fine success, special references being made to the feature in newspaper advertisements, lobby displays and otherwise.

At a meeting of the Manitoba Exhibitors' Association in Manitoba Hall, Winnipeg, on October 12, the exhibitors of Winnipeg decided to hold a Go-To-Theatre-Week there in November, and Mr. G. de Grandcourt, exploitation manager of the Fox Film Corporation, was appointed chairman of the committee to make arrangements. Will H. Hays is to be invited.

News from Canadian Exchanges

IT was incorrectly stated in these columns of the issue of October 14th that I. Sourkes, salesmanager at the Montreal office of United Artists, had resigned from that capacity. MOTION PICTURE NEWS regrets the oversight and calls attention to the error.

The personal appearance of Jack Dempsey at the Pantages theatre, Toronto, during the week of October 9, formed the occasion for a special celebration among the moving picture men of Toronto possessed of unusual sporting instinct. One of the week's social features was a luncheon at the King Edward Hotel at which Ned Miller, manager of the Pantages theatre, was the host. Those who took a prominent part in the proceedings, aside from Dempsey himself, included H. L. Nathanson, of Famous Players Canadian Corporation, Arthur Cohen, vice-president and sales manager of Regal Films, Limited, and Jake Berman, a pioneer official in local film exchange circles.

G. A. Baldson, assistant manager of the Vitagraph office at New York City, has been visiting Winnipeg, Manitoba, on a business trip, making his headquarters at the local Vitagraph branch. John Flemming, of the Winnipeg office, has been on a tour of the whole Canadian West for Vitagraph.

Jack Welch, some years ago with Regal Films, Limited, has resigned as special representative of the Hodkinson Film Company in Western Canada to accept a position with Regal Films, Limited, in Toronto.

Three Canadian film distributors have taken large suites of offices in the new film exchange building which is to be ready for occupation shortly in Winnipeg, Manitoba. The three are the Famous Players Film Service, Limited, Associated First National Exhibitors and the Canadian Educational Film Company.

Because of the pronounced bi-lingual situation in the Province of Quebec, film features having titles in both English and French are enjoying peculiar success in theatres of the various centres of the Province. One of the latest attractions to appear with the dual titles is the Famous-Lasky release "Blood and Sand."

With New England Exchanges

J. M. CUMMINGS has been appointed office manager of the Goldwyn Boston office. He is an old newspaper man and still retains his nose for news. He started in the film game with General Films, and has now been at it for more than 12 years. Of late he has been Boston manager for Hodgkinson.

Miss Rose McNulty, who was assistant to Mr. Cummings at the Hodkinson office, has stepped into his shoes there and is now in complete charge. She is the second woman to be tried in the Boston district and it is sufficient to say that she is putting things over in great style where some men have failed.

Allen-Cherette, Inc., operating nine theatres in New England, have closed a contract with Goldwyn's on their super-specials. President Allen is very popular in Boston's film district and his many friends there are glad to see that he has returned from his summer home at Oak Bluffs, Mass., primed for a busy season. He says he is about to lay up the wild motor boat that has kept him busy all summer. Skipper Earl Allen, 4-year old seasoned salt, has returned with his Dad to inject pep into the company offices.

Ted Jacocks, for a number of years with United Artists, has been put in charge of the New Haven office of Independent Films. He who was there, Timothy O'Toole, returned to Boston, only to be told that he would shortly have to pack up and trek for Western Massachusetts and also Rhode Island, which districts he will cover for the company.

John Wilstach, one of the best known exploitation men in the New England district, has been added to the Goldwyn staff in Boston. He comes of an exploitorial family, his father having been in that line for years with the Shuberts. John himself has worked with several New York productions, and has the rep of being one of the very best in his class. He started on his new assignment at New Bedford, October 2, with a bang.

The new offices of the Franklin exchange are a busy spot these days, all in preparation for their monster opening on Tuesday, to which every man, woman and child interested in motion pictures has been invited.

Carolina Close-Ups

Otto Haas, prominent Charlotte, N. C., exhibitor, was one of the many theatrical people seen in Europe during the summer. While spending a vacation there with his mother it so happened that he was seen in Germany by the William Oldknow party of Atlanta.

Jerome Saffron, special representative for H. M. Berman of F. B. O., was in Charlotte last week with Bill Conn who is to manage the new branch of F. B. O. which will be opened there immediately.

A. C. Bromberg of Bromberg Attractions was called to Mobile, Ala., last week by the death of his mother.

T. E. Dilliard, formerly with United Artists, has been made representative at large in the Southeast for Universal and will concentrate on the Jewel productions.

H. B. Varner of Lexington, N. C., has just announced the purchase by him of the Strand theatre in Salisbury, N. C., from Southern Enterprises in whose possession it has been for two years.

New England Jottings

Information given out yesterday at the Massachusetts State House brings to light the fact that 17 companies, with an aggregate capitalization of $36,850,000 have been barred from selling securities in Massachusetts by the Public Utilities Commission since May 20, when an amendment to the "Blue Sky" law went into effect, that gives the commission power to issue findings barring sale of a company's securities. Prominent in the list is the $3,000,000 Ziegfeld Cinema Corporation of New York City.

Jim Somes has severed his connections with the Giles Circuit of motion picture theatres in Massachusetts to become general manager of the Gray Circuit in Maine. The circuit comprises about 30 houses and has its headquarters at Lewiston. Jim, well known in trade circles in New England, keeps stepping.

William Hardy has left the Strand, of Pawtucket, Rhode Island, and is about to close negotiations on a big theatre proposition in or around Boston.

Norman Dickson, formerly exploitation manager for the Famous Players-Lasky organization at their Cincinnati office, has assumed management of the Empire Theatre, New Bedford, Mass.

Motion pictures are playing an important part in the Better Home campaign in Massachusetts, a movement which is endorsed by city and state. Shows are being run in many Boston schools with films on the subject of home building and improvement, performances being given in the afternoon for the children, and for parents in the evening.

The Film Club of Boston opened its eighth session Saturday with a reunion and business meeting at the Hotel Victoria. Mrs. J. Wentworth Brackett presided. Miss Marion H. Brazier reported on sessions at Chautauqua, and discussions of new pictures followed.

Miss Carol Dempster, starring in Griffith's new film, "One Exciting Night," now having its first official run at Boston, was the honor guest Saturday, at a luncheon given at the Women's City Club, by Miss Elizabeth Joyce, who invited Boston's newspaper women to meet her.

Personal appearances are getting to be all the thing in Massachusetts. In connection with the showing of "Sure Fire Flint" at Gordon's Washington Street Olympia, Johnny Hines will be much on the job at every performance. Margery Wilson, was at New Bedford's Capitol Theatre last week with "Insinuation," her own production. She pleaded with her hearers at every performance to keep their faith in William S. Hart, defending him from much newspaper criticism of late.

The Strand in Lowell, Mass., observed its fifth birthday last week, and Manager Samuel Torgan put on a special bill in honor of the occasion. He seemed quite fussed up over the many tributes and congratulation that were his.

Southwestern Items

J. A. Lemke, proprietor of the Crystal theatre at Waco, Texas, has filed an application for an injunction in the district court, asking for a restraining order against the City of Waco and the City Censors of public amusement.

The power of the city court is also attacked, Lemke alleging that the charter fails to prescribe the jurisdiction of the court and that the general laws of the state do not confer jurisdiction on city courts in cases where the city is organized under a special charter.

Managers and operators at Sherman, Texas, have signed a new contract at a scale of $30 per week and 75 cents per hour overtime.

E. C. Leeves, formerly of Dallas, Texas, manager for the Associated Producers, has been appointed Dallas, Texas, manager for Al Lichtman and Saenger Amusement Exchanges for the states of Oklahoma, Arkansas, and Texas. Sale promotion will start with "Rich Men's Wives."

Ray Stinnett has taken over the management of the National theatre at Breckenridge, Texas, and now controls all of the houses at that place.

W. M. Grandstaff has taken over the management of the Haskell theatre, Dallas, Texas. Winfield Orr will be house manager.

Josh Billings has opened the new Billings theatre at Billings, Okla. It is a modern theatre with up to date cooling system and steam heat.

R. B. Montgomery has leased the Annex theatre at Perry, Okla., from J. B. Tate. H. C. Tate, former manager, is going on the film market in Oklahoma City.

The Busby theatre at McAlester, Okla., changed October 17th, from pictures to road shows and musical comedy.

Sam Benjamine, former Universal manager at Oklahoma City, has switched over to the management of the F. B. O. exchange at Oklahoma City, Okla.

C. B. Hughes has installed a radio set in his Liberty theatre at Heavener, Okla., and will later install a more powerful set.

The Rialto at Midland, Texas., moves from the Airdome to the theatre for winter season.

W. H. Auston has purchased the Barron opera house at Gravette, Ark., from the Barron estate and will open the theatre soon for business.

Clark Porter of Davis is opening a new theatre at Charleston, Ark.

D. S. Fitton will establish a radio set in his theatre at Harrison, Ark., soon.

A. B. Baker will open his new theatre at Luling, Texas, in near future.

Ray Blankenship has leased the Savoy theatre at Savoy, Texas.

In Kansas City's Film Center

By virtue of a "trade in jobs," Howard E. Jameyson, exploitation manager of the Kansas City Universal office, and L. D. Balsly, advertising manager of the Wichita theatre, Wichita, Kan., are assuming new roles this week. Jameyson formerly was advertising manager of the Liberty and Doric theatres in Kansas City, later going to Milwaukee as managing director of the Butterfly theatre, while Balsly was the first manager of the Kansas City First National office.

Hal Horne, Film Booking Offices representative out of Omaha, and his wife were painfully injured in a motor car accident in Kansas City last week when the car in which they were riding skidded and over turned. Both Mr. and Mrs. Horne now are in a hospital. Mr. Horne is badly cut about the head and may lose his right eye, while Mrs. Horne is suffering from body bruises.

Beating the newspapers on a story is no small accomplishment for a cameraman, but William Andlauer, official cameraman for Pathe and the Newman theatre, turned the trick in Kansas City last week, having pictures of the Priests of Pallas parade on the screens of first run houses half an hour after the parade and incidentally having some of the best night shots ever seen in Kansas City.

T. Y. Henry, formerly manager of the Kansas City United Artists branch office and one of the most popular exchange managers in the Kansas City territory, left the latter part of last week for New York to assume his duties as assistant general sales manager for United Artists.

If popularity can be measured by newspaper publicity, Ben Turpin won the "key" to Kansas City this week, making personal appearances at the Pantage theatre. Despite the fact that the comedian was severely ill during the middle of the week, he refused to discontinue his work. In addition to his personal appearances, Mr. Turpin delivered a radio address from the Kansas City Star, which was broadcasted over the country, and spoke to many civic organizations.

Arthur Carlson, 20 years old, 62 South Eighteenth street, Kansas City, Kansas, has been identified by C. H. Burkey, owner of the Summit theatre, Kansas City, and a member of the M. P. T. O. Missouri executive board, as one of the bandits who held Mr. Burkey up, September 18 and October 2, robbing him each time of box office receipts. On each occasion Mr. Burkey was on his way to the bank from his theatre, two bandits jumping upon the running board of his car, which also was stolen. Carlson is being held on a charge of vagrancy.

It was to capacity houses that the Orpheum theatre, Kansas City, played to on its anniversary week this week, with Theodore Roberts of screen fame as the headliner.

A. D. Baker has closed his Airdome at Robston, Texas, and will install a movie theatre in near future.

The Happy Hour theatre at Lometa, Texas, has been renovated and new scenery installed.

F. W. Zimmerman has leased the New and Grand theatres at San Marcus, Texas, from Boen Swinney. A new pipe organ will be installed soon.

Ed Robertson has leased the Haskel theatre at Haskel, Texas, from T. C. Cahill.

The Orpheum theatre at Waco, Texas, opened October 2 with pictures and musical comedy.

Johnny Miller has taken over the management of the Crystal theatre at Pittsburgh, Texas.

Johnny Miller is installing a new moving picture theatre at Mt. Vernon, Tex.

Miss Lola Wilson and Mrs. W. D. Lawrence have leased the Colonial theatre, Bryant, Texas.

Kansas City Gossip

Contracts for the distribution in western Missouri and all of Kansas of eight 5-reel westerns, starring Jack Livingston, and a series of six 5-reel westerns, featuring George Larkin, were closed last week by the National Film Releasing Company's Kansas City office and the Russell Productions, Inc., according to F. F. Nine, Kansas City branch manager of the National Film Releasing Company.

Three changes in management of theatres in the Kansas City territory have been made during the last week. The Empress Theatre at Paola, Kan., has been purchased by Willard Frazier from J. P. Everett; the Liberty Theatre at Cherryvale, Kan., purchased by A. W. Pugh, and the Criterion Theatre at Enid, Okla., purchased by Leon Weil.

A number of changes in the personnel of Kansas City exchange offices has taken place in the last week. J. J. Curran, formerly with the Famous Players office of Kansas City, now is representing United Artists in the territory, while Stanley Mayer, formerly with Hodkinson, now is a member of the Kansas City Educational staff, and Mike Newman, former Educational representative, has gone to St. Louis to become affiliated with Paramount. Then there is G. I. Bradford, former manager of the Hodkinson branch in St. Louis, who now is representing Universal in the Kansas City territory, and Joe Manfre, formerly with Fox in Kansas City and Denver, is in the booking department of the Kansas City Paramount office.

A sure sign of increasing fall business in rural Missouri—the Cater Theatre, owned by the Howe brothers at Marceline, Mo., no longer can remain closed six nights of the week but is open every night and doing a good business.

Baltimore Chatter

Bitter attack on street advertising, ballyhoos, etc., as exploitation for motion pictures has been launched by the motion picture editor of the *Baltimore Sun*, who write over the initials, "T. M. C." The writer begins by wishing to know whether there is "no end to the spectacular stunts to which the exhibitor will resort in order to attract patrons to his theatre."

Using recent exploitation stunts of this sort in Baltimore for ridicule, he quotes from a New York paper on the subject.

"One expects," writes the critic, "a circus performance to be preceded by a parade of monkeys and elephants through the city streets, but the practise of 'ballyhoo' methods in connection with the thing they wish to call the eighth art is scarcely compatible with the dictates of good taste."

Sales of two more theatres here are being advertised, the first that of the the Lord Calvert theatre, a neighborhood house, which is being disposed of by the owner; and the second the Echo theatre. another neighborhood theatre, of which the equipment also will be sold. The latter disposition is being made through a trustee's sale.

The York theatre, formerly the Pastime, has been reopened under the management of Harry Cluster The theatre had been closed for several months for improvements and alterations. A new front of ornamental brick, a handsome lobby enclosed by glass doors and new indirect lighting have been provided. A new gold fibre screen and late type projection machines have been installed.

The New theatre, a Whitehurst house here, has blossomed forth with a four page program under direction of Eugene N. Daley, who recently became directing manager of the house. The New's present policy is full week runs of first-run pictures.

Seattle Briefs

Edward Armstrong, Northwest division manager and representative of the Universal Film Company, has been a recent visitor. He was on the road several weeks and lately completed a tour of his territory, having previously visited San Francisco, Salt Lake City, Butte, Denver, Spokane and other cities on his route. Mr. Armstrong makes the tour around the circuit every five or six months. Upon his de-

Another film exchange sprang into being recently with the establishment of the L. K. Brin Exchange, distributors of Warner Brothers' features in this territory. The local exchange will distribute these pictures in the four Northwestern states, Washington, Oregon,

"Grandma's Boy" recently finished its run at the Liberty theatre here, after playing to large audiences at Manager Leroy V. Johnson's house for two solid weeks. Lloyd's first five-part feature is the first picture that has played a full two weeks' run at the Liberty since October, 1921, just about a year ago. Charles Chaplin, in "The Idle Class" was the picture that was playing at that time.

COMEDIES—EDUCATIONALS—SCENICS

Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

Comedian to Re-Create Original Role

E. MARKS BEHRMAN, general manager of Smart Films, Inc., announces that he has secured the services of Billy West to produce a series of twenty-four comedies for release via state right market, one every two weeks.

The producer states that no expense will be spared in making the new series second to none and that every effort will be made to secure the best stories. Experts will be engaged in each particular department and each of the principals required for the cast, will be selected according to their proven histironic abilities.

Work on the first production has been started at the new "Billy West Studio," located at Glendale, N. Y.

Stage Folk to Appear in Support of "Peggy"

Alf Gouding, Baby Peggy's director, has surrounded his litle star with a cast of well known stage folk for her present Century Comedy Special, "Little Miss Spunk." Joe Bonner, Peggy's chief aide-de-camp played the parts originated by George M. Cohan in the road company of each of Cohan's successes, Arnold McDonald, Peggy's father in the story was for years a featured member of the famous Kolb and Dill organization, while Paul Stanhope, the heavy, just returned from Australia, where he had his own traveling company for the last eight years. Every other member of Peggy's cast has had stage experience.

Two-Reelers Approved, by National Board

Educational's serial of two-reel pictures on "The Adventures of Sherloek Holmes" are listed among the hundred films approved by the National Board of Review, and listed by the Board in connection with the Motion Picture Book Week Campaign which it has begun.

"And Women Must Weep," the first release in the current series of Wilderness Tales by Robert C. Bruce, is also included in this list.

The National Board of Review has launched this campaign through its National Committee for Better Films in connection with the Fourth Annual Children's Book Week to be observed nationally from November 12 to November 18. Only approved films, based upon literature suitable for children and youths, are included in the list.

"Ropin' Fool" To Be Released

Will Rogers Picture Heads Pathe's Program for Oct. 29

WILL ROGERS, in "The Ropin' Fool," a picture which shows the rope throwing comedian's skill in fast comedy and slow motion, heads Pathe's release program for October 29, while Leo Maloney in "The Bar Cross War" has been given second place. In addition, there is episode two of "Speed," Pathe's News numbers 88 and 89 and "Topics of the Day" No. 44 in the output.

The second episode of the Charles Hutchinson serial, "Speed," is entitled "Nerve," and depicts the hero athlete performing some hazardous stunts in a mad raee to clear his name.

"The Bar Cross War" is a western said to be teeming with aetion. It has to do with the hero eow-boy's aversion to unnecessary bloodshed, which makes him unpopular with the excitement craving ranchmen.

In the Hal Roach comedy, called "The Golf Bug," Paul Parrott devotes his comic talents to preparations for a matched game in which things are done with clubs and ball, and to the spectators, calculated to turn the famous sport into the jaziest sort of burlesque.

The Harold Lloyd re-issue is called "At the Old Stage Door." By accident the hero believes himself to be the happy object of the leading lady's sudden affection. Neither the pouring rain, the policeman's warnings nor physical violence from the stage doorman interferes with his ecstatic morale. But just as he is finally admitted and warmly welcomed by much beauty, the real "Johnny" shows up—and what happens to the hero is too painful for words.

"Henpecked Harry" is the Aesop's Film Fable release. Harry Dog decides to become a policeman, and is an all-round hero of incredible adventures until Mrs. Dog recaptures and shows that "no man is a hero in his own home."

The outstanding feature of this issue, however, is the Pathe Review No. 179, being another section of "Photographic Gems," depicting early autumn aspects. "The Floating Egg" section gives fascinating demonstrations of speeific gravity. Pathe color shows Alpine scenery along the French-Italian border.

Fox Gets National Board Aid

Plan to Present Praiseworthy Films During Book Week Being Made

THROUGH its Educational Division, Fox Film Corporation is co-operating with the National Board of Review in presenting praiseworthy films based on literature. New prints have been supplied to all Fox exchanges covering several screen creations from famous authors' works. Exhibitors across the land will play during Book Week, November 12th to 18th, the follow subjects, which the National Board of Review has announced in a circular posted in public schools and libraries, everywhere in the United States:

Ali Baba and the Forty Thieves, 5 reels, from Arabian Nights.

Connecticut Yankee in King Arthur's Court, 8 reels, by Mark Twain.

Evangeline, 5 reels, by Longfellow, with Miriam Cooper.

If I Were King, 8 reels, by Justin Huntley McCarthy, romantic drama, starring William Farnum.

Jack and the Beanstalk, five reels.

The Lamplighter, 6 reels, by Maria F. Cummins, drama, starring Shirley Mason.

The Last Trail, 7 reels, by Zane Grey, western melodrama.

Les Miserables, 8 reels, from Victor Hugo's immortal story about Jean Valjean, starring William Farnum.

The Men of Zanzibar, 5 reels, by Richard Harding Davis, a mystery tale of Africa, starring William Russell.

Merely Mary Ann, 5 reels, by Israel Zangwill, starring Shirley Mason.

Monte Cristo, 10 reels, by Alexandre Dumas, an unforgettable drama.

Over the Hill, 11 reels, by Will Carlston, story of the home, with Mary Carr.

A Self-Made Man, 5 reels, by George Horace Lorimer, humorous bits of Wall Street, starring William Russell.

A Stage Romance, 7 reels, by Alexander Dumas, from the play "Edmund Keane," starring William Farnum.

A Tale of Two Cities, 7 reels, by Charles Dickens,

Treasure Island, 6 reels, by Robert Louis Stevenson, romance, mystery, adventure.

Choice Productions Offer 12 Novelties

THE Choice Productions, Inc., have styled their latest series of short subjects as "Comparables," two-reel subjects which compares different things, showing different things, showing the situation fifty years ago, in comparison with today, on many topics. Special scenarios, with this idea in view, have been written for these two-reelers ,embracing the inherent trait of the present generation to recall incidents occurring in early life. For instance, the shy and modest maidens of our childhood. These, compared with the "flapper types" of today, are interesting and amusing. It is around just such situations as these that the Choice Productions have woven their themes. Each of the twelve "Comparables" are promised to be clean, wholesome and with sprinklings of pathos and comedy balanced to bring forth exceptionally pleasing short subjects.

'Speed," Pathe Serial, Novelized for Press

"Speed," the Pathe serial, starring Charles Hutchinson, has been novelized in fifteen instalments, by Herbert Crooker. It is the fictionizing of the story, in episodic form, from which the serial has been made, following closely the action of the corresponding picture episode and is a part of Pathe's exploitation plan, since it may be had in proof sheets or mats for newspaper or magazine editors.

Pathe alleges that exhibitors have found this sort of publicity so valuable in connection with their announcements as serial showings, that many of them make a personal matter of securing publication of the novelizations in their local newspapers.

Exploitation outgrowth is reported in the readiness of exhibitors to screen slides naming the newspapers in which the novelization of their serial attraction is appearing, in return for which "circulation aid" the later print lists of the theatres whose sereens announce their serial story publication. Pathe quotes letters from editors acknowledging the "circulation value," owing to the intensity of the suspense combined with rapid and thrilling action identified with these serial novelizations.

Circuit Bookings For Educational Product

AMONG the new contracts for Educational's 1922-23 product are two from widely separated parts of the country.

All two-reel subjects scheduled for release this season by Educational have been signed up for the entire Gordon Olympia Circuit operating throughout Massachusetts. "The Adventures of Sherlock Holmes," release of which began in the spring, had already been signed up for this circuit.

The great Southern Enterprises Circuit has arranged through the Educational Branch at Dallas for the showing over this circuit of Mermaid Comedies, Christie Comedies, Hamilton Comedies, Earl Hurd Comedies, Cameo Comedies, Wilderness Tales by Robert C. Bruce, and Kinograms—Educational's news-reel.

With these contracts in, practically almost all important key centers have now been closed for Educational's new program of Short Subjects.

Favorite Star Series Being Revived

The Independent Pictures Corporation, a newly organized concern devoted to the production and release of attractions for State Rights distribution, has acquired a series of two reel productions, starring screen celebrities who heretofore worked under the direction of David W. Griffith and Christy Cabanne.

The first of the series of these revivals embrace productions in which appear Lillian Gish, Harry Carey, Mae Marsh, Henry Wathall, and Lionel Barrymore. These were directed, in a majority by D. W. Griffith and include a list of short reel successes of yesteryears.

Six of these twelve productions are out and out westerns, the remaining six of the first series being semi-western dramas, dealing with situations arising in mining and lumber camps.

The Independent Pictures Corporation will not confine activities to re-issues, but are at present organizing a staff for the production of special features for the independent market.

"My Country" Selected for Important Program

When the Capitol theatre, New York, was closed to the public for the first time on the evening of October 3 and a special program was given for the American Bankers' Association, one of the most important units on S. L. Rothafel's program was "My Country," one of Educational's Wilderness Tales by Robert C. Bruce, which had previously been shown for two weeks at the Capitol during the summer.

Mr. Rothafel said of "My Country:" "One of the most beautiful motion pictures I have ever seen."

Educational Secures New Series

Howe's "Hodge Podge" Consisting of Twelve Single Reels Announced

FOLLOWING the phenomenal record made by Lyman H. Howe's "Famous Ride on a Runaway Train," released some time ago, Educational has arranged with Lyman H. Howe for a series of twelve single-reel pictures to be released under the series name, "Lyman H. Howe's Hodge-Podge."

The first picture in this group of novelty reels will be called "King Winter" and will be released October 22nd. As the name "Hodge-Podge" indicates, each reel will consist of several subjects. They will include unique scenic shots, some animation and some trick photography. All who have seen "A Ride on a Runaway Train" have noticed Howe's tendency toward producing unexpected results on the screen.

The material being used to make up Hodge-Podge has been gathered from all parts of the world on Howe's etxended trips through many lands in search of lecture data and unusual motion pictures.

A feature of the first release of this series, is a group of views of Niagara Falls in the grip of "King Winter." When scenic shots are presented they are treated in such a way as to make them absolutely unique.

Hodge-Podge will be a series of novelty reels—and each subject included in each realese will be a novelty in itself.

In connection with the new release, it is interesting to note the recent statement of the editor of a large national trade publication. "The main trouble with movies today is their sameness," said this editor. "This is what the public doesn't like. The public is hungry for novelty, as every showman knows—novelty in entertainment and novelty in exploitation."

"That the public is hungry for novelty is not be doubted," said E. W. Hammons, President of Educational Film Exchanges, Inc., in announcing this new series. "It was in answer to this demand that we arranged with Lyman H. Howe for Hodge-Podge.

Technical Series for Hodkinson

26 Single-Reel "Technical Romances" to Start Releasing Early in November

IN a statement issued this week from the home office of the W. W. Hodkinson Corporation announcement is made of the release of the Hodkinson schedule of a series of twenty-six short subjects under the collective title "Technical Romances." These subjects are produced by the J. R. Bray Productions, Inc. The first, set for release early in November, is titled "The Mystery Box."

It is understood this single reel series will contain glimpses of modern science and invention, bringing them out of the class of the ordinary by giving them a touch of novelty as well as instructive interest.

"The Mystery Box" tells a complete story of the important subject of radio in its closest relation to the average citizen, and concludes with a prophecy of future communication with an outside planet. In this film the functioning of the radio sending and receiving apparatus is visualized. In this way the wonderful radio waves that emanate from the broadcasting stations are represented together with the sound waves transmitted to them, and shows how the radio waves are picked up and transformed again into sound waves by the receiving instruments at the homes of the radio fans.

J. N. Norling of the Bray technical staff both wrote the scenario and directed the production.

Rodner's "Music Film" Praised

Novel Short Subject on Program of Broadway Theatres Praised by Critics

HAROLD RODNER, one of the best known film salesmen in the industry, is said to have brought forth a novel and unique short feature subject in the "Music Film." This subject is declared to be the first synchronization between action on the screen and musical accompaniment.

Many of the most representative theatres in New York have booked the film, and it is said to be meeting with unusual favor with the motion picture public. Some of the theatres that have booked the novelty are the Rialto, Rivoli and Criterion theatres, managed by Hugo Riesenfeld; the Loew Circuit, Bim's Circuit and others.

No mechanism is used in connection with the film, and according to Mr. Rodner it is impossible for the orchestra to get "out of step" with the action on the screen. The New York Times, in reviewing the film at the Rialto, said:

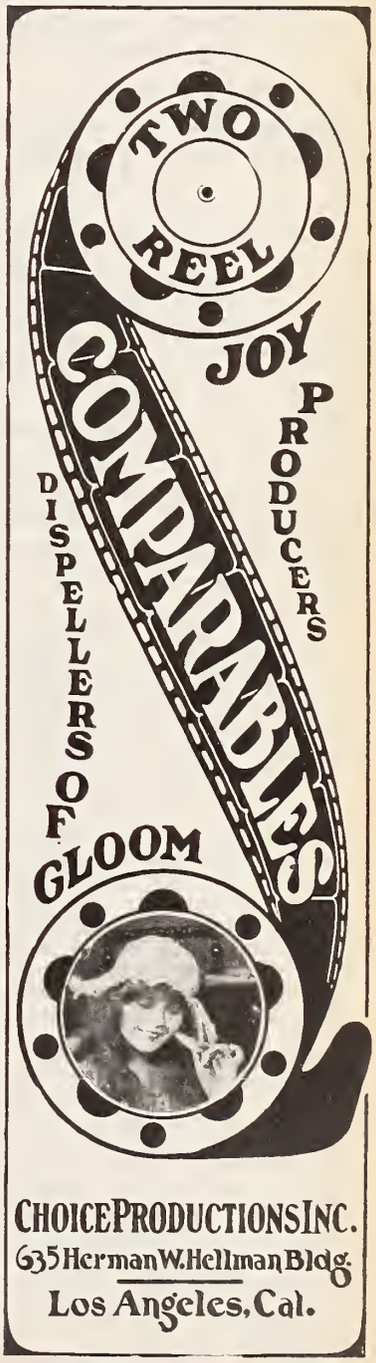
"Don't fail to stay around for the pictorial because this includes one of the most charming little bits that has come to Broadway for a long time. It is called a 'Music Film,' and its direction is credited to J. F. Leventhal."

"Mud and Sand" Next Stan Laurel Comedy

"Mud and Sand" is the title of Stan Laurel's newest comedy to be filmed by Amalgamated Producing Corporation for Metro.

"The Price of Progress" Exploits Timber Country

SOMETHING "thrillingly different" Pathe declares to be its opinion of the Kiser Studios production called "The Price of Progress," which it will accordingly release about the middle of November as a two-reel feature. The picture is described as a thrilling human drama of the big timber country—a sort of screen epic in which men and machinery triumph over natural obstacles in felling and transporting giants of the Oregon forests. Seen in pre-view, the Sunday Oregonian reviewer wrote of "The Price of Progress": "It graphically shows the daring chances that those unsung heroes of the forest take in their daily work."



First Run Theatres Acclaim "Baby Peggy"

Century Comedies officials report being duly gratified by the growing popularity of "Baby Peggy" and assert that bookings prove that prominent exhibitors of first run houses now regard Baby Peggy as representative of the highest type of short subject entertainment. The increasing demand for Baby Peggy ordinary releases has warranted the more pretentious productions, beginning with "Little Red Riding Hood," which are now being prepared and made.

In a letter to Art Schmidt, sales manager of Universal, New York, Dave Bershon, of the West Coast Theatres, wrote regarding "Little Red Riding Hood" and "Peg of the Movies": "I wish to congratulate the organization in having productions of this kind, as short subjects of high quality are very necessary for high class houses. These two productions will make 'Baby Peggy' one of the biggest bets in the business."

New Booklet Describes Urban Classics

An interesting example of the progress being made by producers toward intelligent sales advertising is the booklet just off the press describing the "Urban Popular Classics." This series of fifty-two one-reel features, produced by Charles Urban, and released by Vitagraph, is proving one of the most popular of short subject novelties. This booklet in question, with its slogan, "To entertain and amuse is good; to do both and instruct is better," wins the distinction of giving its readers a clear understanding of each of the fifty-two subjects.

The current release is "Roving Thomas on an Airplane," a travelogue of the air, with some views of New York City and environs.

Washington Approves "Mirror" Events

THE MIRROR, the novelty reel of outstanding events filmed in past decades, and now being released by International, through Universal, recently made a great hit in Washington, when it was shown in Loew's Columbia for two solid weeks, according to Universal. The Mirror (No. 1) which contains shots of McKinley's inauguration in 1895, and comparison shots of Wilson's inauguration, and finally, Harding's inauguration with Wilson and Harding riding together, was received with great enthusiasm by the Washington public.

Woodrow Wilson is a regular Saturday night patron of the B. F. Keith Theatre in Washington, so on the first Saturday night after the release of the picture, Loew's Washington manager loaned the film to the Keith house as a matter of courtesy. The audience applauded the film and accorded Mr. Wilson a reception as prolonged and profound as if he were still President.

Resume of Latest News Weeklie

Fox News, Vol. 4, No. 3:—New York City, 15,000 young Americans in Safety Week parade; West Point, N. Y., Cadets welcome American Bankers Ass'n delegates; Wichita Falls, Texas, 100,000 acres of arid land in irrigation project; Fishkill, N. Y., man builds miniature railroad; Columbus, Ohio, thousands of women parade for hospital funds; Kansas City, Mo., Priests of Pallas hold night parade; Cartersville, Ga., first woman U. S. Senator ever appointed; New York City, Edward Payson Weston completes 495-mile hike; Philadelphia, Pa., world's largest shipyard is demolished at Hog Island; Washington, D. C., 13-year-old boy youngest American college student; New York City, S. S. Winona first ship to arrive in U. S. from Smyrna; St. Louis, Mo., spectacular "veiled prophet" parade viewed by thousands; Aberdeen, Md., latest war equipment demonstrated by army ordnance association; Washington, D. C., Mrs. Lion presents gift to national zoological park; Yakima, Wash., horse dives into tank of water 10 feet deep; Newsettes, other exclusive news features.

Fox News, Vol. 4, No. 4:—First and exclusive pictures of Turkish army entering Smyrna; New York City, foreign veterans arrive to attend American Legion convention; New York City, old speedway turned over to motor traffic; Venice, Italy, historic annual regetta draws thousands; Spezia, Italy, 16,000 tons of gun powder struck by lightning; New York City, monkeys hold afternoon tea at Zoo; Washington, D. C., Snow Leopard makes ends meet; Hampton Roads, Va., exclusive pictures of cadet drill for navy day exercise; The Tatler; other exclusive news features.

Selznick News No. 2082C:—Seattle, Wash., every yellow pup in Seattle, Wash., had a place in a celebration held for pet animals; Cleveland, Ohio, freshmen and sophomores enjoy annual bag rush; New York, N. Y., Jackie Coogan, "The Kid," reminds you that 1,054 children were killed in accidents in New York last year; Aberdeen, Md., powerful new guns exhibited by the army at Aberdeen, Md.; Woman's Supplement, what the fair sex is doing; New York fashions, by Sally Milgrim, America's foremost fashion creator; Poughkeepsie, N. Y., Vassar begins year with "No Hazing" order in effect; Cartersville, Ga., Mrs. W. H. Felton, age 87 years, first U. S. woman senator; St. Andrews, Scotland, Prince of Wales plays himself in St. Andrews Club; New York, 200,000 fans pay over half million to see world series games in New York; Delavan, Cal., duck season in the west.

Selznick News No. 2083C:—Los Angeles, Cal., million dollar fire destroys oil plant; Phoenix, Ariz., Mr. and Mrs. Gay and the Gay family; San Diego, Cal., army aviators break world's record for endurance flight; Estampes, France, France wins famed speed air test, held at Estampes; Prague, Bohemia, 200,000 attend Catholic meeting in mid-Europe; athletic events are also a part of program; Washington, D. C., $50,000 worth of "real stuff" bagged; San Francisco, Cal., 38 rescued from shipwreck on West Coast; Woman's Supplement, what the fair sex is doing; New York fashions, by Sally Milgrim, America's foremost fashion creator; Hastings, England, Battle Abbey is girl's school.

Graphic No. 2543 — Educational:—Lunch time in mad Manhattan, when the gong strikes in Trinity churchyard on lower Broadway, food for the face and food for the soul, etc.; making moonshine while the sun shines—the Graphic's cameraman drops in on a North Georgia booze plant and finds it running full blast; American champions, Miss Adeline Gehrig, who for two years has been America's foremost woman fencer; and as Ollendorf sees it, Who's Who in the Human Zoo.

Kinograms No. 2188:—West Point, N. Y., West Point cadets drill for bankers; American ends convention with visit to military academy; New York, open drive to save lives of children, "Safety Week;" Mineola, N. Y., woman flies from west to east coast; Aberdeen, Md., see big guns that guard our coast; New York, saved 2,000 at Smyrna; Rio de Janeiro, Brazil, men and mounts of four nations try skill, Brazil, Chile, Argentina and Uruguay in jumping competition; Fontainbleau, France, the king's grapes are sold at auction; New York, Giants victors in the world's series; Washington, Legion of Valor meets at capital; Hog Island, Pa., famous Hog Island shipyards are scrapped; Medford, Mass., the jam season, football is now open at Tufts; New York, Edward P. Weston, veteran walker, now 84, honored by police escort as he finished 500-mile hike from Buffalo; Washington, D. C., Ulric Hale is this year's youngest college student, he enters Catholic University at age of 13; Rye, N. Y., Gene Sarazen and Walter Hagen play golf "World's Series," Sarazen, though ill, wins; Rio de Janeiro, Brazil, sailors of eleven lands match oars.

Kinograms No. 2189: — Cartersville, Ga., she's first woman to be U. S. senator—meet Mrs. Rebecca L. Felton, appointed to succeed the late Senator Tom Watson; Paris, Paris stars frolic in fete for charity, 500 actors of stage and screen in a merry athletic meet for retired artists' home; Egypt, Mass., Tom Lawson's fine home up for auction, "Dreamworld," financier's big estate, to be sold to satisfy his creditors; Philadelphia, America hastens relief to Smyrna; New York, parading cops say "Don't Get Hurt;" Safety Week has Police Day; Jennings, Mich., pick up town and move it 11 miles; Jennings, Michigan, disappears from the map when 400 houses are taken by motor truck to Cadillac; New York, hero veterans of seven nations here; New York, open famous old speedway to autos; Tuxedo Park, N. Y., Smart Set shows prize bow-wows; Dogdom's elite on view here for annual competition.

Pathe News No. 83:—Smyrna, Asia Minor, in the wake of the Smyrna catastrophe; Stockholm, Sweden, Sweden votes itself "wet;" Fire Prevention is Good Citizenship! (Cartoon); animated diagrams show appalling losses to life and property resulting from fire, by Bert Green; Venice, Cal., milk your cow to music; Pitt River, Cal., open mammoth power plant, engineering feat harnesses one billion gallons of water for generation of electric power; Washington, D. C., "Immediate relief for Near East" is keynote of annual Red Cross Convention of delegates from all parts of the country; Observe "Navy Day," the people of America join Secretary of the Navy Denby in honoring the Navy, the bulwark of the nation's safety; Wichita Falls, Texas, utilize vast tract of arid soil; huge irrigation project is launched to reclaim 100,000 acres of arid land.

Pathe News No. 82:—Aberdeen, Md., formidable war machines exhibited at army tests; Vashon Island, Wash., "Best time for camping is in the fall," declare 1,200 Camp Fire Girls who enjoy autumn vacation on picturesque site; Mudania, Asia Minor, Greek army in retreat; In the Limelight, first woman in U. S. Senate, Mrs. W. H. Felton is named by Gov. Hardwick of Georgia to succeed late Senator Watson; New York City, Edward Payson Weston, 84 years old, veteran walker; St. Andrews, Scotland, Prince of Wales is initiated as captain of Royal and Ancient Golf Club; Oklahoma City, Okla., Keys sisters, Mona, Roberta, Mary and Leota, live quadruplet, each 7 years old; Haileybury, Canada, forest flames sweep northern Ontario, 50 die and 5,000 homeless; Kansas City, Mo., "Priests of Pallas" celebration features city's Fall Festival Week; New York City, New York Giants clinch the pennant of 1922 series.

Selznick News No. 2081-C:—Norfolk, Va., twelve U. S. destroyers are rushed to Turkish war zone in Near East; presence of American ships needed to protect neutrals in scene of latest disturbance in Europe; Napa County, Cal., Old Man Pipe, of Pipe Rock, enjoys first real smoke; Norfolk, Va., aerial fleet gives battle to warships on Atlantic coast; aeroplanes with torpedoes are used in war manoeuvres in waters near Norfolk, Va.; fighting 'planes can lick battleships many times their weight—with the help of torpedoes; this blimp doesn't have to stop to let passengers on and off; New York, animated headlines in the news; cartoon of Rockefeller; Giants conquer Yanks in opening game of the world series; 38,000 see New York Americans defeated by New York Nationals in thrilling game at the Polo Grounds; among the many notables present were General Pershing, Mrs. Landis and Judge Landis; the Mountbattens come to America for wedding trip; Lord Louis, cousin of Prince of Wales, marries Edwina Ashley, said to be the richest girl in England; Fannie Brice passenger on board the "Paris;" a glimpse of George Sutherland, new justice of the Supreme Court; "Doug" Fairbanks on his arrival in New York, gives Mary Pickford a lesson in archery; and, in return, she teaches him how to make-up for the camera.

Top-Notch Talent in Trimble Comedies

Accompanied by Robert J. Trimble, president, Frederick G. Becker, producing a series of two-reel romantic fantasies starring little Arthur Trimble, arrived in New York last week to make releasing arrangements for the entire series. Mr. Becker brought with him three completed films, which will be shown to interested distributors during his stay in the east.

In a statement issued from the Yale Club where Mr. Becker is residing, he said:

"In addition the actors, unlike those in many other offerings in two-reelers, are all top-notchers in our productions, chosen both for their abilities and their drawing power. Anyone who has seen Arthur Trimble in 'Remembrance' and 'Pink Gods' knows that he promises starring power. Bessie Love heads the principals in the cast of all three pictures, which includes Roy Coulson, Charles Belcher, Gilbert Clayton, Jack Carlisle, Fred Peters and others."

Topics, Weekly Reel, Praised by Showmen

Wit and humor gems culled from leading publications of this country and Europe called "Topics of the Day," distributed by Pathe, are the subject of letters received by the producers, Timely Films, Inc., from which the following expressions are quoted:

"'Topics of the Day' is one of the finest short reels on the market."

"We are using 'Topics of the Day' in all six of our houses, and consider this one of the very best short reel subjects on our programs."

"'Topics' gets more laughs than some of the comedies I know."

"'Topics' is an asset to any program," writes another exhibitor.

Famous American Poet Praises Short Subject

Carl Sandburg, noted lyricist, recently wrote an article for the Chicago *Daily News* in which he praised educational subjects, defending motion pictures against unjust criticism. He referred to the Fox subject, "Alligator Hunting and Farming," using it as an example of the kind of entertainment from which the spectator may gain a broader knowledge of varied industries, and stated that he would be interested in seeing more educational subjects such as the Fox program may boast of.

Second Burr Comedy Is Near Completion

The second of the "All-Star Comedies" being produced by C. C. Burr for nation-wide release by the W. W. Hodkinson Corporation is rapidly nearing completion.

Temporarily titled "Her Rich Uncle," this two-reeler presents the veteran comedy star Charlie Murray with a role that is said to give him every opportunity to display his most versatile self.

Ray McKee and "Sunshine" Mary Anderson also have unlimited opportunity to give highly creditable performances that are reputed to be laugh-producing in every respect.

Reviews of Latest Short Subject Releases

"Once to Every Boy"
(Universal Comedy—One Reel)

THIS comedy presents Lewis Sargent, who has flashed his talent before—the juvenile actor being quite adept in any kind of entertainment, be it high jinks or serious drama. Here he enacts the part of a messenger boy, who is always on the job. He is delivering a telegram to a house, when he is bowled over by a burglar making an exit. The boy runs after him, thinking him the man to whom the message should be delivered. This calls for much confusion with a cop coming in for some of the excitement. The officer thinks the boy is the burglar and takes the real crook along to appear against him. But the lady who is robbed puts in an appearance and accuses the burglar The messenger boy receives a reward and buys a Ford. The heroine is played by Mary Philbin, who will soon be featured in the Jewel production, "Merry-Go-Round." It is a bright little number.—*LAURENCE REID.*

"The Reporter"
(Lupino Lane Comedy-Fox—Two Reels)

THE much advertised Lupino Lane and his first comedy will be accepted as clever entertainment everywhere. The English comedian has seemingly set a high standard for himself with his initial effort. If the succeeding pieces toe the mark as well as "The Reporter," then it won't be long before people will be flocking to see him quite as much as they do Clyde Cook, Buster Keaton and the others. Lane has something of Doug's agility to execute stunts. He is not only a stunt artist but he knows something about novel and up-to-date gags. One stunt, especially, will earn a big laugh. It shows Lane plodding along with a telegraph pole tied to his back and tumbling about the ground. His effort to adjust himself by pulling one leg over the other is good for a large guffaw anywhere.

Patrons who see "The Reporter"—even though they have witnessed all the trick comedies of the past three years—will remark that it gets over with its original gags and stunts. Lane has arrived. Now it's up to his sponors to keep him going.—*LAURENCE REID.*

"The Golf Bug"
(Pathe—One Reel)

THIS is a comic version of the troubles and ambitions of a golf enthusiast and burlesques the modern and popular sport, with Paul Parrott as the comedy star. Since the action is constructed with a view to provoking laughs, it is difficult to describe. The star devotes his comic talents to preparations for a matched game in which things are done with clubs and ball, and to the spectators, calculated to turn the famous sport into the jazziest sort of burlesque.—*LILLIAN GALE.*

"Henpecked Harry"
(Pathe—Two Reels)

THIS is one of the most amusing of the Aesop's Film Fables, showing how Harry Dog, disconsolate because of marital conditions, decides to become a police officer. His adventures would make him a hero in the eyes of the cartoon neighbors and police officials, but not to his nagging wife. With the consequence the old axiom "No man is a hero in his own home" is illustrated.—*LILLIAN GALE.*

"Ocean Swells"
(Educational—Two Reels)

A COMEDY wherein Neal Burns plays the husband of a girl with an excess family. In the hope of escaping a summer with the "in laws," the couple, with their small child, take a cottage on the beach. But there is something even worse than the family to make them miserable, mosquitos in droves.

The idea occurs to the young husband to take a house boat. That will insure them against both the inlaws and the pests, but "Mary" thinks she really ought to write her mother what a lovely time they are having, which excites the entire family with the idea of making the couple on the houseboat, a visit. The fun is fast and furious when the "ocean swells," the family all dressed in the best beach costumes, arrive, and take possession of the floating house. Baby Bebe Blackburn does some splendid "baby" acting and takes direction like one ten times her age, while Charlotte Meriam, as the young mother, is pretty and graceful. It is, also, one of the best things Mr. Burns has done. This is a "neighborhood house" picture, being one that the entire family will enjoy, amusing, clean and well done.—*LILLIAN GALE.*

"The Solitary Cyclist"
(Educational—Two Reels)

ACCORDING to the two reel screen versions of the Sherlock Holmes series of Conan Doyle stories, the great detective is so in demand that he has scarcely sufficient time to complete one case before he is sought to unravel another mystery.

In "The Solitary Cyclist," we find him endeavoring to "clean the slate" when he is interrupted by the call of a young lady introducing herself as Violet Smith. She desires to interest the detective in assisting her to solve the problem of some mysterious happenings and begins by reciting some peculiar incidents which have to do with her inheritance of a large fortune and the strange actions of one who continually follows her on a bicycle, but has never attempted to do her any harm. The detective states that he is too busy to handle the case, but will listen to her story. However, before the finish, he becomes interested and solves the mystery in true Sherlock Holmes style.

There is a plot of considerable interest, the story being one of a period of some years ago, when the bicycle was in common use. There is a surprise finish, with Holmes collecting a bet from his friend, Dr. Watson.—*LILLIAN GALE.*

"The Punctured Prince"
(Hunt Stromberg-Bull Montana Comedy —Metro—Two Reels)

IF the sponsors of this latest Bull Montana comedy intended to make a burlesque of some very familiar material, they have succeeded with a vengeance. It is slapstick with a capital S, and the star is thrust forward in scenes which rather tax his ability to make them funny. Bull is at his best when he plays the "bull in a china shop." Which is to say that he shines when his presence in a situation seems out of place.

"A Ladies' Man" was a good beginning. "The Punctured Prince" is forced comedy. And the star doesn't appear at ease. There is no spontaneity, the comedy relying more upon trick hokum rather than a comic plot worked out comically. Bull seemed on the right road with another zippy picture, when he flashes into view wearing horn-rimmed glasses and studying how to become a traffic cop. But once he reaches the restaurant where he acts as chef, the spectator is in for much dish smashing, etc. There are some new gags but they seem forced. After this idea expends itself, Bull gets his diploma, motor-cycle, badge and uniform from a correspondence school. So he branches out as a cop.

Then comes the burlesque of putting Bull in a comic opera costume of a prince traveling incognito. There is no subtle humor. It is all expressed in a slap-bang style. Bull needs pieces where he can appear embarrassed—where he registers constant surprise as if wondering what it is all about.—*LAURENCE REID.*

"The Bar Cross War"
(Pathe—Two Reels)

NOW and then a realistic western is refreshing. We found this one so, even if it does keep one alert. There is a story of sufficient merit to hold the interest, the direction is on a feature par and the last reel is a series of combats that are about as well done as the camera has ever photographed. There is riding, an amount of it, but not meaningless footage just to show off good mounts and men who know how to ride. Every foot of action has a bearing on the plot and there is action with a capital "A." In addition, scenic value plays an important part in the two reeler, one of the best

Leo Maloney, as the hero cowboy, does some splendid work. There is also a pretty girl in the only feminine role, who holds her own as a rider with a flock of western saddle hounds who thoroughly understand their business.

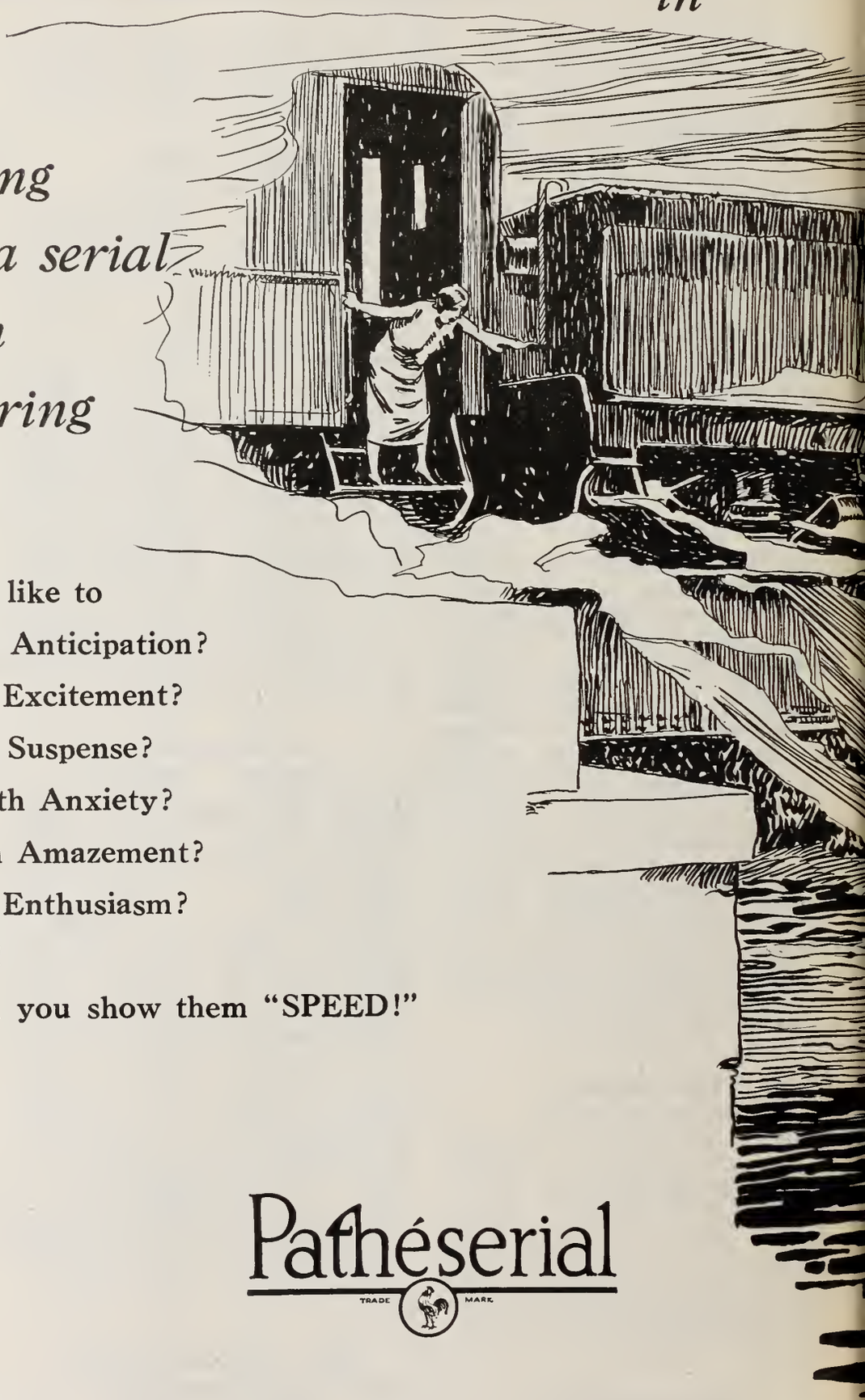
For rapid action, pleasing photography and an all 'round western, "The Bar Cross War" is a sure-fire.—*LILLIAN GALE.*

"Wedding Pumps"
(Century-Universal—Two Reels)

THIS is a rattling good two reeler, with an element of distinct entertainment value. It relates of the efforts of a couple about to be married, to purchase the pumps for their respective outfits. The first reel is all in the shoe store, where "Jackie" a baby salesman sells the prospective groom his pumps, and another clerk sells the girl a pair. Deliveries are made by dog-truck. When "Brownie" arrives at the address of the groom, he finds he can be of use in helping the man fasten his collar. Later, at the wedding feast, Jackies and "Brownie" overindulge in stolen sweets and as a result become patients of a doctor who prescribes castor oil. "Brownie" scene following the dose, his disgust for the medicine and the attempt of relieving his "chops" of its trace, is about as well done as anything could be.—*LILLIAN GALE.*

Charles Hutchison

in



The scintillating stunt-king in a serial saturated with sensational daring

Do your audiences like to

Tingle with Anticipation?
Thrill with Excitement?
Throb with Suspense?
Tremble with Anxiety?
Quiver with Amazement?
Cheer with Enthusiasm?

Of course they do!

They'll do it when you show them "SPEED!"

Pathéserial

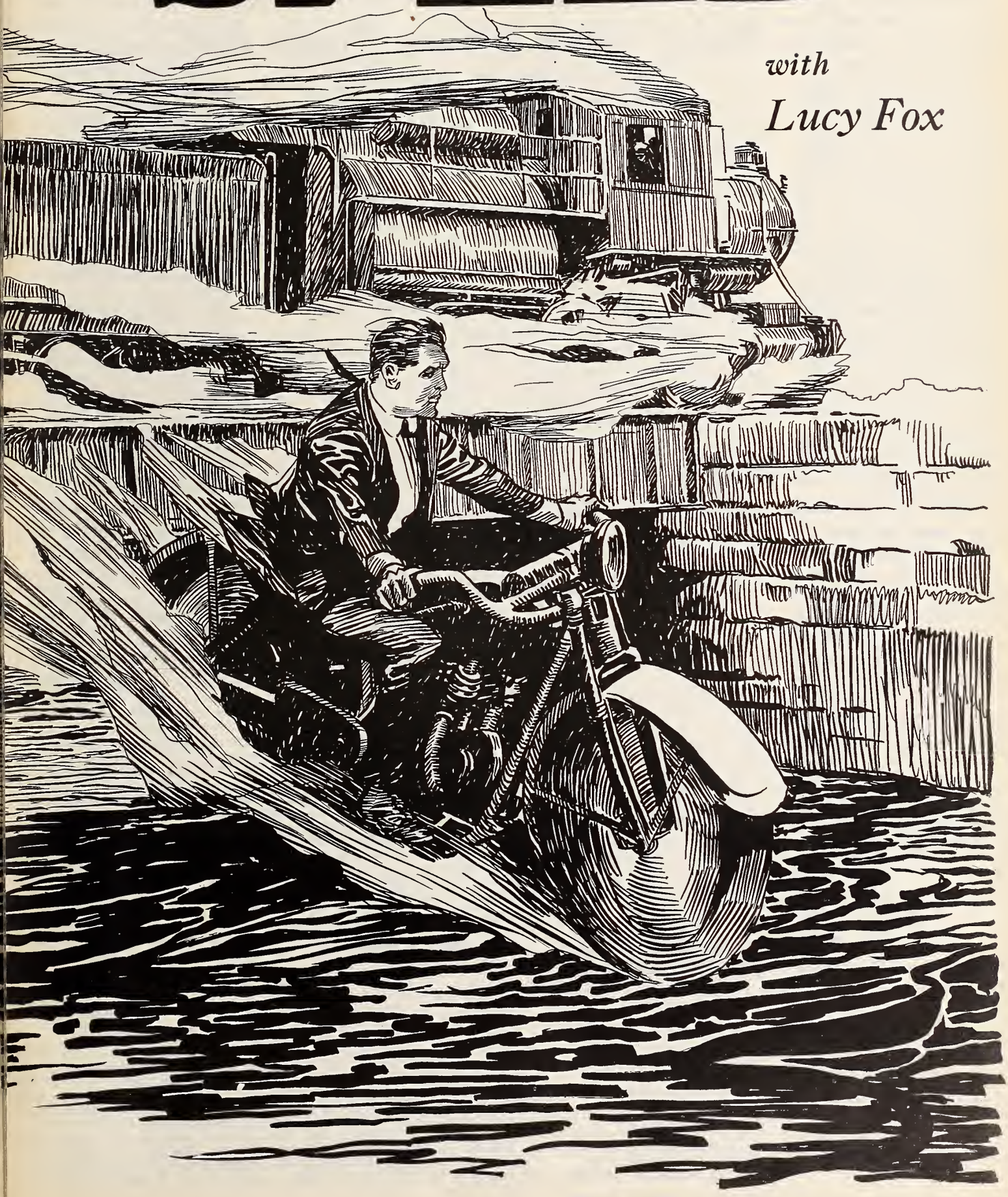
TRADE MARK

Produced and Directed by
GEO. B. SEITZ

"SPEED"

with

Lucy Fox



BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Big Publicity Campaign for Pola Negri

A BIG publicity campaign has just been launched by Paramount in the interest of Pola Negri, who recently started work at Hollywood on her first American-made picture, "Bella Donna," under the direction of George Fitzmaurice.

The opening gun in this campaign is a series of ten special Sunday feature articles in the New York World and thirty other papers, telling Miss Negri's life story and titled, "The Mirror of My Life." Before the Polish star's arrival in America, arrangements were made by Charles E. McCarthy, Paramount publicity manager, with the New York World for the publication of the story. The first of the series appeared October 15.

The feature articles are being heavily advertised by the various newspapers, on billboards, delivery wagons and in newspaper space.

Ray Greeting Sent to Poet's Celebration

Because Charles Ray, screen star, has made film versions of two of the poems of James Whitcomb Riley, the last of which, "The Girl I Loved," has just been completed for release by United Artists Corporation, Mr. Ray was asked by the committee having in charge the recent celebration of the birthday of the poet to send a greeting to the citizens of Indianapolis where the celebration took place. To E. B. Knight, chairman of this committee, Mr. Ray sent the following telegram:

"I gladly avail myself of your invitation to greet the people of Indianapolis on the occasion of the observance of James Whitcomb Riley's birthday and pay a tribute to that great citizen of Indiana. It seems to me that of all our poets, Mr. Riley in his homely and gentle verses touched the truest and deepest notes of our national heart."

"Grandma's Boy" Rated First By Critic

The Harold Lloyd-Associated Exhibitors' superattraction, "Grandma's Boy," produced by Hal Roach, is accorded first position in the Indianapolis *Star's* "graduated list of the best pictures for September." That paper's reviewer, names five which he considers of special merit and these, he explains, "by virtue of their novelty, acting, story and entertainment, fall into this respective order," the Harold Lloyd classic being indicated as "No. 1" in the list.

Radio Editor Praises Picture

"The Radio King" is Commended for its Exactness Regarding Detail

ONE of the most striking compliments ever paid to a moving picture and particularly to a serial has been accorded to "The Radio King," according to the Universal office. It has been unqualified approved as to its scientific merit and usefulness, and unstintedly praised as a thrilling chapter-play by the leading radio authorities in the publication field—the staff of the *Radio News*.

When they were asked by Universal officials to view the chapter-play, they consented. However, in justice to the subscribers to the *Radio News*, they made the absolute reservation that it would be necessary for them to see the entire serial and to make whatever changes in it that were necessary to render it scientifically bomb-proof, as it were.

H. Gernsback, editor of the *Radio News*. has written to Mr. Laemmle the following letter:

"Regarding our collaboration with Universal chapter-play, 'The Radio King,' we venture to say, as we stated editorially in the November issue, this is the first time that any radio publication has identified itself with a motion picture in any form.

"We, particularly, had to be extremely careful and ceratin of our ground. With a monthly circulation of 235,000 copies, *Radio News* is today the most widely read radio publication in the world, the greatest in volume, and conceded to be authoritative. In justice to the magazine and its readers we were naturally cautious before tying-up with the Universal's chapter-play, 'The Radio King,' and for this reason our entire editorial staff reviewed the whole picture before giving it the stamp of our approval.

"Availing ourselves of your cordial invitation, we made various suggestions and freely offered our criticisms. While these would perhaps have gone unnoticed by the layman, it is a credit to your production staff that all of our recommendations have been acted upon, thus making the picture in its portrayal of radio activities and tendencies absolutely scientific and accurate.

"Trifling Women" Well Received

New York Reviewers Praise Metro Picture Upon Opening at Astor Theatre

"ALL around it was a brilliant success," said one of the New York newspapers of the opening presentation by Metro of Rex Ingram's "Trifling Women," at the Astor theatre October 2.

From the point of view of the merit of the drama of this most recent Ingram photoplay, of the heartiness of its reception, and the celebrity of the first-night audience, the premiere was a brilliant occasion.

Quotation of the summary lines in the criticism follows:

"Rex Ingram . . . is the same Rex Ingram. We find the same clever detail that marked the other films that established his reputation."—*The Sun.*

"A superb motion picture . . . 'Trifling Women' is practicaly perfect in its direction, wonderful in its photography and its cast could not be improved upon."—Don Allen, *Evening World.*

"This film tale made fascinating by the telling of it; there is an evening of exciting entertainment in store for you at the Astor."—*New York Times.*

"'Trifling Women' is called Rex Ingram's greatest picture . . . It deserves a place with the big pictures of the year. The scenic effects and the photograph are excellent."—*New York Evening Post.*

"Both acting and direction are excellent. 'Trifling Women' bears unmistakably the Ingram stamp."—*The Globe.*

"Gorgeous and glittering exhibition. Its direction is superb."—Quinn Martin, *The World.*

"The only way it could be done on the screen is the way Ingram did it, and it is interesting."—*Tribune.*

"The settings of the picture are elaborate, and the whole thing is well done and acted."—*American.*

"Deftly made with intelligent direction. The young Irish director has the gift of visualizing scenes and picturing them in a charming manner."—*Morning Telegraph.*

Johnson Thriller Gets Heavy Booking

Martin Johnson's latest feature thriller, "The Head Hunters of the South Seas," got off to a fine start, say officials of Associated Exhibitors, which organization is distributing the picture. Mr. Johnson's fame as a traveler, adventurer and explorer, the stories of his experience and discoveries in the South Seas, and the immense interest manifested in his previous adventure films have combined to cause a heavy booking demand for the present release, while reviewers who have seen this offering have declared it the best he ever made.

Lloyd Picture Gets S. F. Record Price

WHAT is declared to be the highest guaranteed rental ever paid by a San Francisco exhibitor for any type of picture is stipulated in Pathe's first contract booking "Dr. Jack," Harold Lloyd's new five-reel feature comedy, for the Portola theatre in that city.

This contract was made last week at the Pathe Home Office by Eugene H. Roth and General Manager Elmer Pearson.

The guaranteed rental price agreed to by Mr. Roth is not indicated by either party to the contract further than in the above statement that it establishes a new advance booking record for San Francisco, no star or type of production excepted.

The exact date of the Portola's opening with "Dr. Jack" is not stated, but it is said to be toward the middle of November.

Costuming Costly for Lorna Doone

Summing up the cost of Maurice Tourneur's ambition screen production of "Lorna Doone," which has just been completed at the Thomas H. Ince Studios in Culver City, it has been found that the heaviest expense entailed for costumes was in supplying accurate seventeenth century garments for the peasants in the picture, rather than for the 400 actors and actresses who took part in the sumptuous court scenes.

It was found comparatively easy to obtain court dress for the "high life" scenes, though some of the armor used of necessity had to be especially turned out "made to measure." Silks, satins, brocades and all the elaborate sartorial fixtures in vogue during the time depicted in "Lorna Doone" could be had with little difficulty, but the "linsey" and "homespun"—the leather jerkins and waistcoats worn by the peasantry—all had to be designed and the materials imported. It was this factor which heavily swelled the cost of production, according to Tourneur.

Veteran of Stage Joins Paramount

Ned Burton, veteran of the stage of fifty years' standing and of the screen for ten years, is playing his first Paramount engagement with Thomas Meighan in George Ade's "Back Home and Broke," being assigned to the role of a country town grocer. The picture also marks the screen debut of James Marlowe, well-known Broadway comedian.

Children's Book Week Pictures Listed

THE National Committee for Better Films of the National Board of Review, in presenting a plan for the use of motion pictures during Children's Book Week, Nov. 12 to 18, lists, among others, nine First National Attractions which it recommends to be shown during that week.

The First National Attractions recommended are "All For a Woman," "Bob Hampton of Placer, "Kindred of the Dust," "The Last of the Mohicans," "Lorna Doone," "The Old Swimmin' Hole," "Penrod," "Pilgrims of the Night," and 'The River's End."

"Librarians testify to the demand among both adults and children, for books upon which popular motion pictures have been known to be based," says the committee in outlining its plans. Women's clubs, parent-teacher associations, school superintendents, etc., and exhibitors should get together without delay, so that the exhibitor may be sure to include one or more pictures from the list among his bookings for that week."

League of Nations in Paramount Picture

A veritable league of nations is the cast of "My American Wife," Sam Wood's production for Paramount, starring Gloria Swanson.

Seven nations are represented in the cast of this picture, which is a romance of Argentina by Hector Turnbull, scenarized by Monte M. Katterjohn.

Antonio Moreno, who plays the leading role of the young Argentine politician and sportsman, is pure Castilian and hails from Sunny Spain. Josef Swickard, who plays the principal character role, is a native of Austria. Geno Corrado, the suave villain, known on the screen as Eugene Corey, was born and reared in Italy, as was his brother, Louis Dumar, who plays a minor part. F. R. Butler, who plays an English dandy, is a native Britisher, Jacques d'Auray is a native of Nice, France. Senorita Cristina Montt, playing an Argentine vampire, is a daughter of the highest aristocratic and political family of Chile.

Novelty Is Promised in "Bavu"

A novelty in screen entertainment is being promised by Universal in its adaptation of "Bavu," Earl Carroll's thrilling melodrama of the Russian crown jewels, now the subject of much controversy in international banking circles.

Leon d'Usseau, Universal's eastern scenario chief, who arranged the purchase of the play from Carroll, has been in frequent conference with the theatrical producer concerning the staging of the piece, particularly as to the unique setting used, throughout the stage version, and which will be an important part

Picture Dedicated to Fire Chiefs

"The Third Alarm" Will Offer Exceptional Possibilities For Exploitation

WHEN "The Third Alarm," the companion picture to "In the Name of the Law" and the second Emory Johnson production for release through the Film Booking Offices of America, is released it will be dedicated in each city where it is shown to the local fire chief.

This dedicatory title will in many instances include either a motion picture or a photograph of the local chief. The motion pictures were obtained at the recent convention of fire chiefs in San Francisco when the heads of departments from all over the entire country gathered in that city.

Not only, states F. B. O., will "The Third Alarm" excel "In the Name of the Law" in entertainment values, but the big forthcoming fire picture will even prove of greater exploitation value than the first Emory Johnson production. By the time the new picture is released a most complete campaign will be prepared which will allow exhibitors almost unlimited opportunities in putting it over.

"The Third Alarm," claims F. B. O. will be exploited in the same way. Already fire chiefs from many of the larger cities have expressed, in writing, their willingness to aid the run of the picture when it is shown in their city.

London Critics Praise "Nanook"

Pathe Eskimo Classic is Commended as Among Best Ever Seen in England

THE latest batch of London newspapers reaching New York give unusually generous space to reviews of "Nanook of the North." These are unanimous in their praise of the Pathe Eskimo classic, heartily agreeing on both its solid screen value and intense popular appeal. Following are excerpts:

Daily Graphic—"I saw yesterday a film which will make history, 'Nanook of the North.' It is full of the most appealing humanity."

Daily Express—"The most remarkable film ever seen in London is 'Nanook.' The frozen North leaps suddenly out of the screen and the epic revelation of Nanook's fierce struggle for existence amid tremendous wastes of snow and drifting ice-fields begins immediately."

Westminster Gazettte—'It is a gripping panorama of Arctic life, of grim adventure, of Polar domesticity, a masterpiece alike of enterprise and photography."

Daily News—"'Nanook of the North' is a wonder-film."

Morning Post—"The film is weird, terrific and well nigh unbelievable. It must be seen to be credited."

The Times—"The whole production is one of the most comprehensive that has yet been seen in London."

Associated Picture Is Popular

"The Woman Who Fooled Herself" Draws Interest of Exhibitors, is Claim

WIDE interest already is said to have been shown by exhibitors in the release, set for October 29th, of "The Woman Who Fooled Herself," the first of the series of Edward MacManus productions for Associated Exhibitors, and the first of the MacManus features to be made in Porto Rico. The names of the featured players, May Allison and Robert Ellis, have done much to inspire eagerness on the part of exhibitors to close booking contracts early, according to officials of Associated Exhibitors.

Previews have revealed scenic efforts of rare charm, every scene having been shot in or about the MacManus studios on a large estate near San Juan.

The drama presented is a typically human, romantic and fast-moving story by Charles A. Logue, who, with Robert Ellis, directed the production. Appearing first as a member of the Follies, then as star danseuse in a lively business town in the tropics, and finally as the affianced wife of a wealthy young planter, the always popular May Allison enjoys a rare opportunity for the display of her beauty and her talents, and from all accounts full advantage has been taken of it.

One of the most realistic and effective of the scenes is that in which a night street carnival is shown. This was flashed in San Juan itself. The entire populace turned out in a genuine carnival spirit, so there is nothing whatever The feature is in five reels.

"Timothy Quest" Wins Highest Praise

IN a letter to American Releasing Corporation The Better Films Committee of Atlanta places its unqualified endorsement upon Kate Douglas Wiggin's "Timothy's Quest."

The letter from Mrs. B. M. Boykin, chairman, says: "The Better Films Committee of Atlanta had the pleasure of viewing the screen version of Kate Douglas Wiggin's delightful story, 'Timothy's Quest' today. The word pleasure is used advisedly; never have we seen a picture more exquisitely tender or more convincing. The atmosphere is perfect in every detail, and each role has been portrayed with such feeling that its sincerity is unchallenged. Especially commendable is the work of the two beautiful children, Timothy and Lady Gay, and the women who were Miss Avilda and Samantha Ann.

"Knighthood" Is Great London Success

That "When Knighthood Was in Flower" has duplicated in London, where it opened on October 2, the success that it is achieving here at the Criterion theatre, New oYrk, in which house it has been playing to capacity for the last five weeks, was indicated this week when photographs of its premiere at the Scala, London, arrived here.

These photographs reveal, more than anything else, the way in which the picturization of Charles Major's beautiful romance has taken hold of the English theatregoing public. At the opening performance the crowd which gathered to see the picture grew to such proportions that it was necessary to form a police cordon about the theatre to keep the enthusiastic film fans in check.

In achieving this English success, "When Knighthood Was in Flower" chalks up another record in that its London showing marks the first time that first run film has appeared in this country and in Europe simultaneously.

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"Till We Meet Again" Booked in South

"TILL We Meet Again," the production by Dependable Pictures Corporation, Morris Kohn, president, which is the current offering of Associated Exhibitors, was booked this week by Southern Enterprises for runs in its circuit of theatres, scattered about six states.

The contract was signed following previews at which the booking officials of Southern Enterprises welcomed the feature as one which they regarded certain to prove a big box-office attraction. Mae Marsh, Martha Mansfield, Walter Miller and Norman Kerry are among the well knownplaye rs in the cast.

Kane Tells of Picture Difficulties

Arthur S. Kane, when in Kansas City on the way to the Pacific Coast, was interviewed by the Kansas City *Star*. The resultant article read in part as follows:

"The motion picture industry is so evolutionary, so revolutionary, that the only way I have been able to keep pace with it is to come to my desk every morning prepared, if necessary, to revise entirely all my opinions concerning it."

"The pictures change constantly," said Mr. Kane. "The taste of the public has become so well educated that a picture made four or five years ago is far below present standards. Sometimes popular demand results in a revival of some old films, but it invariably is a disappointment. People do not realize how much higher their tastes have become until they have the chance to compare them with their likes of earlier days."

The ultimate heights have not been reached and probably will never be reached, according to Mr. Kane. Most of future development lies on the dramatic side rather than the mechanical, the producer said. The combining of the best of the stage with the best of the screen is a future development to which Mr. Kane looks.

Bronx Girl Wins Fox Prize

Fox Changes Name of Successful Picture in Eighth Week of N.Y. Run

EXHIBITORS and the motion picture industry in general will recognize the significance which is attached to the announcement this week by Fox Film Corporation that the title of "A Little Child Shall Lead Them," the current season's special now in its eighth consecutive week at the Lyric theatre, New York, has been changed to "Who Are My Parents?"

The importance which the announcement of the re-titling bears, lies in the fact that the change came after the production had already entered a Broadway run.

The new title was selected as the result of a contest carried on by means of newspaper advertisements in New York City. A prize of $1,000 was offered to the person not connected with the corporation who would submit a suitable name for the photoplay. The decision to make the change came after it became apparent that some persons were misled by the title into believing the picture to be of a Biblical nature when in fact it is a social modern melodrama. Fox Film Corporation desired to select a title which would confirm in the public mind the dramatic qualities of the picture.

Exactly 11,741 contestants in New York City and surrounding territory sent their suggestions to the offices of Mr. William Fox.

"Who Are My Parents?" submitted by Miss Julia Gordon of 836 Dawson Street, New York City, to whom the $1,000 prize has been awarded, was chosen as a title which gives the essence of the plot of the picture and embodies all other necessary characteristics.

"The Infidel" Wins Reviewers

Fashion Show and Picture Commended By Coast Critics at L. A. Kinema

In connection with the showing of Katherine McDonald in "The Infidel," a First National attraction, at the Kinema theatre, Los Angeles, an elaborate fashion show was staged by the management. Twenty-two mannequins display the latest creations in gowns, cloaks, laces and hats, and the combination of "Vanity Fair" and The American Beauty, as Miss MacDonald is known, drew great crowds.

Los Angeles newspapers, in their reviews of the show, praised the enterprise of the management of the Kinema and were enthusiastic in declaring "The Infidel" to be a remarkable picture. Following are some of the comments:

Express—"The cinema feature of the program was Katherine MacDonald in a B. F. Schulberg production, 'The Infidel,' billed as a romance of the South Seas. It is romance hectic and high-powered. It is chockful of action. Director James Young has not overlooked a single angle of melodramatic incident.

Herald—"Katherine MacDonald, the noted screen beauty, is the star in 'The Infidel,' a thrilling film of glorious adventure in Menang, in the Mohammedan section of the Philippine islands. Under the finished direction of James Young the beautiful star of 'The Infidel' blossoms out as a real star. The entire film shows the result of the genius of Young."

District Manager Lauds Metro Picture

"Score another triumph for Metro," said Harry Lustig, district manager in Los Angeles of Metro Pictures Corporation, after viewing a greater part of the Metro-SL Special production, "Quincy Adams Sawyer.' Lustig wired his enthusiastic criticism of the picture to W. E. Atkinson,

The wire read as follows:

"Previewed greater part of 'Quincy Adams Sawyer.' Score another triumph for Metro. Big picture every sense of word. Perfect work on part of large cast.

Hoot Gibson Picture Is Completed

UNIVERSAL has completed another western comedy drama starring Hoot Gibson. It is "Ridin' Wild," an original story written and scenarized by Roy Myers. Nat Ross, who made Hoot's recent success, "The Galloping Kid," directed it.

Opposite Gibson, Edna Murphy portrays another charming feminine figure. William Welsh, Wade Boteler, Wilton Taylor, Burton Wilson, Otto Hoffman and Jack Walters have principal roles in support.

"Cyril" is the hero's name and he is a fellow suffering under the title of "Sissy." His friends believe him incapable of real rough masculinity, and it takes a long, hard battle against ridicule and humiliating circumstances to change their attitude.

Ethel Clayton Picture Nears Completion

Ethel Clayton is nearing the completion of "The Remittance Woman," the working title of her second production for release through the Film Booking Offices of America. The story is adapted from Achmed Abdullah's novelette of the same name. Miss Clayton is again directed by Wesley Ruggles, who was responsible for "If I Were Queen," the star's initial release through F. B. O. which is now being issued.

For the leading male role Rockecliffe Fellows was selected. Other principals in the cast include Mario Carillo, Tom Wilson, James B. Leong, Etta Lee, and Edward Kimball.

Bookings Numerous for "Slim Shoulders"

In order to prove the widespread success which is being achieved by the W. W. Hodkinson feature "Slim Shoulders" with Irene Castle, in conjunction with the Castle Promenade, it is announced that more than 100 of the best theatres in the country have played this Castle production in less than tered a Broadway run.

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Griffith Honored by Boston Mayor

CONSERVATIVE Boston set aside all precedents recently when Mayor Curley summoned D. W. Griffith, to the Boston city hall, soon after Mr. Griffith had reached that city to attend the opening performance of his latest production, "One Exciting Night." Then Mayor Curley presented to Mr. Griffith the key to the city.

It was said that this is the first time any motion picture producer or theatrical man has been so honored by Boston, and that in the entire history of the famous city only twenty other persons have been similarly honored.

The picture is scheduled to open in New York City at the Apollo theatre, Monday evening, October 23:

Historical Background for "Java Head"

Faramount says that "Java Head," George Melford's picturization of Joseph Hergesheimer's novel, will have more authentic historical background than any other picture ever made by the company. Salem, Mass., which is one of the richest towns, historically, in this country, is the locale of most of the story and more than seventy-five screen players are now there making scenes for the picture.

The old Derby wharf, just as it stood in 1850 as the port for the American clipper ships that sailed to the Far East and brought back cargoes from India, China, Sumatra, Arabia and Batavia, has been reconstructed by Paramount technicians. It will be the port of arrival of a three-masted clipper ship on which Captain Gerrit Ammidon brings his Chinese wife. The old customs house, which was built in 1819, will also be shown in the picture.

"Bells of San Juan" Fox Release

Charles Jones, in "The Bells of San Juan," Fox release October 15, is one of the most delightful program pictures this star has ever appeared in, according to the Fox office. Full of the action that is always expected in a Jones picture and replete with Fox thrills, the picture is claimed to be an honest hour's entertainment. Jones plays the role of Roderick Norton, a young sheriff.

Others in the cast besides Charles Jones are Fritzie Brunette, Claude Peyton, Harry Todd, Hardy Kirkland, Katherine Key, William Steele, Otto Matieson and Sid Jordan. The photoplay is adapted from the story by Jackson Gregory. It was directed by Scott Dunlap.

"Covered Wagon" In Production

Great Staff in Nevada and Salt Lake for Filming of Paramount Picture

THE making of Emerson Hough's "The Covered Wagon" undoubtedly is Paramount's most ambitious production undertaking to date, according to a statement from that company's office, and in the filming of this epic of the West, adapted for the screen by Jack Cunningham, James Cruze has taken one of the most difficult directorial assignments in motion picture history.

Early this month Cruze left for Baker, Nevada, accompanied by one hundred technical assistants, the vanguard of an army of three thousand who are to be in camp for nearly two months on an immense 200,000-acre ranch. Included in the party was Adam Hull Shirk, Paramount's West Coast publicity director.

Later the same week, leading members of the cast, including Charles Ogle, Alan Hale, Ernest Torrence, Tully Marshall and Guy Oliver, went direct to Antelope Island in the middle of the Great Salt Lake. There they were met by Director Cruze and are now engaged in staging a big buffalo hunt. On this island is the largest herd of American bison remaining in the United States, the group numbering nearly five hundred. This is the herd whose extermination by hunters was threatened a couple of years ago until a storm of protest from all parts of the country intervened.

Following the completion of the buffalo hunt scenes, this company will rejoin the throng at Baker, where at the Baker ranch the other big episodes of the story of pioneer life are to be filmed.

"Face In The Fog" Going Big

Cosmopolitan Production Moves to Rialto and Still Draws Crowds

FOLLOWING its gratifying success at the Rivoli theatre, "The Face in the Fog," Cosmopolitan's picturization of Jack Boyle's famous Boston Blackie story of the same name, moved down to the Rialto this week where it continues to win the approbation of the patrons of the Broadway film houses.

With a cast headed by Lionel Barrymore, Seena Owen and Lowell Sherman, "The Face in the Fog" presents a mystery story, full of action and one in which there is not a dull moment. Of its many thrilling scenes, the one which carries the most punch is that depicting a fight between Lionel Barrymore, as Blackie, and Louis Wolheim, of "Hairy Ape" fame, who portrays the role of a Russian terrorist leader.

But there are other thrills which follow in rapid succession. There is the storming of the Russian palace by the terrorists, the escape of a Russian Grand Duchess and her followers through a secret passageway, the appalling murder or a foggy night in New York of a mysterious blind beggar and the final round-up of the terrorist leaders.

In interpreting the role of Blackie, Barrymore does some great work. Louis Wolheim is ideally cast as "The Face," leader of the Soviets, and Seena Owen makes a majestic Tatiana. For a change Lowell Sherman appears in a heroic role while others who appear are Macey Harlam, George Nash, Mary MacLaren and Gustav Von Seyfferitz. The picture was directed by Alan Crosland.

Ballin Begins New Picture

Screen Version of "Vanity Fair" Based on Famous Novel by Thackeray

HUGO BALLIN has prepared the continuity for his screen version of Thackeray's "Vanity Fair," one of the most famous novels in all literature. He has based his story upon Thackeray's novel and not upon the stage version prepared for Mrs. Fiske under the title of "Becky Sharpe."

The continuity has been completed and both Mr. Ballin and his wife, Mabel Ballin, who will act the leading role, are now at the Goldwyn studios, where the production will be made for Goldwyn release.

No player other than Mabel Ballin has yet been definitely chosen, but Mr. Ballin has stated that the leading roles will be played by actors of standing in their profession and that they will measure fully up to the greatness of the production he is undertaking. A number of them will be stars in their own right.

Mr. Ballin has been associated with Goldwyn before, as director and as art director. He directed several Madge Kennedy pictures, "Baby Mine," "Help Yourself" and "Daughter of Mine" which he wrote.

Big Business Reported from Philly

When "Rich Men's Wives" opened at the Aldine, Philadelphia, recently it is reported the business done was the best at that theatre in six months.

In the Philadelphia territory, where the Stanley Company of America has its pick of product, this production has been booked at once into its theatres. Following the Aldine showing, the Capitol, another Stanley house showed it for a week. The Great Northern and the Allegheny, each of which had booked the picture for three days extended the run to a week.

Pola Negri Picture Is Under Way

SCENES in London's luxurious Savoy Hotel marked the start on October 7, of Pola Negri's first American-made Paramount picture, "Bella Donna," by Robert Hichens. This George Fitzmaurice production, adapted from the Hichens story by Ouida Bergere, will present Conway Tearle and Conrad Nagel in featured roles in support of Miss Negri, while Claude King, noted member of the New York dramatic colony, who played opposite Ethel Barrymore in "Declasses," will portray the important character of Dr. Isaacson.

Conway Tearle is to have the strong featured role of Baroudi, the exotic, saturnine lover of the desert who is the cause of the conflict and tumult which carries the career of the adventurous Mrs. Chepstow (Bella Donna) to a pinnacle of drama.

Title Change Brings New Press Book

Changing the title of the Fox picture, "A Little Child Shall Lead Them," now in its eighth week at the Lyric Theatre, New York City, to "Who Are My Parents?" necessitated getting out a new press book, with entirely different stories and advertisements, in record time, and the entire publicity staff was called in on the job.

The exploitation ideas continued in the book are along the lines of a sensational campaign, though there is no playing up of a sex appeal. Instead, the copy has been tied up with some of the most spectacular news stories of the day, known to the entire country because of their human interest.

"Who Are My Parents?" was first shown at the Lyric Theatre under the temporary title of "A Little Child Shall Lead Them." A prize of $1,000 was offered to the public for the best title to supplant this.

Colleen Moore, beautiful and talented star who has been featured in a number of big productions released by various producers during the past year, among which is "Slippy McGee," the new Oliver Morosco picture for First National release

Owen Moore Picture Is Under Way

With "Love Is An Awful Thing," the latest Selznick picture starring Owen Moore, in leading theatres throughout the country, President Myron Selznick, personally in charge of the western Selznick producing unit, has already put in production at the studios in Los Angeles another Owen Moore picture.

The new production is being directed by Victor Heerman to whose skill in bringing out the best things in the Owen Moore style of comedy President Myron Selznick atributes much of the success achieved by "Reported Missing" and "Love Is An Awful Thing." Mr. Heerman is not only directing the picture but is also responsible for the story which is being made under the title of "One Dollar Down."

San Diego Exhibitor Praises Picture

This is what W. W. Whitson, proprietor of the Plaza theatre, San Diego, Cal., had to say about Charles Ray and "A Tailor Made Man" after he had played this United Artists release.

"It is with much pleasure that I tell you of our success with and the public's approval of Charles Ray in 'A Tailor Made Man.' It was one of the few pictures that the Plaza has been able to use for a two weeks' run."

"Pawned" Prints Due Shortly

Select Plans Extensive Campaign For Picture Produced by J. Parker Read, Jr.

GENERAL MANAGER JOHN S. WOODY, of Select Pictures Corporation, is laying down the opening barrage in the sales campaign which he is planning for J. Parker Read, Jr.'s "Pawned," recently secured for distribution by the Select company. The first of the big outside specials to be handled by Select is finally cut, titled, and edited and prints for the thirty-odd branches throughout the country are in work. It is expected that these prints will be in the hands of the selling crew within the next ten days or two weeks.

Woody is a great believer in "starting right" with a picture and he has been quite successful during the past few months in getting his selling associates in the field to look at things precisely the way he does. When "Love Is An Awful Thing" starring Owen Moore, was sent out not so long ago the Select men created quite a stir in the exchange cities with special showings, exploitation stunts, etc., and the same thing may be expected when "Pawned" is offered to exhibitors.

The J. Parker Read, Jr., photoplay is the pictured version of a Frank L. Packard story which was first published in Munsey's magazine and later in book form by the George H. Doran Company. Mr. Packard, probably best known in the motion picture industry because of his authorship of "The Miracle Man," is particularly keen for the "Pawned" picture.

Tom Moore and Edith Roberts are featured in the cast.

Fox to Produce Many Famous Novels

The list of current and forthcoming William Fox productions reads like the index list of the public library.

Here are a few of the famous novels to be seen on the screen: "If Winter Comes," A. S. M. Hutchinson's celebrated novel; "West," by Charles Alden Seltzer; "The Roof Tree," by Charles Neville Buck; "Lynch Lawyer," "The Buster" and "Hearts of the Range," by William Paterson White; "Calvert's Valley," by Margaret Prescott Montague; "Free Range Lanning," by George Owen Baxter; "Alcatraz," by Max Brand; "Shadows of the East," by E. M. Hull, author of "The Sheik"; "One Way Trail," by Ridgewell Cullumm; "Trooper O'Neil," by George Goodchild; "Dr. Rameau," the French novel, by Georges Ohnet; "A Self-Made Man," by George Horace Lorimer, and "Gentle Julia," by Booth Tarkington.

"Suzanna" Will Offer Strong Cast

Interest exists as to whether or not "Suzanna," the new Mack Sennett offering, will surpass in entertainment value the two previous productions in which Mabel Normand was starred under the Sennett banner. "Suzanna" will be released by First National.

Aside from the magnitude of the production, special attention is attracted to the cast. Walter McGrail is seen in the leading male role. Leon Bary portrays his role in convincing style. Winifred Bryson is said to charm with her appearance in the vivid character allotted to her, while George Nichols has again been cast in the character of the stern parent.

Eric Mayne, George Cooper, Lon Poff and Evelyn Sherman make up the balance of the cast.

Venice Is Transplanted for "Adam and Eva"

A little bit of Venice, with its winding canals and its picturesque gondolas, was transported to the hills of Connecticut last week when the exterior scenes in Cosmopolitan's picturization of the famous stage comedy, "Adam and Eva," with Marion Davies as star, were filmed at Laddin's Rock farm near Stamford.

In converting a section of the beautiful estate, loaned by William L. Marks, its owner, into a remarkable reproduction of a Venetian carnival scene, more than $40,000 was spent and a veritable army of carpenters, electricians and mechanics utilized.

F.B.O. Will Distribute Equity Picture

FILM BOOKING OFFICES OF AMERICA, it was announced this week, will distribute "What's Wrong with the Women?" Daniel Carson Goodman's production for Equity Pictures in the states of Missouri, Kansas and Central Illinois. The picture will be handled through the St. Louis and Kansas City branch offices of F. B. O. Prints and advertising and exploitation material on this picture are now available in these exchanges.

To the Kansas City exchange of F. B. O. also will go the three latest Clara Kimball Young pictures distributed through Equity on the independent market. These are "Charge It," "What No Man Knows" and "Worldly Madonna." Bookings of these three pictures are accepted for the State of Kansas only. The pictures are now being screened for exhibitors in that territory.

Preview of Comedy in San Francisco

The newest of the Plum Center Comedies, "Pop Tuttle's Polecat Plot," was given a tryout at the Strand theatre, San Francisco, recently, through the courtesy of Manager Newman.

The comedy is the story of a rivalry in the bus industry in Plum Center. "Pop Tuttle," the character created by Dan Mason, has been driving a bus between the depot and the Palace Hotel for forty years without a competitor. Suddenly Nosey Nichols, the town busybody, starts up a new bus line in opposition to Pop.

A fist fight ensues between the rivals, and each tries to put the other fellow out of the running. Pop wins out in the end with the aid of a little colored boy and a skunk.

The principal players in support of Mason are Wilna Hervey, leading woman; Eddie Harris as Nosey Nichols; Edward O'Brien, Shelby Roach, Helen Howell, Charles Gerson, Robert Hendricks and Charles Oro.

Picture Ties Up with "Kindly Act Week"

The launching of a "Kindly Act Week" campaign to cover all of Greater New York, was the occasion of a special invitation presentation of the latest Distinctive Pictures Corporation production, "The Man Who Played God," starring George Arliss, at the Palace theatre, New York, on Tuesday morning, October 17, at 10:30.

The "Kindly Act Week" will be launched by the Keith, Proctor and B. S. Moss houses during the week that this feature picture is shown in their various theatres.

One thousand dollars in prizes will be awarded to those who report the kindliest and most charitable acts performed within the radius of one mile of each of these theatres.

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In the Independent Field

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Independent Acquires Three Stories

ANNOUNCEMENT is made by the Independent Pictures Corporation that they have acquired the motion picture rights to three stories which will form the basis for the first three super - special productions which they will release by way of the states right market.

The working title of the first production, is "Blind Parents" and is a screen adaptation from "The Diary of a Physician," written by the late Sir Samuel Warren.

The second production, is an original subject entitled, "Mate and Checkmate," a domestic drama, and the third subject is also an original story entitled "Does Marriage Pay."

Big First Run Accorded Equity Picture

Probably the biggest first run yet accorded Daniel Carson Goodman's production for Equity Pictures will start on Sunday, October 2nd, when the society drama opens at Kunsky's Capitol theatre in Detroit, Michigan. "What's Wrong With the Women" will have the honor of a premiere in that territory in the largest theatre in Michigan. Strand Features, of Detroit, purchased the rights for the Michigan territory and in less than a week after the purchase, James Minter, president of the Detroit exchange, had booked the picture with Mr. Kunsky. "What's Wrong With the Women" will open at the Capitol three weeks after the date of sale.

Mr. Goodman's society drama is consistently proving its first-run qualities, states Equity, by the number of successful openings it has already enjoyed in the leading houses throughout the country. It completed a week at the Cameo theatre, New York, and in Philadelphia it played simultaneously in two Stanley houses, the Palace and the Arcadia. Among the big forthcoming openings in addition to the

Garsson Working on Features

Two Companies Start Productions; One in New York, Another in Georgia

INDICATIVE of the fact that Murray W. Garsson intends to take an even more prominent place in the producer ranks is the announcement made this week that two companies under his banner began work on big feature productions.

Ralph Ince started shooting on Oct. 16 at the Talmadge Studios, New York, on a screen version of the stage hit "Success." While the working title of "The Has Been" has been used in announcing this production, it is probable Mr. Garsson will keep to the original nomenclature, "Success," when the feature is ready for release.

A cast which may be termed all-star has been provided by Mr. Garsson, the well known names including Brandon Tynan (by special arrangement with Flo Ziegfeld), Naomi Childers, Mary Astor, Dore Davidson, Stanley Ridges, Lionel Adams, Gay Pendleton, Billy Quirk and Jos. Kilgour (through special arrangement with Sam Harris). Thomas Atkins is assistant director.

Simultaneously with the activity of the New York company, another group under the direction of Roy Sheldon which left New York on Oct. 15, starts work on "Way Down South" at Albany, Ga., the locale of the story. Careful selection by Mr. Garsson of players has resulted in the collection of an unusually strong cast in support of Marian Swayne, who plays the leading feminine role, and Joe King, the male lead. The cast includes Jack Richardson, Irene Boyle, Isabelle Fisher, Norma Lee, Dan Haynes, W. F. Chaplin, Melville Shyer, John Jenkins and Frances Grant.

Warner Picture Has Strong Cast

Popular Screen Players Are Included in "The Beautiful and Damned"

AN exceptionally large cast of popular screen players are included in the Warner Brothers production, "The Beautiful and Damned," featuring Marie Prevost, announced as the second of seven releases for this season. The production, directed by William A. Seiter, was made from the novel of the same name written by F. Scott Fitzgerald. Olga Printzlau adapted the story for the screen.

Included in the cast headed by Miss Prevost are Kenneth Harlan, Louise Fazenda, Tully Marshall, Harry Meyers, Cleo Ridgely, Emmett King, Kathleen Key, Clarence Burton, Walter Long, Parker McConnell, Georgh Kuwa and Charles McHugh.

Miss Prevost, who plays the part of Gloria Gilbert, the vivid and fascinating beauty as described in the novel, is declared to have a large following of motion picture enthusiasts.

Louise Fazenda, one of the best known comedy actresses, plays the part of the jazz baby in the picture. Some of the latest pictures in which she has appeared are "Down on the Farm," "The Beauty Shop," and "Quincy Adams Sawyer." Harry Meyers is perhaps best known for his characterization in "A Connecticut Yankee in King Arthur's Court." He has been allied with the industry for more than eleven years, and he plays the part of a poet and author in the Warner production.

Interest in Hyperion Pictures

Many Inquiries Received in Regard to Series of Six Independent Features

NUMEROUS inquiries received at the offices of the Hyperion Pictures Corporation, furnish evidence of the widespread interest aroused by the company's announcement of a series of six features offered to independent exchanges.

"Finger Prints," first of the six, is ready, and screenings of it for independent buyers will be begun in a few days. Plans have been completed for an unusual and comprehensive exploitation campaign in connection with this picture.

Arrangements are being made with finger print experts and other police officials all over the country to give demonstrations of the use of finger prints and secrets of this most modern crime-detector — in-

Striking accessories of power have been prepared to help this exploitation.

Among the featured players are Violet Palmer, Arthur Donaldson, and "Little Aida" Horton.

Griever Strengthens Season Releases

SI GRIEVER, of Griever productions, Chicago, has materially strengthened his list of fall and winter releases by the purchase of a number of feature and short subject pictures, the rights for which he has taken over for Illinois and Indiana.

They include six Dick Hattons, four Irving Cummings, seven Cactus Westerns, the rights for which he purchased from Sol Lesser; "Broken Shadows," "One Moment's Temptation," from Second National Pictures; the Illinois rights to "The Parish Priest," from Herman J. Garfield, and eighteen two-reelers included in the cast of which are Lillian Gish, Dorothy Gish and Wally Reid, from Monopol Pictures, the last mentioned being a reissue.

Select Industrial on "Rich Men's Wives"

Underwood and Underwood, commercial photographers, have been commissioned to produce an industrial, the story of which deals with the selection of worthwhile motion pictures by discriminating motion picture patrons. "Rich Men's Wives," the first Lichtman release was selected.

The other day a downtown theatre which had papered its front with a good supply of lithos on the picture was shot by the Underwood and Underwood cameraman.

N. Y. Territory Sold on "Notoriety"

The biggest territory in the country is the first to secure the rights for the distribution of Will Nigh's latest feature, "Notoriety." While the working print of the seven-reel society drama was still being put in final shape, the Apollo Exchange of New York was already booking the feature for first run.

A gala campaign is being staged to introduce "Notoriety" in the metropolis.

Warner Distribution Is Now Completed

THE last link in tieing up the entire country for the distribution of the forthcoming series of the Warner Brothers' seven productions was completed last week by Harry M. Warner, it is announced.

The deal was consummated with the Southern States Film Company, Atlanta, for the southern territory, which includes Georgia, Alabama, North and South Carolina and Florida.

The seven Warner productions purchased by the Southern States Company are "Rags to Riches," "Little Heroes of the Street," "The Beautiful and Damned," "A Dangerous Adventure," "Main Street," "Brass," and "Little Church Around the Corner."

Australian Concern Buys Arrow Product

In addition to the big Arrow feature contract recently closed with Cooperative Film Exchange, Ltd., of Melbourne, Australia, David J. Mountan, manager of Arrow's foreign department, advises that he has now closed a contract with the same concern for Australia for eleven Sport Pictorials, Arrow's super-feature, "Ten Nights in a Barroom" and a minimum of fifty-two two-reel comedies, which will include a series of Hank Mann's, twelve two-reel Eddie Lyons special comedies, fourteen Mirthquake's, twelve Speed comedies and five Cruelywed comedies.

"Sheriff of Sun Dog" Print Shown

"The Sheriff of Sun-Dog," the second picture of the Arrow-William Fairbanks Series, has been received from the West Coast studio of Ben Wilson, the producer, and was pre-viewed by members of the Arrow organization early this week.

Burr Glendale Studio Active

Great Preparations Being Made for Next Johnny Hines' Feature Vehicle

THE C. C. Burr Glendale Studio has taken on the aspect of a mighty busy organization it is reported, in preparation for Johnny Hines' next feature vehicle adapted from an original story titled "Luck" by Jackson Gregory, who has written a host of successful screen stories in the past few years.

With an augmentetd technical force to build the many imposing interior sets prior to Hines' coming, which will probably be the early part of next week, the studio staff under the direction of Charles O. Seessel and Production Manager Richard Thorpe, is working in double shifts, so that no time will be lost in shooting all interior scenes as quickly and efficiently as possible.

Coincident with the building of interiors an additional staff of carpenters is busily engaged in the erection of a village scene immediately outside the studio, and directly on the studio grounds. No less than twelve small houses are slated to be built plus the regular accessories of a general store, a bank and other necessary appurtenances to make this village appear like the real thing.

Advance reports indicate that the story chosen for Hines is particularly adaptable for the typical breezy Hines characterization, at the same time affording untold opportunities for his support, which to date includes Edmund Breese, J. Barney Sherry, Charley Murray and Joe King. It was Mr. Burr's intention to announce this week a nationally known female star who is to appear opposite Johnny Hines in "Luck" but since the terms of the contract have not been definitely settled at this time, Burr is withholding the young lady's name from publication until such time as all arrangements have been definitely completed.

Arrow Completes Important Deal

Disposes of Major Portion of Product for Western Penn. and West Virginia

ONE of the largest and most important deals to be consummated in the Independent field thus far this season has recently beeu completed between Dr. W. E. Shalenberger, President of Arrow Film Corporation, and Harry Simeral, who operates the H. C. Simeral Company, an Independent exchange in Pittsburgh, of which Mr. Simeral is the president and P. W. Hamilton is the secretary and treasurer.

Under the terms of this contract H. C. Simeral Company will distribute in Western Pennsylvania and West Virginia the major portion of the Arrow product. Mr. Simeral is building up a new organization for the proper handling and exploiting of these pictures.

Ben Abrams, one of the real veterans of the film industry who began his activities some eighteen years ago with Ad Kessel and who has just severed his connection with First National, which organization he served in the capacity of Special Representative, has affiliated himself in a like capacity with the new company.

H. C. Simeral has been in conference with various Arrow executives during the past week, perfecting his plans.

W. Ray Johnston, vice-president of Arrow Film Corporation, has sold to Qualtoplay Film Company of Syracuse, the Jack Hoxie series, for upper New York.

"The Curse of Drink" Has Many Bookings

SAM GRAND of the Federated Feature Films of New England, state right buyer of "The Curse of Drink" melodrama, reported to the distributors of the Blaney stage-play, L. Lawrence Weber & Bobby North, that the feature was a strong favorite in his territory.

In its third week of release. "The Curse of Drink" has collected a total of 130 bookings, most of them in the Massachusetts district. The bookings on the four adjoining states of the territory always come later than the Bay State.

The cast, including Harry Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista is the main target of attraction among his exhibitors, while the title, with its popular appeal and old-time flavor also comes in for its share of attention.

St. Louis Exchange Buys "Curse of Drink"

Sam Sax, sales manager for L. Lawrence Weber & Bobby North, announced the sale of "The Curse of Drink," which that firm is distributing in the independent field, to J. J. Schrempp of the Schrempp Film Co. of St. Louis. The territory covered by that exchange includes Eastern Missouri and Southern Illinois.

Schrempp has won a reputation in his territory for the high quality of his fall program. His purchase of state-rights on "The Curse of Drink" did not come to a head till he undertook a special trip East and had the picture screened at the home office of the distributors.

IT makes you feel good to know that when you sell an exhibitor the Six Box Office Winners he is going to make money with them. The facts prove that "More to be Pitied" is one of the biggest box office knockouts of the year. It has been booked over the Rowland and Clark Circuit, Pittsburgh, and Libson's Circuit in Cincinnati, Dayton, Columbus, Louisville. Did great business at the Rialto, Des Moines and Victoria, Altoona. Cleaning up all week at Colonial, Detroit, and Hippodrome, Reading. Manager Harstn, Regun Theatre, New York, took off a super-production that had played a long downtown run to make room for "More to be Pitied." At the Belmont, New York, they had to get two cops to manage the crowds. And there's lots more only we haven't time to tell you about it. Just one thing more—wait till you see "Only a Shopgirl," the second of the box office winners—It's a humdinger!

(*Adv.*)

Kunsky's magnificent $2,000,000 Capitol Theatre in Detroit opens on Sunday, October 22nd with

"WHAT'S WRONG WITH THE WOMEN"

Written and Produced by Daniel Carson Goodman

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In (New England States) Federated Film Exchange, 46 Piedmont Street, Boston, Mass.

In (Eastern Pennsylvania and So. New Jersey) Masterpiece Film Attractions, 1329 Vine Street, Philadelphia, Pa.

In (Kentucky and Tennessee) Big Feature Rights Corporation, Film Exchange Building, Louisville, Kentucky.

In (Wisconsin, Indiana and No. Illinois) Celebrated Players Film Corporation, 810 South Wabash Avenue, Chicago, Illinois.

In (Michigan) Strand Features, Inc., 304 Film Building, Detroit, Michigan.

In (Minnesota, North and South Dakota) F. & R. Film Co., Loeb Arcade Bldg., Minneapolis, Minn.

In (California, Arizona, Nevada and Hawaiian Islands) Progress Features, Inc., 94 Golden Gate Avenue, San Francisco, Calif.

In (Dominion of Canada) Dominion Films, Ltd., 21 Dundas St., East Toronto, Canada.

In (Texas, Oklahoma and Arkansas) R. D. Lewis Film Co., 1913½ Commerce Street, Dallas, Texas.

In (Louisiana and Mississippi) Creole Enterprises, 1401 Toulane Avenue, New Orleans, La.

In Kansas City, Seattle and St. Louis at the Film Booking Offices Exchanges.

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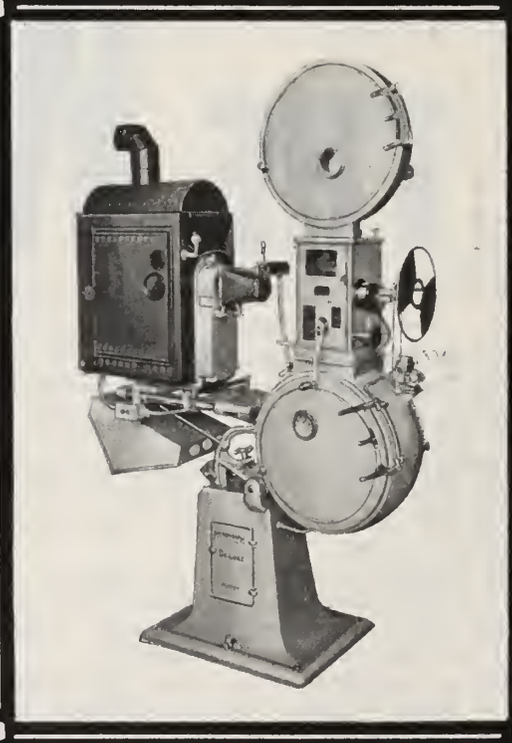

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Constant Potential Generators For Motion Picture Projection

Machines Perfected Permitting Several Lamps to Operate Simultaneously

By A. M. Candy*
Engineering Dept. of Westinghouse Electric and Mfg. Co.

THE following paper discusses the development through which the constant potential generator has been carried for producing satisfactory results in projecting pictures in modern motion picture theatres. To eliminate any flicker or recrease of illumination on the screen when a second lamp is connected to the generator while the other lamp is being used for projecting pictures, has required very careful study of motion picture projection requirements by the design engineer. As a result, these generators, with their control equipment, have been perfected so that several lamps can be operated from the same generator, using different current values in the various lamps, without producing any visible flicker or decrease of illumination of pictures on the screen. The ability of the machine to carry several lamps at different current capacities will fulfill the requirements of modern theatres where it is frequently desirable to operate stereopticon lamps, spot lamps, flood lamps and a projector at the same time or any combination of these machines.

A FEW years ago the public was satisfied to attend motion picture theatres which were equipped with only one projection machine, necessitating a delay of from four to eight minutes at the end of each reel while the operator was removing the reel just projected, inserting and rethreading a new reel. The electrical equipment required for supplying current for such a projection scheme was quite simple to design and operate.

To some unknown person, however, we are indebted for the idea that two projection machines can be used alternately and thereby materially reducing the time lost at the end of each reel, the same electrical generating equipment being used. Some other equally progressive person conceived the idea that if the lamp in the second projector could be started before the end of a reel, then the new reel could be started at the proper time so as to make a continuous projection of pictures on the screen. This necessitated the addition of electrical control equipment or ballast resistance for the second projector as well as for the first, see Figure No. 1. Obviously, when the second lamp was started, an overload was imposed upon the source of electrical power, usually a motor generator, see Figure No. 2, and as a result the voltage of the generator was decreased, which caused each lamp to receive less than its normal current, thereby decreasing the brightness of the picture on the screen. This is illustrated by Figure No. 3, which shows the characteristic curve of a generator designed for delivering 55 amperes to one arc only, with the arc operating at approximately 60 volts. When a constant voltage generator is used for this purpose it is necessary to provide a resistance in series with the arc to make it stable. Since the generator is designed for 80 volts and the arc operates at approximately 60 volts, the resistance must be designed for a 20 volt drop at 55 amperes, or a resistance of .364 ohms. Now when we attempt to operate two arc lamps from the same generator, it is necessary to provide a similar resistance (see Fig. No. 2A and Fig. No. 2B) in the circuit of each lamp. With both lamps connected to the circuit, the effective resistance of the ballast rheostat is .282 ohms. To determine the current which the generator will deliver under these conditions, it is only necessary to make a few trial calculations by selecting an assumed current value, say 90 amperes, multiply this by the resistance of .182 ohms, which gives 16.3 volts, and add the arc voltage of 60 volts, which gives 76.3 volts, which must be delivered by the generator. By inspecting Figure No. 3, however, we find that at 90 amperes the generator only develops about 73 volts and will, therefore, not supply 90 amperes for the two arcs under these conditions. Suppose, then, that we try 82 amperes; we get $82 \times .182 + 60 = 74.9$ volts which falls on the curve as per Figure No. 3. Therefore, with one lamp operating, it will receive 55 amperes, whereas, with both lamps operating the total current delivered by the generator is 82 amperes, or 41 amperes per lamp. This is a decrease of approximately 25 per cent below normal, which will result in a decrease in the illumination produced by each lamp. When pictures are being projected the motion of the objects on the screen makes even this decrease in illumination but slightly noticeable. However, it must be recognized that these generators which were designed primarily for the operation of one lamp are not as satisfactory as can be designed where it is necessary to operate two lamps alternately. However, machines have been operating under these conditions for years, and producing fairly satisfactory results.

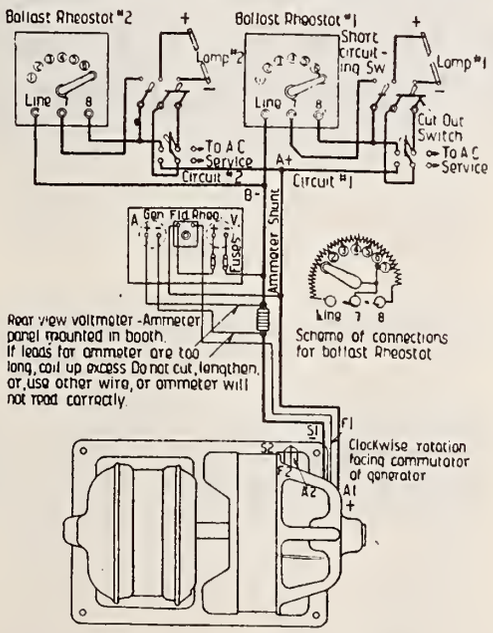


Fig. 1. Diagram of Connections

The continual demand for improvement in every phase of the motion picture industry, and the desire on the part of the design engineers to produce electrical equipment for motion picture projection which would give an uninterrupted and practically steady illumination, has resulted in a great improvement in generator design, especially as regards voltage regulation. On first thought it would seem that an over-compound generator, with characteristics as shown in Figure No. 4, would meet all requirements for better

(*Continued on page 2200*)

* Paper before S. M. P. E.

Society Motion Picture Engineers Hold Successful Convention

THE Fall Convention of the Society of Motion Picture Engineers was held at the Powers Hotel, Rochester, New York, October 9th to 12th, inclusive. The opinion of those present held this meeting as the greatest success in the history of the society. It is interesting to note that each succeeding meeting of this society gains in popularity and prestige in the motion picture industry. A large representative portion of the industry now looks forward to these conventions as the big events of the year.

The Committee on Papers and Entertainment prepared an unusually interesting program, combining business and pleasure, which appealed to both members and guests.

Through the courtesy of the Eastman Kodak Company and the Bausch and Lomb Optical Company, visits were made through both plants. A trip was made to Kodak Park and, under the supervision of experts and guides, a very comprehensible inspection was made of both the research laboratories and film manufacturing plant. At the Bausch and Lomb Optical Company the method of making optical glass was demonstrated, the observers being particularly fortunate in witnessing the handling, in the heat treatment process, of one of the immense discs of molten glass.

The papers presented at this convention included those on the general subject of theatre construction, projection, optics, educational motion pictures, laboratory equipment, studio methods and photography. Through these various papers the industry was presented with much valuable information which will be available upon the publication of the transactions of this meeting.

An election of officers was held to fill those expiring. Those elected were:

President—L. C. Porter (reelected).
Vice President—Dr. H. Kellner.
Secretary—P. M. Abbott.
Treasurer—W. B. Cook.
Board of Governors—Dr. Mees, W. V. D. Kelly.

On Tuesday evening the resident members of the Societyin Rochester tendered the convention a dinner. The affair proved one of the high lights of the meeting, and especial credit is due Joseph DiNunzio, who was in charge of the arrangements for this dinner and entertainment.

The members were given an opportunity to inspect the world famous Eastman theatre and also had the pleasure of there attending a theatre party Wednesday evening.

The society voted to hold their spring meeting at Atlantic City.

All those who took an active part in making this meeting the success it was are to be highly commended.

The ladies who accompanied the members found Rochester and the entertainments provided extremely pleasant.

A group of prominent men at the Society of Motion Picture Engineers Convention. Reading from left to right front row—William V. D. Kelly, president of the Prizma Co., Inc.; Dr. C. E. Kenneth Mees, director Eastman Kodak Research Laboratories; Dr. Herman Kellner, optical scientist Bausch & Lomb Co.; Dr. Hnery P. Gage, Corning Glass Works; F. Ralston, G. E. Co., Lynn Works; H. M. R. Glover, secretary Gundlach-Manhattan Optical Co.; Carl Anderson, Educational Motion Pictures. Back row—J. T. Capstaff, Eastman Kodak Research Laboratories; W. B. Westcott, Color Motion Picture Expert; J. T. Beechlyn and Dr. W. E. Story, Jr., consulting engineerings on motion picture optics, electrical apparatus and allied subjects

Columbia University Opens Course on Various Phases of Motion Pictures

COLUMBIA UNIVERSITY, in the City of New York, opened a course in Motion Pictures on October 3 which will continue to May 29.

This course forms a basis for elementary training upon which present and future producers of various types of motion pictures may build. It is designed to be of special value to scenario writers and persons interested in becoming directors, title writers, camera men, laboratory workers and film editors. It is also of value as part of a general education.

The course is both cultural and practical. It considers the motion picture as a means of expressing thought and communicating ideas through kinetic pictures. It furnishes a practical background for understanding, judging and making pictures used for entertainment, instruction and in industry.

The course gives a working knowledge of the principles which underlie production, of the psychology of visual appeal, and familiarity with the best practice in producing motion pictures, both on "location" and in the studio.

Students will have experience with the functions of production by actually producing a picture. This includes planning, directing, photographing, titling and editing. In addition, pictures will be shown in the classroom to illustrate the technique and artistry used in production.

The course deals briefly with the history and development of motion pictures, and the classification of pictures according to their use: entertainment, educational and industrial. It establishes tentative standards for judging these types of pictures according to the degree of success with which they attain their objectives. It also includes a study of the following topics:

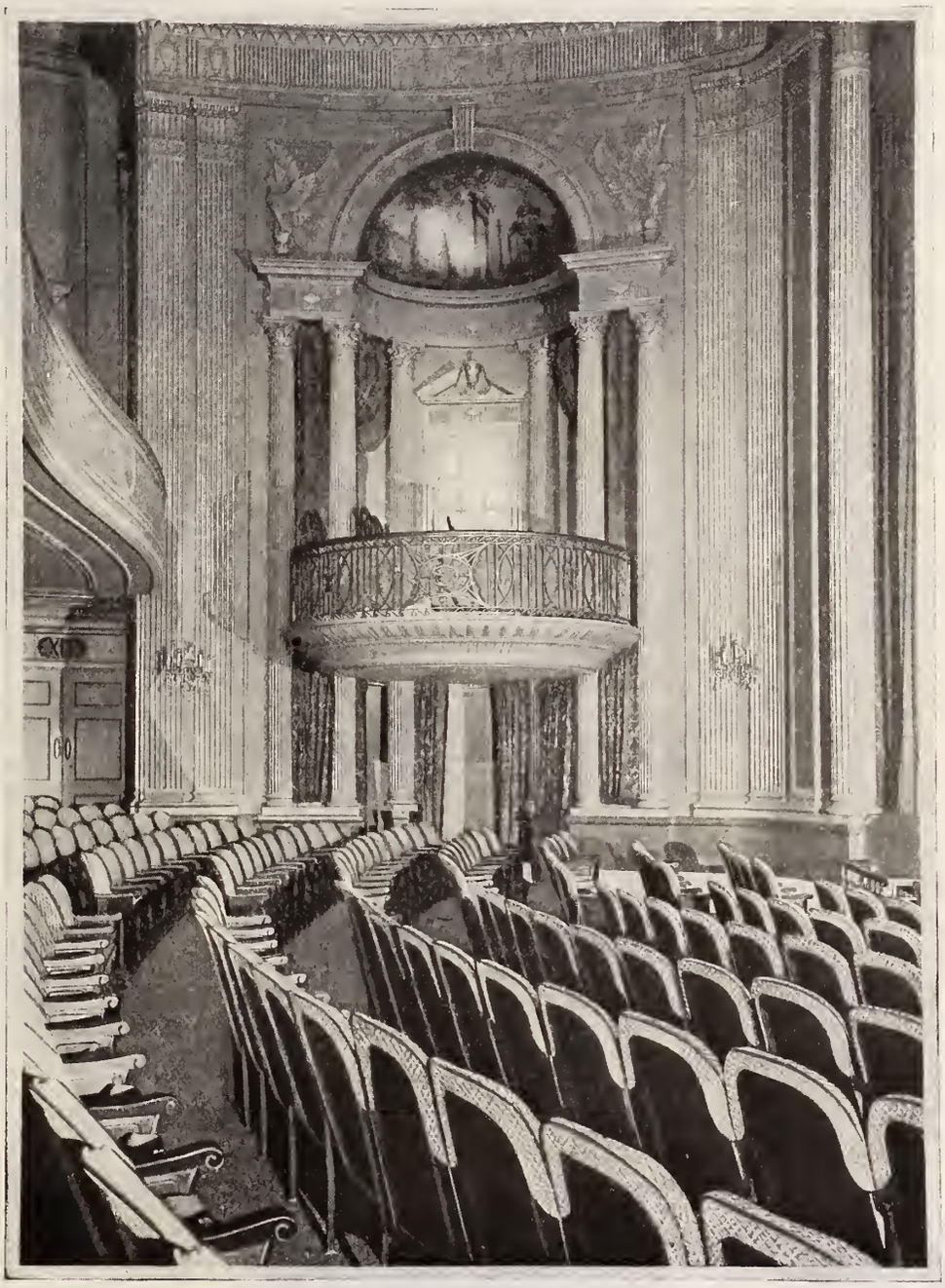
1. The physics of production, including a study of the nature and phenomena of light.
2. The chemistry of production, especially the manufacture of raw photographic stock, developing, printing, tinting and toning.
3. The mechanics of production, with consideration of various types of motion picture cameras and their method of use.
4. The functions of production, with analysis writer, production manager, director, actor, art director, camera man and editor.
5. The factors of production, including types of photography, as straight, trick, natural color, and microscopic, the making of cartoons and technical drawings.

For further details in regard to this course address the Secretary of Columbia University, New York, N. Y.

Manufacture of Organs for 1921

Washington, D. C., October 7, 1922.—The Department of Commerce announces that the census reports show considerable increase in the activities of the establishments engaged in the manufacture of organs during 1921 as compared with the year 1919. Fifty-five establishments reported products valued at $10.173,904 for 1921 as compared with 68 establishments having products valued at $5,973,268 for 1919. The increase in the total value of products was 70.3 per cent. Of 55 establishments reported in 1921, 11 are located in New York; 10 in Illinois; 6, each in Pennsylvania and Ohio; 4, each in Massachusetts and Wisconsin; 2, each in California, Connecticut, Kentucky, Missouri.

In America's Foremost Theatres



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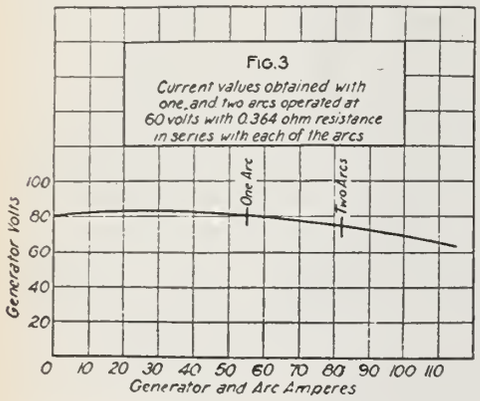
Constant Potential Generators for Motion Picture Projection

(*Continued from page 2197*)

performance. Trial calculations will show that this machine will deliver 100 amperes at 76.3 volts to two lamps, or 40 amperes per lamp, compared with 55 amperes for one lamp, or a decrease of but 10 per cent below normal. When placed in service, however, we find it almost impossible to operate one lamp alone because the arc is so unstable. This is because the slope of the voltage characteristic curve is in the wrong direction for stable arc operation; because as the carbons burn away and the current through the arc decreases, the voltage drop across the arc increases. Therefore, if the generator voltage actually decreases with the current, the arc will go out.

To obtain the best voltage regulation characteristics for supplying current to one or two lamps, consistent with a reasonable cost for the equipment, it was



necessary to design a generator using a liberal amount of copper in the armature, reasonably small air gap and the proper magnetic saturation in both the armature iron and the steel pole pieces. When used as a part of a motor-generator, the motor must be designed for good speed regulation. The voltage regulation curve of such an improved equipment is shown by Figure No. 5. By trial calculations similar to those made before, we find that this equipment will deliver 55 amperes to one lamp and 97 amperes to two lamps, or 48½ amperes per lamp, which is only about 11½ per cent below normal current. The resulting small decrease in illumination is not perceptable when pictures are projected on the screen. Inasmuch as the performance of the electrical equipment, as it pertains to the illumination of the picture, is determined by the results produced on the screen, this slight decrease in current through the arc, which is projecting the picture, when both lamps are operating is of no consequence whatsoever.

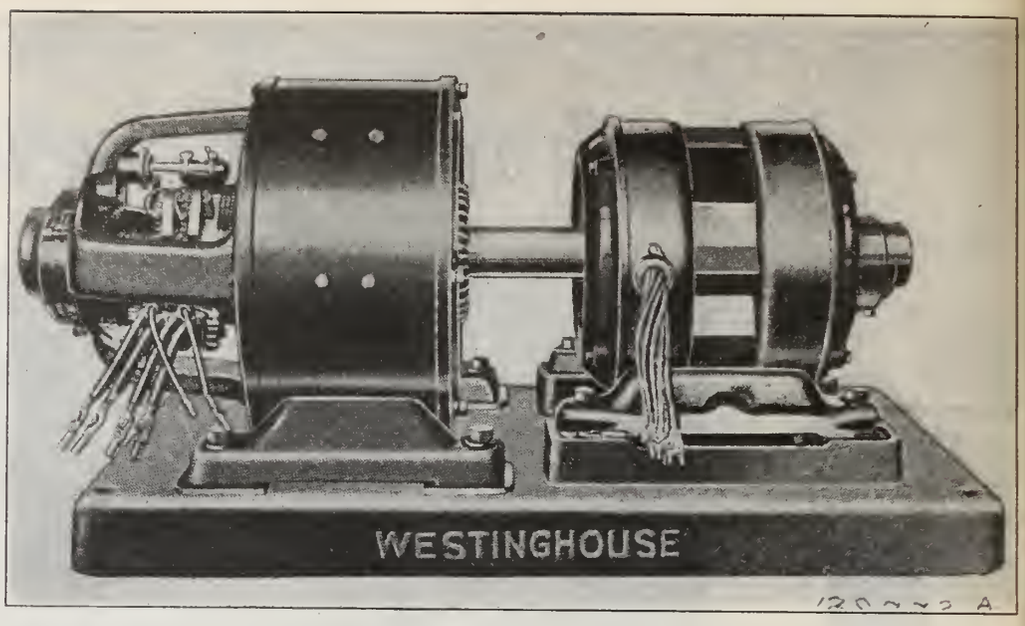
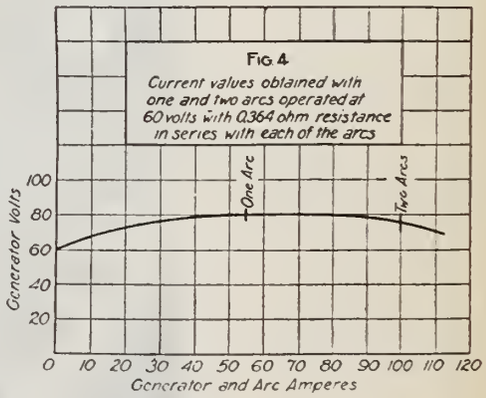


Figure 2

Since the constant voltage generator can be readily designed so as to assure a steady and uninterrupted source of direct current, so far as the illumination of the picture as viewed from the theatre is concerned, and furthermore, since the constant voltage generator provides for operating two or more arcs of different amperage, simultaneously, it seems to be a very satisfactory type of equipment for this service.

When we first designed our generators for operating projecting lamps, a number of years ago, it was the custom at that time, as you recall, to use one projection machine only, and when it was necessary to change from one reel to another the projection on the screen had to be stopped. The machines we designed for that service were satisfactory, but, as the art progressed, we commenced to get into the field of stealing one arc from the other, and finally operating two arcs simultaneously during transition from one reel to another. We found that the machine designed to handle one lamp only was not entirely satisfactory for this latter service, so we commenced to improve these machines. The reason these machines were not entirely satisfactory for this latter pro-



jection service was that when a second lamp was connected to the generator circuit, the current through each of the lamps would be reduced below the normal value as indicated by Figure No. 3 of the paper.

To make the information in my paper somewhat clearer, it will probably be advisable to show the characteristic curve of an arc circuit as illustrated by Figure No. 6, which shows the approximate volt ampere characteristics of a fixed arc gap normally operated at 55 amperes. From this curve it will be observed that as the current through this given arc gap is decreased, the voltage drop across the arc gap actually increases. Vice versa, as the current is increased, the voltage across the arc gap actually decreases. If, therefore, we attempt to operate an arc from

(*Continued on page 2204*)

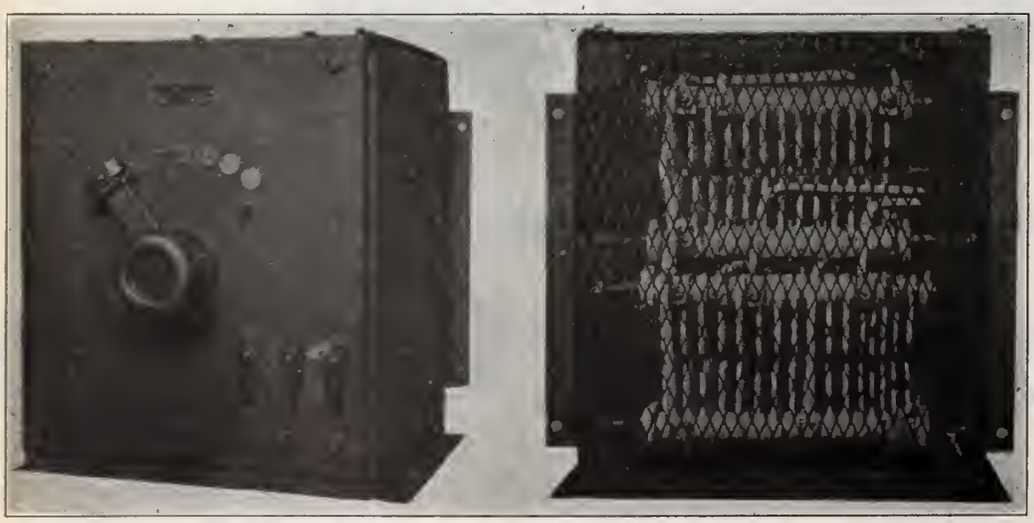


Fig. 2A and 2B. Front and rear view of Ballast Rheostat

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Announcement

← AUGUST
1920

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Long and
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Explains Why

Grauman's
Hollywood
Theatre
Opens With

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Announcement

OCTOBER →
1922

National Anti-Misframe League Forum

We Stand Corrected

An inquiry relative to a discussion being carried on by some projectionists on the subject of "an in and out of focus gate" was published recently in this department. An opinion expressed by the Editor stands corrected upon the receipt of the following letter.

Dear Sir:

I noticed the letter in your department of the October 14th issue from W. J. Burton, Jr., of 2230 Court Place, Denver, Colo., in regard to the in and out of focus gate. Well, there is just such a part made by the Precision Machine Company and takes the place of E. 4 and has two small single film trap door pads just above P-100. E and takes the place of S-310. E and S-311. E and are supposed to keep the film flat so that you do not get an in and out of focus effect when the machine is running. I have never seen this part listed in the parts or instruction books but that is the way they were billed to us in the Omaha office of the Argus Enterprises, Inc., when I was the branch manager there and think that if you call on Mr. Walter Green of the Precision Machine Co. he will show you the difference in this and the old E. 4 part.

Yours very truly,
A. E. Bradshaw,
Projection Engineer,
Colonial Theatre Bldg.,
Lincoln, Nebr.

Member Society Motion Picture Engineers.

An Old Friend

We have with us an old friend, the discussion of the crossing of light rays in their journey from the aperture to the screen. Those who have discussed this problem seem to have good reasons or proof for their conclusions and yet there doesn't seem to be any general agreement on the subject. Here are two projectionists who take reverse views.

Dear Sir:

In looking over the Anti Misframe League Forum, I note a few points brought forward which I might assist in making more clear.

With regard to the Cross of the Light Rays might say that in a compound multiple combination lens the rays will always cross in front of the lens. The exact point being of little moment to the scientist he expresses this fact with a standard symbol. Namely, an oblong with its ends closed by eclipses and the diagonals of the oblong shown. This does not by any means convey the idea to him that the rays cross within the lens. But it does tell him that they cross somewhere.

He can, if necessary, by the use of mathematics determine the exact location and afterward by practical experiment check up on results.

The root of the evil in these matters is that 95% of exhibitors are "pound foolish and penny wise" and instead of giving an incentive to their mechanical employees to become projectionists, simply force them to be operators. The average man knows enough to get by with a show. He does not know the reason why for anything. He does not care and under present conditions he will never learn.

You are mistaken in the matter of "An in and out of focus gate." There is such an animal and it is very much alive. On the Power machine it supplies a twofold function when used. It consists of making the tension shoes a little wider and somewhat longer, and slotting them longitudinally. The idea is to assist the film in passing the aperture plate when green without sticking, or warping and bulging and so bringing parts out of focus.

On the Simplex it only carries out the last functions, I believe it was suggested and designed by Mr. Lester Bowen for a long time Chief Operator of the Rialto theatre and now designing engineer of the Nicholas Power Company. It is made by placing an extra set of tension springs above the regular pair in this way forcing the film to travel over a longer path and under tension and has the effect of smoothing out green film.

Very sincerely,
Edmund McD. Bendheim,
312 West 126th St.,
New York City.

And here is the other side of the question.

Hello Ed.:

It has been some time since I have sent any news to the League, hence I thought I had better call you up as I am in a small town I don't have much news to send in but I watch the Forum for what the other boys send in.

My manager, Mr. Culbreath, is head over heals advertising this week as the county fair is going on here so that makes my hours longer too.

Just to settle the argument for Mr. John Lineham of Aston, Mass., I wish to state that I believe the light crosses inside of the lens tube, try this test.

Light the lamp and project the white light on the screen. Now take a screw driver and place the point of it in front of the projection lens on the right hand side and you will see that the shadow of the screw driver is on the right side of the screen. Now take the screw driver and put it on the right hand side of the aperture plate and you will see that the shadow of the screw driver is on the left hand side of the screen. This proves that the light crosses inside the lens tube between the two lenses.

Now I'll ring off.

Respectfully,
Carl Val, No. 1503,
Liberty Theatre,
Caruthersville, Me.

Dear Editor:

Find enclosed three applications for new League members. These projectionists are all working for the Bureau of Clubs and Playgrounds and are very anxious to become members. Have several more projectionists to see yet and will send their blanks in just as soon as I can get to see them.

Received the labels okay and they are the best thing out. They catch the eye and call the projectionist's attention to a good organization.

Thanking you for the labels and also my membership card, which I am proud of owning,

Very truly yours,
Wm. G. Elliott,
Balboa, Panama Canal Zone.

Dear Editor:

Please find the enclosed membership blank for a projectionist friend of mine. You will find 25c. enclosed for membership button. Also send me a bunch of labels.

Send all this to the Grand Theatre, Salem, Ohio.

Yours truly,
Fred D. Yoder, No. 1660,
Grand Theatre, Salem, Ohio.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M., please enclose twenty-five cents for a membership button

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To the Exhibitor

and

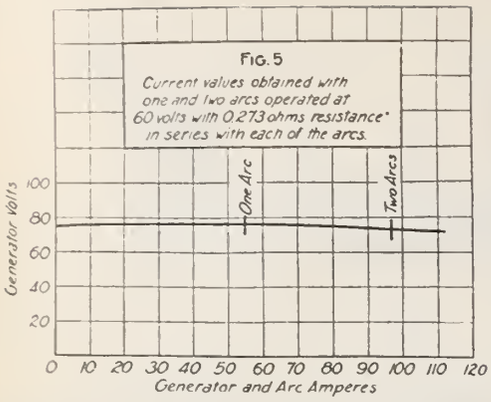
Projectionist

The Technical Department

of the

Motion Picture News

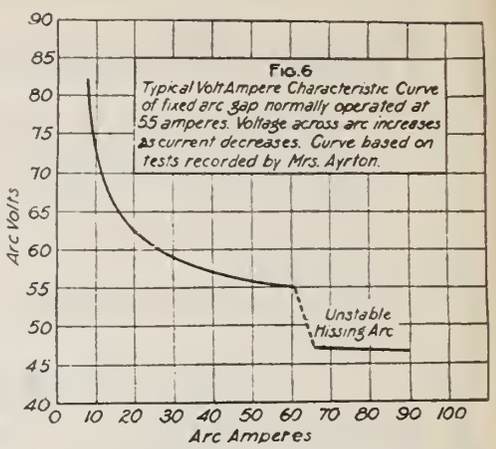
extends its services gratis for consultation on any problems or recommendations pertaining to construction, equipment, projection, etc., of the theatre.



Constant Potential Generators for Motion. Picture Projection

(*Continued from page* 2200)

a constant voltage source, as the current builds up through the arc, the voltage required becomes less and less, and therefore the current will keep on building up indefinitely until a very severe overload is placed upon the source of supply. For this reason, therefore, it is necessary to provide a stabilizing resistance frequently called a ballast resistance in series with the arc, so that as the current through the arc circuit increases, the voltage drop across the resistance will increase and thereby leave less voltage available for the arc circuit, which will cause the system to reach a balancing point where the voltage available for the arc is just sufficient to keep the desired current flowing through the arc and prevent the current from building up to any higher value. For the best operation of an arc circuit, the carbons should be separated so that the current through the arc is slightly less than the current which will cause a hissing, unstable arc. Furthermore, the carbons must be separated the proper distance so that the arc is not hissing. By referring to Figure No. 6 again, it will be observed that when operating the arc at 55 amperes the arc is a few amperes less than the point where hissing begins, namely, slightly over 60 amperes.



Third Edition Cameron's Handybook Best Yet

This industry's well-known author, James R. Cameron, has only very recently completed and published his third edition of the popular volume "Motion Picture Projection." This edition, which covers every phase of projection in a most comprehensible manner, has earned the distinction of being placed in a class by itself. The author has just reasons for being proud of his latest accomplishments.

It is of interest to note that this book is the latest and largest volume published on the subject of motion picture projection.

The book in general is written in an easily understandable style and should be found an invaluable asset to every projectionists' library.

American Manufacturers May Soon Be Required to Adopt German Standards

"THE day may not be far distant when American manufacturers will receive inquiries from oversea countries to furnish goods according to the German national standards, and it behooves us to plan in time to meet such conditions."

This statement is contained in a communication to the American Engineering Standards Committee from Oscar R. Wikander, an American engineer, who has just returned from Germany, where he represented the A. E. S. C. in conferences concerning the international standardization of ball bearings.

Describing the great strides in standardization that have been made by German industries during the last few years and the important foreign trade advantages accruing to German industries because of their intense standardization activities, Mr. Wikander said:

"There is no doubt in my mind that one of the main reasons why forward-looking Germans force their standardization work is because they want to introduce German standards in the great importing countries, and possibly in the whole world. Holland, Switzerland, Austria, Sweden and many other European countries follow the German lead very closely. The great German deliveries in kind to France will no doubt be made as far as feasible according to German standards, thereby introducing them in that country.

"It was only a few years ago that the 'Normenausschuss der Deutschen Industrie,' an organization corresponding to our American Engineering Standards Committee, was formed, but the amount of work which it has already accomplished is stupendous.

"The day may not be far distant when our manufacturers will receive inquiries from oversea countries to furnish goods according to the German national standards or specifications, and it behooves us to plan in time to meet such conditions. England seems to have realized fully the importance of recognition of her standards and is trying to force the adoption of them in her colonies.

"In conclusion I wish to express the hope that the example of the German engineers and manufacturers may spur us to make equally large contributions in work and money to the cause of standardization, and that our leading engineers may try to realize the enormous economic importance of both national and international standards.

The Arion theatre, Middle Village, L. I., New York, was recently opened by I. Gootzert and is managed by Herman Pollak. The cost of construction for this building is reported at $150,000 *and has a seating capacity of* 1,100. *All the latest equipment has been installed*

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MANAGER—31 years old, ten years' experience, open for a proposition; will go anywhere if suited; live wire; moderate salary. Write for full particulars R. L. W., care of Motion Picture News, New York City.

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FOR SALE—Style "K" Wurlitzer Organ in A1 condition. A bargain at $1500.00, F. O. B. Isis Theatre, Lynchburg, Va.

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Giving Performances Despite Alterations

The Society theatre at the present time is undergoing extensive remodeling including complete renovation of the house and of the lobby and foyer. Several weeks ago the corner on which the theatre is situated was condemned by the street department as a dangerous crossing and is consequently being rounded off and cleared of all obstructions. When finished this will make the street nine feet wider, bringing the curb to the former entrance of the theatre. L. L. Goldsmith, manager of the house, unwilling to leave the lobby in such condition, is having it entirely changed. New plans call for a rounded front, with a new marquise and electric signs also larger exit door at the rear of the building. Performances are being held every night despite the repairs that are going on. It is expected the house will be completely renovated within the next ten days..—Prager.

Rockingham Theatre Company Increases Chain

The Rockingham Theatre Company of Rockingham, N. C., have bought the Playhouse theatre from Southern Enterprises in Bennettsville, S. C., and alterations and improvements are already under way. This company recently opened the Garden theatre in Rockingham. The Flayhouse will be under the supervision of William G. Atkinson who is managing the other theatre. It is expected the improvements will be completed within four weeks.—Stellings.

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EAST AND WEST COAST PRODUCTION NOTES

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

R-C Production Notes

"The False Alarm" is the title of the seventh DeHaven comedy. The continuity has been prepared by Beatrice Van and it is being directed by Henry Lehrman.

Harry Carey is beginning work on "Canyon of Fools."

Mal St. Clair is directing the second of "Fighting Blood" series, which is titled "Knight in Gale," featuring George O'Hara and Clara Horton.

The Ethel Clayton company has several magnificent Chinese settings for "The Remittance Woman," now being directed by Wesley Ruggles.

With Paramount Units

Cecil DeMille is offering one thousand dollars for an idea for his next photoplay through the Los Angeles Times and is receiving thousands of answers. Suggestions are limited to 300 words.

Charles Maigne is making final scenes for "Sacrifice," starring Mary Miles Minter, in which he is using hundreds of negroes as African savages.

Philip Rosen is selecting the cast for the next Mary Miles Minter subject, showing Parisian life, titled "Bacchanal."

Penrhyn Stanlaws has completed "Singed Wings," featuring Bebe Daniels and Conrad Nagel.

The Palace of the President of the Argentine Republic has been built for the Sam Woods production of "My American Wife," starring Gloria Swanson.

Paul Powell will next direct Agnes Ayres in "Have a Heart," by Byron Morgan, the continuity by Will M. Ritchey.

"Making a Man," starring Jack Holt, has been finished by Director Joseph Henabery.

Some remarkable night photography will be one of the features of Robert G. Vignola's next Cosmopolitan production, "Adam and Eva," starring Marion Davies, which will be completed shortly. Mr. Vignola and his company have just returned to the studio from a location trip to Connecticut where they took night scenes for his forthcoming production. These scenes were taken under great difficulties and special lighting apparatus was brought on from New York and used.

After a vacation of several months Dorothy Dalton has started another Paramount picture. She began work this week at the Paramount Long Island studio on an original story for the screen by Edmund Goulding, temporarily titled "Black Fury" under the direction of Victor Fleming. Robert Ellis has been selected to play the role of the British officer, and Jose Rubens, who had such a colorful role in "The Man From Home," which was made in Italy, will portray the sinister Egyptian doctor. Ellen Cassidy, Pat Hartigan and Marie R. Burke have also been cast for important roles.

Christie Comedy Bits

One of the new Christie comedies which has gone into production is "Chop Suey," a Chinese story featuring Dorothy Devore. The scenes of the picture are laid in San Francisco's famous Chinatown.

Al Christie has finished filming "Choose Your Weapons," the Graustarkian comedy featuring Bobby Vernon.

Warner Brothers Items

William Seiter has been retained to direct "The Little Church Around the Corner," instead of Mason Hopper, who was borrowed from Goldwyn. Alec Francis and Cyril Chadwick have been added to the cast.

Harry Rapf is busily engaged in casting "Brass."

On the Goldwyn Lot

Marshall Neilan purchased the screen rights to "Tess of the D'Ubervilles" by Thomas Hardy, for which Dorothy Farnum, recent arrival from New York, is preparing the continuity. Frank Urson, director; David Kesson, cameraman and others left Friday for England, there to make some exteriors.

Rupert Hughes has completed the script for "Souls for Sale."

Several reels of "Passions of the Sea," filmed by R. A. Walsh in Tahiti, was shown to members of the "Wampas" Monday night.

Alma Bennett, who played opposite William Russell in "Man Size," has been placed under contract by Goldwyn.

Just before their return from the Island of Tahiti to the Goldwyn studios at Culver City, Tony Moreno, House Peters, Pauline Starke and other members of the cast of "Passions of the Sea," and R. A. Walsh, the director, were guests of honor at a ball given by the French colony to the American residents on the island.

Cables to the Goldwyn studio from Paris state that Elinor Glyn has finished the atmospheric scenes for her picture, "Six Days." The gardens of the Ritz-Carlton hotel and other points of interest were used as a background. The rest of the picture will be filmed at the Goldwyn studio, Culver City.

Dagmar Godowsky's next screen appearance will be in "The Strangers' Banquet," which Marshall Neilan is producing in association with Goldwyn.

At Universal City

Carl Laemmle is expected Friday. Edward Laemmle arrived here the past week and will first direct a feature instead of the Acord serial, "The Trail Blazers." The latter will be directed by Duke Warren.

Stuart Paton is preparing for an all-star production, entitled, "The Attic of Felix Bevau," a Russian revolutionary tale.

William Worthington will direct Frank Mayo in "The Bolted Door," now being cast, the continuity for which will be the work of George Randolph Chester.

King Baggott is casting "The Madonna of Avenue A," starring Gladys Walton.

George Archainbaud is beginning work on "The Power of a Lie," with an all-star cast.

Edward Kull will next direct a series of six two-reel Westerns.

The title of what was "Wolves of Society" has been changed to "The Social Buccaneer," which features Jack Mulhall and Margaret Livingston.

Jack Conway will next direct Herbert Rawlinson in a story now in preparation.

Hugh Hoffman has been appointed supervisor of the Gladys Walton Productions unit.

Lois Boyd and Jean Hope have been added to the cast of Baby Peggy's special production being directed by Alf Goulding. Miss Boyd is a former "Follies" girl, and both Misses Hope and Boyd were formerly with Hal Roach.

Julius Stern is expected from Europe this week.

A new story is being prepared for Lee Moran.

Lillian Rich has been engaged by Universal again for a leading role. She will play opposite Herbert Rawlinson in "One Wonderful Night."

The filming of George Patullo's story, "The Summons," which George Randolph Chester prepared for the screen, has been completed at Universal City. The feature, starring Frank Mayo and directed by Edward Sedgwick, has been in production for several weeks.

Bessie Love has been engaged to play in the all-star production, "The Ghost Patrol," now being made at Universal City. Nat Ross is directing the feature, which is from the story written by Sinclair Lewis, of "Main Street" fame.

Around Metro Studios

Hunt Stromberg has finished the Bull Montana comedy, "Glad Rags," which he is now editing.

The next Viola Dana production will be "The Noise in Newboro," which Harry Beaumont will direct. Casting is already under way.

Jesse Hampton has established offices at Metro studio.

"The Woman in Bronze" is the next production which will star Clara Kimball Young. It is an adaptation of a French novel by Hope Loring and Louis Leighton. It is at present being cast. Garsson's independent subject, entitled "An Old Sweetheart of Mine," will be completely edited within the week.

"Peg O' My Heart" is finished.

In and Out of the Fox Lot

Joseph Franklin Poland prepared the scenario from William McLeod Reine's "Man Size," starring vehicle for William Russell, to be directed by Howard Mitchell. In the supporting cast are Alma Bennett, Stanton Heck, Charles French, James Gordon, Carl Stockdale.

William Beaudine is directing Tom Mix in "Shoe Bar Stratton," the continuity by Jack Stumwasser. The cast is composed of Lillian Rich, Claude Payton, Gordon Griffith, Harry Griffith, Bob Milash and Katherine Anderson.

"The Footlight Ranger," under the direction of Scotty Dunlap, stars Charles Jones. The story is an original by Dorothy Yost, who also prepared the continuity. In the cast are Fritzi Brunette, Henry Barrows, James Mason, Lillian Langdon, Lydia Titus.

Jerome Storm has begun "Truxton King," adapted from McCutchcon's "Graustark," by Paul Scofield. John Gilbert will appear in the leading role, while on support will be Ruth Clifford, Frank Leigh, Mickey Moore, Otis Harlan, Henry Miller, Richard Wayne, Willis Marks, Winifred Bryson, Mark Fenton.

Shirley Mason's next starring vehicle is entitled "Pawn Ticket 210." William Van Dyck is directing, scenario by Jules Furthman. The cast embraces Robert Agnew, Otto Lederer, Irene Hunt, Frank Brownley, Joe Girard, Martha Franklin.

Colin Campbell has been engaged to direct Dustin Farnum in "Three, Who Paid," by George Owen Baxter, the continuity prepared by Joseph Poland. Bessie Love will play the leading feminine role, while four heavies will be ably represented by Frank Campeau, Fred Kohler, Robert Day, William Conklin, and Robert Agnew in a juvenile character.

Lupino Lane writes from London that he will be back at Fox studio early in January.

Here and There

Victor Heerman will direct Owen Moore in "A Dollar Down," the original story by Victor Heerman, for which a continuity by Sarah Mason will be used.

Rowland V. Lee will direct Florence Vidor in "Alice Adams," the Tarkington-Pulitzer prize novel for Associated Exhibitors.

Hawks Morosco company is editing "The Border Patrol," directed by Jack Conway. The cast includes Richard Dix, Helen Chadwick, Alan Hale, Noah Beery, George Cooper, Dick Sutherland, Edwin Stevens, Lionel Belmore, Frank Campeau, Jack Curtis, William Dyer, Jean Hersholt, Walter Long, Tom Wilson, James A. Marcus.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	Sept. 16
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Blueheard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	6 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 12
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 23
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	5 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	Sept. 30
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 16
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	5 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	3 reels	Sept. 16
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	Aug. 19
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	5 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	Aug. 26
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	Sept. 2
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	5 reels	Sept. 16
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	Aug. 19
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pastehoard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	Aug. 26
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	Aug. 19
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	Aug. 26
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 2
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	Sept. 9
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimhall Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	Aug. 26
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	Oct. 14
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	6 reels	Aug. 26
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Woman's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Black Bag, The	Herbert Rawlinson	Universal		
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	

Feature	Star	Distributed By	Length	Reviewed
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	5 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	Sept. 23
Rough Shod	Charles Jones	Fox	5 reels	June 17
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Son of the Wolf	Special Cast	Film Book Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	First National	6 reels	June 3
Understudy, The	Doris May	Film Book Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	Aug. 19
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Daring Danger	Pete Morrison	Amer. Releasing	5 reels	July 22
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	July 22
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	5 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto,	Special Cast	Arista-S. R.	6 reels	
Proof of Innocence	Louise DuPre	Amer. Releasing	5 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Trail of the Axe	Dustin Farnum	Amer. Releasing	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Woman Who Came Back,	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
After Six Days		Weiss Bros.-S. R.	11 reels	
Big Stakes	J. B. Warner	East Coast-S. R.	5 reels	
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	Aug. 26
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	Sept. 2
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	Sept. 16
Honor First	John Gilbert	Fox	5 reels	Sept. 30
If You Believe It, It's So	Thomas Meignan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
In the Night	Special Cast	Prod. Security-S. R.	5 reels	
Just Tony	Tom Mix	Fox	5 reels	Aug. 19
Loaded Door, The	Marie Prevost	Universal	5 reels	Aug. 19
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Mme. Sans Gene	Special Cast	Prod. Security-S. R.	5 reels	
Moonshine Valley	William Farnum	Fox	5 reels	Sept. 16
More To Be Pitied Than Scorned	Special Cast	C. B. C.-S. R.	6 reels	Aug. 12
Mr. Bingle	Maclyn Arbuckle	Prod. Security	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	Aug. 12
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	Sept. 2
Silver Wings	Mary Carr	Fox	8 reels	June 3
Sure-Firt Flint	Johnny Hines	Affiliated-S. R.	6 reels	
Thorohred, The	Helen Gibson	Clark-Cornelius-S. R.	5 reels	Oct. 21
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	Sept. 2
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	Aug. 19
Up and At 'Em	Doris May	Film Book. Offices	5 reels	Aug. 19
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	July 15
Why Do Men Marry?	Edy Darclea	Unity-S. R.	6 reels	Sept. 23
Winning of the West	Special Cast	Aywon-S. R.	5 reels	
Young Diana, The	Marion Davies	Paramount	5 reels	Aug. 19

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 2
Blood and Sand	Rodolph Valentino	Paramount	5 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal		Sept. 30
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox	5 reels	
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Eternal Flame, The	Norma Talmadge	First National	6 reels	Sept. 23
Face to Face	Marguerite Marsh	Pathe (Playgoers)	5 reels	Sept. 16
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 19
Isle of Douht, The	Special Cast	Playgoers (Pathe)	5 reels	Sept. 2
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Man She Brought Back	Special Cast	Pathe (Playgoers)	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount		Sept. 30
Married People	Mahel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
My Wild Irish Rose	Special Cast	Vitagraph	7 reels	June 10
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Night Life in Hollywood		Arrow-S. R.		
Orphan Sally	Special Cast	Lee-Bradford-S. R.		
Peaceful Peters	Wm. Fairhanks	Arrow-S. R.		
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	
Siren Call, The	Dorothy Dalton	Paramount		Sept. 30
Skin Deep	Sills-Vidor	First National	6 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Storm, The	House Peters	Universal	8 reels	July 1
Thundering Hoofs	Peggy O'Day	Aywon-S. R.		
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 8
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	
Broad Daylight	Mulhall-Wilson	Universal	5 reels	
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Cowhoy and the Lady, The	Minter-Moore	Paramount		
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Flapper Love	Special Cast	Amer. Releasing	6 reels	
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
House of Solomon, The	Wm. H. Straus	Amer. Releasing	6 reels	
Human Hearts	House Peters	Universal	7 reels	July 8
Lights of New York	Marc McDermott	Fox		
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	
Old Homestead, The	Theodore Roberts	Paramount	7 reels	
Pals of the West	Special Cast	Clark-Cornelius-S. R.	5 reels	
Pillagers, The		Amer. Releasing	6 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Remembrance		Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Sign of the Rose, The	George Behan	Amer. Releasing	6 reels	Aug. 5
To Have and To Hold	Compson-Lytell	Paramount	7 reels	
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	
Who Are My Parents?	Special Cast	Fox	8 reels	Sept. 2
Wolf Law	Frank Mayo	Universal	5 reels	
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount		
At the Crossroads	Seena Owen	Amer. Releasing	6 reels	
Brothers Under the Skin	Special Cast	Goldwyn		
Clarence	Reid-Ayres-McAvoy	Paramount		
Deerslayer, The	Special Cast	Amer. Releasing	6 reels	
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Hungry Hearts	Special Cast	Goldwyn		
Lavender Bath Lady	Gladys Walton	Universal	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount		
Miles Brewster and Super-Sex	Special Cast	Amer. Releasing	6 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Other Side, The	Special Cast	Amer. Releasing	6 reels	
Peg O' My Heart	Laurette Taylor	Metro	6 reels	
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Trifling Women	Special Cast	Metro	8 reels	
Under Two Flags	Priscilla Dean	Universal	7 reels	Oct. 7

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All Balled Up	Roy Atwell	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wet	Al St. John	Fox	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reel	
Any Old Port		Educational	2 reels	Apr. 29
Apartment Wanted	Lee Moran	Universal	2 reels	Sept. 23
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	Sept. 30
Bow Wows, The	Snub Pollard	Pathe	1 reel	Mar. 18
Breaking Into Jail	Smith-Adams	Federated-S. R.	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	2 reels	Oct. 21
Broadcasting	Johnny Jones	Pathe	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cabby, The	L. Lorraine and Maud	Universal	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Chauffeur, The	Clyde Cook	Fox	2 reels	
Cheerful Credit	Brownie	Universal	2 reels	
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Court Plastered	Mutt & Jeff C'toon	Fox	½ reel	
Cured	Queenie (horse)	Universal	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Dandy Dan		Fox	2 reels	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Dentist, The	Smith-Adams	Federated-S. R.	2 reels	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Double Trouble	Lee Kids	Fox	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Easy to Cop	Neely Edwards	Universal	1 reel	
Electric House, The	Buster Keaton	First National	2 reels	
El Toro		Fox	2 reels	
Eskimo, The	Clyde Cook	Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
Falls Ahead	Mutt & Jeff C'toon	Fox	½ reel	
False Alarm, A		Educational	2 reels	June 10
Fans and Flappers	Hal Stephens	C. B. C.-S. R.	2 reels	
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	2 reels	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
Foolish Lives	Lee Moran	Universal	2 reels	
For Love of Money		First National	2 reels	
Fresh Kid	Fox-Gregory	Universal	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Friend Husband	Lupino Lane	Fox	2 reels	
Frozen North, The	Buster Keaton	First National	2 reels	Oct. 21
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	May 6
Gymnasium Jim	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
Hickville's Romeo	Lee Moran	Universal	2 reels	
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
High Tide	George Rowe	Pathe	1 reel	
His First Job	Lewis Sargent	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Mushing Bride	Bill Jones	C. B. C.-S. R.	2 reels	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wedding Daze	Joe Rock	Federated-S. R.	2 reels	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Home-Made Movies	Ben Turpin	First National	2 reels	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	Oct. 21
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kid Love	Century Kids	Universal	2 reels	Oct. 21
Kids and Skids	Lee Kids	Fox	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Live Wires	Queenie (horse)	Universal	2 reels	
Look Before You Sleep	Polly Moran	C. B. C.-S. R.	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Love Drops	Neely Edwards	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	Sept. 16
Makin' Movies	Johnny Jones	Pathe	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Model Messenger, A	Lewis Sargent	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Hero	Lupino Lane	Fox	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	Aug. 26
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nearing the End	Mutt & Jeff C'toon	Fox	½ reel	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
No Money to Guide Them	Smith-Adams	Federated-S. R.	2 reels	
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off the Earth	Neely Edwards	Universal	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
Once to Every Boy	Lewis Sargent	Universal	1 reel	
One Terrible Day	Children	Pathe	2 reels	
On Patrol	Billy Bevan	First National	2 reels	Oct. 21
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Aces, A	Lee Kids	Fox	2 reels	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	Aug. 19
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept. 23
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Pirate, The	Lupino Lane	Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	5 reels	Sept. 30
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Puppy Love		Fox	2 reels	
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct. 7
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot	Mutt & Jeff C'toon	Fox	½ reel	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Reporter, The	Lupino Lane	Fox	2 reels	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	
Riding the Goat	Mutt & Jeff C'toon	Fox	½ reel	
Romance of Curly Squirrel		Lee-Bradford-S. R.	1 reel	
Rough on Romeo	Paul Parrott	Pathe	1 reel	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
She Loved Him But—	Earl Montgomery	C. B. C.-S. R.	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	Oct. 21
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Sleuth, The	Paul Parrott	Pathe	1 reel	
Society Hoboes	Neely Edwards	Universal	1 reel	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Some Family	Lee Moran	Universal	2 reels	
Speeder, The	Lloyd Hamilton	Educational	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	Sept. 2
Splitting Hairs		Fox	2 reels	
Spooks	Lige Conley	Educational	2 reels	Apr. 8
Stand Pat	Paul Parrott	Pathe	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Step Forward	Ben Turpin	First National	2 reels	
Stone Age, The	Snub Pollard	Pathe	1 reel	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Supply and Demand	Johnny Jones	Pathe	2 reels	
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels	
Take a Tip		Santord-S. R.	2 reels	
Take Next Car	Paul Parrott	Pathe	1 reel	Sept. 23
Taking Things Easy	Neely Edwards	Universal	1 reel	
Telephone Troubles	Earl Montgomery	C. B. C.-S. R.	2 reels	
Tell 'Em Nothing	Bill Jones	C. B. C.-S. R.	2 reels	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That Son of a Sheik	Neal Burns	Educational	2 reels	
That's It	Eddie Lyons	Arrow	2 reels	
Their First Vacation	Carter DeHaven	Film Book. Offices	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Hundred and Sixty-Five Days	Snub Pollard	Pathe	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Broncho, The		Fox	2 reels	
Tin Folled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reele	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Feud	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy's Nut Sunday	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
Touch All Bases	Paul Parrot	Pathe	1 reel	
Treasure Bound	Lige Conley	Educational	2 reels	July 22
Truth Juggler, The	Paul Parrott	Pathe	1 reel	
'Twas Ever Thus	Viola Daniel	Educational	1 reels	Mar. 11
Twin Husbands	DeHavens	Film Book. Offices	2 reels	Oct. 7
Two of a Kind	Harry Sweet	Universal	2 reels	Sept. 23
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	Oct. 7
Wall Nut, The	Roy Atwell	Universal	1 reel	
Wedding Dumb Bells		C. B. C.-S. R.	2 reels	
West is Worst	Jack Richardson	East Coast-S. R.	1 reel	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
What Next	Barry-Reynolds	Arrow-S R.	2 reels	
Whose Husband Are You?	Barry-Reynolds	Arrow-S R.	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	Sept. 23
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	
Young Ideas	Roy Atwell	Universal	1 reel	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Abraham Lincoln (Urban Classics)	Vitagraph	1 reel	
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
Alphabetical Zoo, The (Urban Classics)	Vitagraph	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Bar Cross War, The (Drama), Leo Maloney	Pathe	2 reels	
Beersheba (Holy Land Series)	Amer. Releasing	1 reel	
Bending the Twig (Urban Classics)	Vitagraph	1 reel	
Better Mild (Urban Classics)	Vitagraph	1 reel	
Beyond the Jordan (Holy Land Series)	Amer. Releasing	1 reel	
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Big Flood, The (Aesop's Fables)	Pathe	2/3 reel	
Big Ranger, The (Drama)	Universal	2 reels	
Blue Blood and Red (Drama), Roy Stewart	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Boy and the Bear, The (Aesop's Fables)	Pathe	2/3 reel	
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
By the Still Waters (Travelogue)	Lee-Bradford-S. R.	1 reel	
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Cavy and the Rat, The (Urban Classics)	Vitagraph	1 reel	
Channel Raiders, The (Drama), Jack Mulhall	Universal	2 reels	
Come and Get Me (Drama), Leo Maloney	Pathe	2 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Copper Beeches, The (Sherlock Holmes)	Educational	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	Aug. 26
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Deputized (Drama), Leo Maloney	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Drifters, The (Wilderness Tales)	Educational	1 reel	
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Empty House, The (Sherlock Holmes)	Educational	2 reels	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	Sept. 30
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Fable of the Hated Rivals (Aesop's)	Pathe	2/3 reel	
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2 3 reels	Sept. 23
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Fearless Fido (Aesop's Fables)	Pathe	2/3 reel	
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Forty-Four Calibre Mystery (Drama), Harry Carey	Universal	2 reels	
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Giants of the Open (Drama), Roy Stewart	Universal	2 reels	
Gibeah (Holy Land Series)	Amer. Releasing	1 reel	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1 reel	
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney	Pathe	2 reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Hunting Ground of Hiawatha (Urban)	Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)	Universal	18 e's'd's	Sept. 18
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	Educational	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Vitagraph	1 reel	
Pelican Island (Scenic)	Truart		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Perils of the Yukon (Serial)	Universal	15 reels	July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		Sept. 30
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Mar. 22
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	Prizma	1 reel	
Sky Ranger, The (Serial)	Pathe	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	Prizma	1 reel	
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe	15 reels	June 24
Too Much Overhead (Educational)	Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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